

**Teachers' Approaches to and Experiences of Teaching Literature to
English Second Language Learners at Selected High Schools in the
Pinetown District, South Africa**

By

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ABSTRACT AND KEYWORDS

Teaching literature in the English Second Language (ESL) classroom has been a core aspect of the English curriculum for decades in local and international contexts. The primary aim of this study was to explore the ESL teachers' experiences and the approaches they use to teach literature in the selected high schools in South Africa. Literature is known to be a source of language development, imagery, critical thinking, learner motivation, social awareness, tolerance, self-awareness, and other skills and values. It is also believed that such skills and values are harnessed in learner-centred classrooms, with the teacher as a facilitator. However, findings also show that teacher-centredness is also necessary but should be limited, so the teacher and the expertise cannot be entirely removed from the ESL literature classroom. It was noted that teachers' childhood, high school, and tertiary experiences and approaches used have a direct influence on how they teach literature in their classes. The constructivist learning theory underpinned this qualitative case study as a theoretical framework. ESL literature classrooms must be constructivist by evoking learners' prior knowledge and propelling them to use that knowledge to create new knowledge by assimilating it with what they already know. Traditional classrooms are often the cause of the lack of motivation for literature reading, lack of language proficiency, and, eventually, poor academic performance in literature. The approaches used by the teachers also have a direct influence on how learners engage in the classroom. Findings showed that teachers use different approaches to teaching literature, and they integrate skills and not just teach literature independently but infuse listening, writing and presenting. The interpretivist paradigm was adopted, and data were generated from a purposive and convenience sample of 12 English high school teachers from three schools within one education district. The researcher employed a qualitative questionnaire with open-ended questions, a visual method, semi-structured face-to-face interviews, and classroom observations to generate data. This thesis contributes to knowledge by showing that the teachers' experiences and how they were taught have a direct bearing on their current teaching practices.

KEYWORDS: Literature; Experiences; Teaching Approaches; Second Language.

LIST OF ABBREVIATIONS

CAPS	Curriculum and Assessment Policy Statement
ESL	English Second Language
EFAL	English First Additional Language
EFL	English as Foreign Language
FET	Further Education and Training
DBE	Department of Basic Education
DoE	Department of Education
KZN	KwaZulu-Natal
LoLT	Language of Learning and Teaching
UKZN	University of KwaZulu-Natal

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CHAPTER 1: ORIENTATION TO THE STUDY

1.1 Introduction

The teaching of literature is highly instrumental in many English language classrooms worldwide because language and literature are closely related and can be integrated into every lesson. This integration becomes instrumental in teaching the four basic skills of listening, speaking, reading, and writing (Choudhary, 2016). As much as it may be a complicated and daunting aspect (Hussein & Al-Emami, 2016) for both teachers and learners in the Second Language classroom, it is, however a catalyst of critical thinking and holistic development (Kohzadi et al., 2014). The teacher is at the center of this intricate process. Teaching literature can interest and motivate learners if appropriate teaching approaches are used by the teacher (Magulod, 2018). Learners become critical and analytical readers of literature, and the development of such skills enhances the learners' writing (Hall, 2005; Langer, 1991).

This thesis focuses on the high school teachers of English Second Language (ESL), which is termed in South Africa as English First Additional Language (EFAL). The researcher opted for the use of ESL and not EFAL, in line with many international studies being cited and which shape this study. The teachers who participated in the study are from an education district in KwaZulu Natal, South Africa. The teachers' teaching approaches of the past and present in teaching English literature to Grades 10 to 12 (the final three grades in South African schools) and their experiences thereof were explored in this study. The researcher conducted research with the conviction that lived experiences together with pedagogical expertise shape the teacher and the learner and creates an environment where holistic development is possible. It was important for the researcher to understand the personal, social, and professional contexts of the teachers involved in the study as well as the learners they teach. The teacher participants in this study teach literature in the Second Language (SL) classroom, and they themselves are SL speakers. This is the case in most schools which offer English as SL.

This chapter aims to uncover the background and rationale, the problem statement and purpose of the study, the key studies reviewed, the research objectives and

questions, the research process, the researcher's stance, delimitations and, finally, the organisation or outline of the thesis structure.

1.2 Background and rationale of the study

The study focused on three high schools in a large Pinetown education district in KwaZulu Natal, South Africa with 110 high schools offering English as a Second Language (SL). The researcher conducted the study in three schools from three different parts of the district and four teachers from each school participated in the study. The first school has 1570 learners, the second has 1620 and the last school has 1300 total enrolment. All the learners in these schools are IsiZulu home language speakers. They learn IsiZulu as a Home Language and English as a Second Language. Most of them are from relatively disadvantaged backgrounds: single-parent homes, unemployed parents or guardians, libraries are far from their reach, and they are from semi-rural and informal settlement areas with limited resources and facilities. The three schools are no-fee paying schools, relying on the state for funding, and learners are provided with stationery, prescribed textbooks and one meal a day.

1.2.1 Understanding the social context of the study

1.2.1.1 Official languages in South Africa

South Africa is a diverse country with 11 official languages: Afrikaans, English, IsiNdebele, IsiXhosa, IsiZulu, Sesotho, Sepedi (Sesotho sa Leboa), Setswana, SiSwati, Tshivenda, and Xitsonga (Arts-Culture, 2003; RSA, 1996a). South African Sign Language has recently been added as an official language (RSA, 2022). The Constitution of the Republic (RSA, 1996a) and Language in Education Policy (LiEP) (Education, 1997) promote cultural diversity and multilingualism in South African society and South African schools. LiEP advocates that learning more than one language should be accepted as the practice and principle in South African schools. This policy further asserts that learners benefit intellectually and emotionally from the bilingual education system.

1.2.1.2 History of languages in South Africa

Before the democratic era in 1994, languages experienced unequal statuses. This inequality had been enforced from the time of colonisation when the white settlers arrived in 1652 and was reinforced during the Union of South Africa in 1910. Language rights changed positively with the advent of democracy in 1994 and the Apartheid laws from 1948 up to 1994 (Arts-Culture, 2003; Kamwangamalu, 2002) were removed from the legislation. Before 1994, English and Afrikaans were at the top of the hierarchy at the expense of the indigenous languages of the country. In education, The Bantu Education Act was introduced in 1953 to minimise the influence of English in Black schools and increase the use of Afrikaans. This Act entrenched discriminatory educational practices and racially separated educational facilities in South Africa (Kamwangamalu, 2000). In 1976, Afrikaans was discontinued as a medium of instruction or Language of Learning and Teaching (LoLT), after the Soweto uprising of June 16 1976 where Black school children protested the introduction of Afrikaans as the LoLT (Hlongwane, 2015; Pohlandt-Mccormick, 2000).

The status of English as a medium of instruction or LoLT was widely accepted as a better alternative (Kamwangamalu, 2000). This meant English was taught as a subject and all other subjects in the education curriculum were also taught in English unless they were one of the other official languages. Currently in South Africa, English is the LoLT in most schools but English as LoLT is mostly preferred and privileged, not just in South Africa but in most African countries and abroad (Giri, 2010; Kamwangamalu, 2013). This is despite the Constitution of the Republic of South Africa in 1996 which reversed and corrected the inequality and provided opportunities for multilingualism and equality of languages by giving equal status to the eleven official languages.

1.2.1.3 The main aims of the Language in Education Policy (LiEP)

The main aims of LiEP are (Education, 1997, p. 2): to promote total involvement in society and economy through access to education; to establish additive bilingualism as an approach to language in education; to promote and develop all the official languages; to support the teaching and learning of all other languages needed by learners in the Republic of South Africa; and to do away with disadvantages brought by the gaps between home languages (HLs) and languages of Learning and Teaching.

1.2.1.4 Languages as subjects and medium of instruction in South African Schools.

The LiEP outlines the concept of 'Languages as Subjects' in South African schools (Education, 1997, p. 2). The document notes that all learners must learn at least one official language, preferably the Home Language (HL) as a subject in Grades R, 1 and 2 (these are the foundational grades in South African schools); from Grade 3, learners must learn their HL and an additional language as subjects; and all language subjects must be given equitable duration and allocation of teaching and learning resources.

As a subject, English Second Language (ESL), or First Additional Language (FAL) as it is called in the South African context, is taught from Grades 1 to 12. This is an exception for schools which teach English as a Home Language. As a LoLT, English is officially used from Grade 4 until Grade 12, which is the last grade of secondary education. The Home Language or L1, IsiZulu in most KwaZulu Natal schools, is the official medium of instruction from Grades 1 to 3 and teachers mainly use this Home Language with a little infusion of the Second Language in the elementary grades (DBE, 2011; Education, 1997). It is school governing bodies that decide on the language of teaching and learning and the Second Language in their schools (RSA, 1996b). Most school governing bodies opt for English to be taught as Second Language in the schools but to use English as the LoLT.

Coffi (2017) argues that in South Africa, indigenous African Language speakers perceive English to be indispensable for economic freedom. It is due to that attitude that parents, even rural parents, opt for English as a Language of Learning and Teaching (LoLT). It is within that context that the researcher teaches.

1.2.2 Personal reasons for doing the study

The researcher has been teaching English in South African high schools for over a decade. He is currently teaching Grades 10 to 12 which are the last three grades of the high school level. Grade 10 is a transition grade or an entry-level into the Further Education and Training (FET) Phase and Grade 12 is an exit point. As a provincial English Lead Teacher in the education district and the province, the researcher runs workshops with his colleagues and has noticed that some teachers have literary knowledge, but their learners underperform in English literature assessments. Some

teachers struggle with literature and its analysis. It is noted that these teachers sometimes struggle to teach literature in a way that their learners can do well in assessments. These teachers state that they find literature, including novels, drama, short stories and poetry challenging to teach. Most approaches they try do not appear to yield expected learner results and they complain that they teach texts they find irrelevant or foreign to their understanding and beliefs. Behroozia and Amoozegarb (2013) point out that most English teachers who teach English as a Second Language are Second Language speakers themselves and that does bring some impediments to the learning and teaching process.

The researcher is aware of the challenges of teaching some texts that are urban-biased or Shakespearean considering the compromised English language background of many South African (and often rural) Second Language learners. What is also challenging is that some of the texts are old and the content may be irrelevant to the target audience, learners who were born in the late 1990s and the early 2000s. It is for these personal reasons and experiences that the researcher wanted to explore teachers' approaches to and experiences of teaching literature.

1.2.3 Professional reasons for doing the study

When teachers meet learners for the first time in Grade 10, they expect that the learners would have progressed from the Senior Phase (Grades 7-9) into this new phase equipped with at least some knowledge of basic literary devices (DBE, 2011) such as comparisons, contradictions, and sound devices. Comparisons include simile, metaphor and personification. The important contradiction includes irony; and the sound devices include onomatopoeia, alliteration, assonance, and rhyme as a poetic device. In the researcher's experience, learners get to Grade 10 ill-prepared to read the texts by themselves or even to analyse the text; this affects their performance at the exit point which is Grade 12 if the teachers' approaches do not cater for the learners' needs. The FET phase brings changes and challenging assessment expectations which require learners to be avid readers, and critical thinkers, and analytically respond to texts and questions based on such texts. It is expected that learners be able to do two literary genres and answer questions based on cognitive levels 1 to 5 of Barrett's taxonomy.

This is explained later under the assessment expectations section. In understanding the professional requirements of the ESL literature curriculum, the researcher needed to understand what approaches teachers used to attain professional requirements and how they experienced such approaches in their literature classrooms. It was important to understand how their approaches, experiences and curriculum were aligned.

1.2.3.1 The National Senior Certificate (NSC) and Curriculum and Assessment Policy Statement (CAPS)

The Department of Education in South Africa introduced Outcomes-Based Education (OBE) in 1997 to rectify the educational imbalances of the past (Botha, 2002; Mokhaba, 2005). This was then reviewed in 2000 and the Revised National Curriculum Statement (RNCS) Grades R-9 of 2002 and the National Curriculum Statement (NCS) Grades 10-12 of 2002 were introduced. In 2009 another policy review resulted in the merging of RNCS and NCS forming one policy which was implemented in 2012. This meant Grades R to 9 and Grades 10 to 12 were merged into a single policy, the NCS Grades R-12. (DBE, 2011, 2012, 2016).

1.2.3.2 The general aims and principles of the South African Curriculum according to CAPS (DBE, 2011, pp. 4-5).

The curriculum aims to promote understanding and tolerance of both local contexts and international imperatives. The NCS Grades R to 12 purposes and aims to train all learners with skills that will equip them for self-fulfilment and responsible citizenry. This will be inclusive of learners from various socio-economic backgrounds, races, gender, physical ability, and intellectual ability. The curriculum, which also aims to give equitable access to tertiary education, has adopted the principles of the NCS Grades R to 12 which are social transformation; active and critical learning; high knowledge and skills; progression; human rights, inclusivity, environmental and social justice; valuing indigenous knowledge systems; and credibility, equality, and efficiency. These over-arching principles need to underpin all lessons and classrooms, including the English ESL/EFAL literature classroom.

1.2.3.3 The ESL or EFAL curriculum in Grades 10 to 12

The English Second Language or English First Additional Language (ESL/EFAL) curriculum focuses on four skills that learners in the Grades 10 to 12 should master and be equipped with. These are: Listening and Speaking, Reading and Viewing, Writing and Presenting, and Language Structures and Conventions. The learning and teaching of literature fall under the skill of Reading and Viewing. The Curriculum and Assessment Policy Statement (CAPS) document (DBE, 2011) states that the purpose of reading literature is: to develop sensitivity to the special use of language that is refined, literary, figurative, symbolic and deeply meaningful. The teaching of English literature is mandatory in the South African English curriculum. Within a two-week cycle, CAPS allocates 45% of the time for the teaching of reading and viewing (which mainly includes literature) compared to other aspects of the curriculum: 35 % for writing and presenting, 10 % for listening and speaking, and language structures respectively. In other words, a large portion of the English curriculum focuses on literature. If teachers have difficulties teaching this portion of the curriculum, the results cannot be positive.

Teaching English literature to learners whose native language is not English may bring teaching and performance challenges. The CAPS notes that teaching literature is not an easy task, and it is almost impossible without interpretation that is personal, thoughtful and honest from the learners themselves. However, for learners to develop the skills of interpretation, their teachers will need to know how to enable their success.

1.2.3.4 Requirements and assessment for ESL as a subject

Each learner in Grades 10 to 12 must have an approved language textbook to assist in the teaching and learning of language structures and conventions; two of the prescribed literary genres (Novel, Drama, Short stories, and Poetry); a dictionary (English only or bilingual and thesaurus); and access to other learning materials such as magazines and newspapers, among others.

Learners are expected to read, understand and respond to questions based on prescribed literary texts. Barrett's taxonomy sets the standard of questions that learners should be exposed to. This is listed below and is what guides teaching and assessment.

Table 1. Barret's taxonomy of cognitive levels (DBE, 2011, p. 79)

Cognitive levels	Type of questions	Percentage for questions
Level 1: Literal	These questions deal with information explicitly stated in the text: <i>Name, state, identify, list, relate, describe</i>	Levels 1 and 2: 40%
Level 2: Re-organisation	These questions require analysis, synthesis, or organisation of information clearly stated in the text: <i>Summarise, group, show similarities or differences, and give an outline of...</i>	
Level 3: Inference	These questions require learners to interpret information that is not explicitly stated in the text: Explain how to compare, what is the writer's intention, attitude, reason...? What does an action reveal about a character...? How does the figure of speech affect meaning...? What would be the effect...?	Level 3: 40%
Level 4: Evaluation	These questions deal with judgments concerning reality, credibility, facts and opinions, logic and reasoning, desirability and acceptability of decisions, actions, and moral values: Do you think...? Discuss/ comment critically..., Do you agree...? Is the character's behaviour attitude etc. justifiable or acceptable?	Levels 4 and 5: 20%
Level 5: Appreciation	These questions are intended to assess the psychological and aesthetic impact of the text on learners. They focus on the emotional response to the content, identification with	

	<p>characters or incidents, and reactions to the use of diction and imagery:</p> <p>Discuss your response to the text/ incident/ conflict..., Do you empathise with the character? Discuss/ comment on the use of language, Discuss the effectiveness of the writer's style, imagery, diction, etc.</p>	
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1.2.3.5 Promotion and passing requirements

Promotion or passing requirements according to Language in Education Policy (Education, 1997) require learners in Grades 1 to 9 to pass one language and, in Grades 10 to 12, two languages must be passed. The National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement (DBE, 2016) clearly outlines the language requirements for learners to pass: a Grade R learner (entry-level grade of Foundation Phase) must pass one official language with 50% or above; a grade 1 to 3 (Foundation Phase) learner must pass the HL with 50% or above, and must pass a Second Language (additional language) with 40% or above. The same applies to learners in Grades 4 to 6 (Intermediate Phase) and Grades 7 to 9 (Senior Phase). A Grade 10 to 12 (Further Education and Training Phase) learner must pass HL with 40% or above and SL (additional language) with 30% or above. These requirements underpin and shape teaching approaches.

1.2.3.6 Teaching approaches

Teaching approaches are often not the same in various phases since the learners are expected to gradually develop and learn to be independent in terms of comprehension and analysis of literary texts. While one of the tasks of a teacher of English in South Africa is to teach prescribed literature and assess learners' performance, it is also, the duty of the teacher to evaluate the effectiveness and appropriateness of their teaching approaches. If the approach does not yield the expected results, the teacher is expected to opt for alternative approaches as guided by the Curriculum Assessment Policy Statements (CAPS) (DBE, 2011) document or pedagogy learnt during teacher education or workshops.

CAPS outlines that English First Additional Language covers four genres which are: Novel, Drama, Short stories and Poetry (DBE, 2011). Teaching literature may be a challenging task since the teacher may not be an expert in all four genres. Noom-Ura (2013) posits that there should be professional development training, workshops, seminars, and study vacations for teachers to remedy the situation. One of the researcher's motivations to engage in this study is to get information on how other teachers teach English Literature and what have been their experiences. As a Grade, 10 to 12 teacher, the researcher is interested to know which approaches work for teachers teaching Grades 10 to 12 classes.

CAPS prescribes the Language teaching approaches such as the text-based approach, communicative approach, and process approach. It states that a text-based approach produces confident, competent readers and writers and designers of texts (DBE, 2011; Mohlabi-Tlaka et al., 2017). By using this approach, learners become critical readers in the ESL classroom. A text-based approach focuses on how texts work, critical interaction, scaffolding, and modelling and support (Mohlabi-Tlaka et al., 2017). It further enhances communicative competence and develops learners who can engage with the text meaningfully (Mumba & Mkandawire, 2019).

A communicative approach provides learners with great exposure to the reading, speaking and writing of English (DBE, 2011). Learning the language is more than enhancing language skills but also enhances communicative abilities (Santos, 2020). Hymes (1996) further posits that communicative competence involves language skills, social language skills, textual competence and strategic language competence. The process approach engages learners in the processes such as pre-reading, reading, and post-reading.

This applies to all the language skills: listening, reading, speaking, and writing (DBE, 2011). Faraj (2015); Laksmi (2006) are of the view that the process approach is pivotal because learners need to have knowledge and experience of how writers write. This requires the teacher to enhance the learners' writing skills.

CAPS also outlines that the teaching of literature should be learner-centred and enable learners to make their own interpretations of the text.

The CAPS proposes the following strategies to teaching literature: reading the text in class, interpreting it using imagery, including creative writing as an activity, and enforcing a culture of interpretation and analysis of meaning. Creative writing and critical thinking should be integrated into the English class, especially when teaching literature (DBE, 2011). Grade 10 to 12 learners are teenagers who sometimes just perceive literature as a story not relating to their lives and contexts. The moment the text presents difficult vocabulary or foreign contexts, they are likely to lose interest largely because it is not a text from their native language (Cheng, 2004). It becomes necessary for the teacher not to teach literature in isolation but integrate all the other skills and arouse interest through creativity, imagination, and experiential and exploratory learning (Koushki, 2019).

1.3 Problem statement or purpose

The teaching of English literature to Second Language learners brings with it benefits and challenges to both teachers and learners (Finsrud, 2017). The researcher is an English teacher who teaches Literature in his ESL classes in Grades 10 to 12. He notices that the teaching of literature is very interesting and rewarding yet it still has challenges for SL learners. There may be challenges in understanding the text and its context, language barrier, and application of the global themes to learners' context (Dreyer, 2017; Hussain, 2016). Contrary to the challenges, literature prepares learners to read any piece of literature using active, focused reading habits to arouse literature interest, form predictions, connect ideas and make meaning (Muthusamy et al., 2017a).

In the earlier grades (Grades 4 to 9), there are no prescribed literature texts and extensive assessments based on literature. From Grades 10 to 12 there are prescribed networks and externally examined assessments for the taught curriculum, including literature. Teacher workshops and moderation of continuous assessments are well-structured for Grades 10 to 12, compared to the earlier grades. The teacher workshops do assist teachers in content understanding, teaching approaches and proper administration of prescribed and unprescribed assessments.

This study seeks to understand the various approaches that teachers use when teaching literature in their ESL classes. It seeks to understand what inspires them to use those approaches and what results those approaches yield. Is the effect of those approaches effective in producing learners who can think critically, evaluate information, understand cultural contexts, appreciate the genres, be tolerant of different views, and become global citizens? (El-Helou, 2010). The study also seeks to understand the teachers' experiences of teaching literature to the SL learners; whether those experiences are inspired by their past learning, current teaching, or perceived future; and how those experiences play part in the teaching and learning process. There is limited literature on this combination of teachers' approaches and experiences phenomenon in the South African context. The study, therefore, purposes to explore this terrain of teachers' approaches and experiences.

1.4 Overview of key studies

This study was influenced by a vast majority of studies, and it continued to build on many other studies. Only a few key studies are mentioned in this section.

Firstly, the study by Lazar (1993) portrays that literature comprises novels, short stories, plays, and poems. This is an international scholar, writing from an international context. This is however adopted by the English literature curriculum of South Africa hence this is an important study to draw from. Secondly, the study by Carter and McRae (2001) clearly states that literature is an international phenomenon and not only limited to the bounds of print media but audio and visual are also inseparable parts of literature. This creates an important basis for this study as much of the literature is drawn from the international context.

Thirdly, Hwang and Embi (2007) did an important study concerning the high school's teacher's approaches in the Malaysian context. It was found that teachers opt for approaches they are familiar with and comfortable with; the approaches are discussed in the literature review chapter.

Fourthly, the study by Bloemert, Jansen and Van de Grift (2016) discusses four important approaches that Literature teachers in the ESL contexts normally opt for. These are important in this study because they are particularly relevant to the South

African context and most teachers referred to them during the data-generation process.

Lastly, Robinson (2013) conducted a South African study on the teaching of English literature. The study clearly outlines the context and the origins of English and English literature in South Africa. The influence of the selection process of setworks to be taught in Grades 10 to 12 is highlighted and it clearly states that approaches teachers use are broadly influenced by the national examination expectations. All these studies, and many more, are engaged with in the Literature Review chapter.

1.5 Research objectives and questions

The set of objectives and research questions below aims to tackle both the approaches used by the English teachers of literature as well as their experiences of teaching literature in high schools, in Grades 10 to 12.

Research Objectives:

- 1.1 Identify the approaches that teachers use to teach literature to Second Language learners of English at South African high schools.
- 1.2 Understand teachers' reasons for choosing the approaches that they do when teaching a Second Language to learners at South African high schools.
- 1.3 Explore how teachers implement the approaches that they choose when teaching literature to Second Language learners of English at South African high schools.

- 2.1 Describe teachers' experiences of teaching literature to English Second Language learners at South African high schools.
- 2.2 Identify to what teachers ascribe their experiences of teaching literature to English Second Language learners at South African schools.
- 2.3 Explore how teachers' experiences of teaching literature to English Second Language learners shape their current teaching practices.

Research questions

- 1.1 What approaches do teachers use to teach literature to Second Language learners of English at South African schools?
- 1.2 What are teachers' reasons for choosing the approaches that they do when teaching Second Language learners of English at South African high schools?
- 1.3 How do teachers implement the approaches that they choose when teaching literature to Second Language learners of English at South African high schools?

- 2.1 What are teachers' experiences of teaching literature to English Second Language learners at South African high schools?
- 2.2 To what do teachers ascribe their experiences of teaching literature to English Second Language learners at South African high schools?
- 2.3 How do teachers' experiences of teaching literature to English Second Language learners shape their current teaching practices?

1.6 Overview of the research process

The constructivist learning theory framed this qualitative study as a theoretical framework and was useful in analysing the data and answering the research questions of this study. These theories are discussed in Chapter 2.

This study used an interpretivist research paradigm, qualitative research approach, and case study research design. Data were generated using qualitative semi-structured questionnaires, semi-structured interviews, and classroom observations. The study used convenience sampling to identify the three schools and purposive sampling to identify the participants. Twelve participants from the three schools engaged in questionnaires and interviews and six participants were observed in the classroom. Data were analysed using thematic data analysis. The research process is unpacked in greater detail in chapter 4.

1.7 Researcher's stance

The researcher acknowledges that his passion and love for literature teaching require continuous development through learning and applying relevant and contemporary teaching approaches. An honest reflection of his teaching experiences is also an important factor. Having taught the subject for 12 years on a permanent basis, in three different schools and in three different districts, he is mindful of the different dynamics and demands faced by English literature teachers within the ESL classroom.

Teaching literature to learners with a different culture and values from the text has been a challenge. Another challenge has been teaching literature that has been chosen by a national committee whose interests are often based on politics and the past. This is evident in the themes evident in most of the prescribed literature networks being racial discrimination and the effects of Apartheid on black people. These are indeed important themes to be tackled, however, there are current themes such as science, women and children abuse or emancipation, sexual orientation, and others, which also need attention and more recent literature needs to be added.

The researcher learnt English as a SL from the first grade and the other subjects were taught in the home language, which is IsiZulu. He was fascinated by literature both in IsiZulu and English SL from a young age. His exposure to literature in English began to grow from the fourth grade where he could read and understand literature on his own, and he enjoyed reading and reciting poems written in English and IsiZulu. At home his grandmother told him stories around the fireplace every evening and those stories would be narrated to peers at school the next day. Teachers of English and IsiZulu also instructed learners to recite stories or poems and share lessons learnt from those pieces of literature.

Every Saturday morning, a radio show involved storytelling by Gcina Mhlophe, a South African actress, storyteller, poet, playwright, director and author, and the researcher looked forward to Saturday mornings and this enhanced his love of literature, reading and storytelling. These experiences led to deep love for literature and resulted in the researcher choosing English teaching as a major at university. As a teacher, he has always taught literature the way he was taught at school and at university. He learnt that literature should be fun while developing reading, speaking and writing skills.

He attempts to use learner-centred approaches in his classroom including reader-response, language-based, content-based and stylistics approaches. As a teacher he has found teaching literature to be fulfilling and joyful yet also frustrating because learners enjoy the story in the classroom but fail to perform well in assessments. Their enjoyment and lively discussions are not enough if the results are not positive, understanding that the Department of Basic Education is results driven.

In this study, the researcher was interested to understand the experiences of the teachers teaching literature in English and the approaches they used in their classes. Their reflections and expertise may be useful for teachers and stakeholders interested in the teaching of literature in English SL classrooms. In this thesis, the researcher uses a third-person voice to maintain a measure of distance from the study. Being an insider (teacher of literature at a similar school to participants; working with participants as colleagues; similar background to participants) required a degree of separation to truly make sense of the findings as they were generated.

1.8 Ethical clearance

The researcher applied for ethical clearance from the University of KwaZulu Natal's Humanities and Social Science Research Ethics Committee and full approval was granted by the committee (see Appendix A: Ethical Clearance Letter). The KwaZulu-Natal Department of Basic Education also approved the research to be conducted in designated schools (see Appendix B). After recruiting the participants, they were provided with consent letters, consent forms and information sheets (see Appendices E, and F) The participants participated with full understanding that their participation was voluntary, and they were free to withdraw at any time. They were also guaranteed confidentiality and anonymity. Copies of these documents are attached in the annexure section of this thesis.

1.9 Delimitations of the study

This study does not aim to generalise the research findings but contextualises its findings within the case study and the participants involved. The study is based in one education district out of the 12 education districts in the province because the study only sought to explore the teachers' approaches and experiences in one district. The researcher is employed in this district as a full-time high school teacher of English.

Therefore, it was convenient for him to administer questionnaires, conduct interviews and do observations in the three selected high schools in one district. The sampling of schools was only limited to three high schools offering English as a Second Language, schools within a 50-kilometre distance, with learner enrolment of more than one thousand, and with more than four English Second Language teachers teaching the Grades 10 to 12. This was done to ensure that there are enough participants so that the researcher could purposively sample. Observations were only done in six out of 12 participants' classrooms: four participants from one school and one participant in the second and third school respectively.

This was convenient to the researcher and participants since these were scheduled visits. The COVID-19 pandemic restricted contact with outsiders such as researchers. High schools offering English as a Home Language and teachers teaching English as HL were not sampled because the focus was on the teaching of Literature teaching in English as a SL.

1.10 Clarification of key concepts

Literature: refers to the body of written material on a particular subject and will include, but will not be limited to, the subject Literature. The notion of literature has changed over time and nowadays does not only refer to highly valued canonical and / or notional literary texts. It may also include multimodal texts. Literature is defined by Lazar (1993) as novels, short stories, plays and poems which are fictional and convey their message by paying attention to the language which is usually rich and multi-layered

English Literature/ Literature in English: Literature which is written in English.

Medium of instruction: The language that is used in the classroom throughout the school day (Stein, 2017) as indicated by curriculum and language policy. This is the language of learning in which most or all the subjects are taught (Arts-Culture, 2003).

Home Language: sometimes referred to as the mother tongue or first language (L1), it may be one of the subjects included in the school curriculum. This is the language the learner knows well, and is most comfortable reading, writing and speaking (Stein, 2017).

Second language: This is a language a learner learns at school as a subject or in other contexts as an additional language to the L1. The learner is less fluent in this language than their L1, but through practice may reach a level at which he or she is comfortable speaking, read and write in this second language (Stein, 2017).

Teaching Approach: an approach is a framework on which the teacher bases his /her lesson (Moody, 1983). It outlines the set activities as well as the expected objectives and outcomes. It is informed by contextual factors such as learners' age, linguistic background, and cultural background, and the text's complexity.

Experience: Drawing from (Vygotsky, 2001) experience is defined by Roth and Jornet (2014) as participation in activities and, in the process, having certain feelings. Experiences are also a category of thinking and minimal unit of analysis that includes people's intellectual, emotional, and practical characteristics; their material and social environment, their relations; and their impact. These concepts are discussed and contextualised in detail in the next chapters.

1.11 Organisation and structure of the thesis

The thesis is segmented into seven chapters. The first chapter gave a baseline understanding of the study as it outlines the study, and gave information about the background and context, problem statement, key studies, research objectives and questions, research process, researcher's stance, ethical considerations, delimitations, and concepts shaping the study.

The second chapter explores the theoretical framework, concepts relating to the framework, reasons for using it, its limitations, and how it eventually shapes the study.

The third chapter reviews relevant and key studies which influenced this study. It unpacks the literature by looking at literature in the ESL classroom, reasons for the teaching of literature in the ESL classroom, approaches used by teachers, and the experiences shaping teachers' teaching of literature.

Chapter 4 outlines the research methodology and the research process such as research paradigm, research approach, research design, ethical process, sampling,

data-generation strategies, data analysis, rigour and trustworthiness, and lastly the limitations of the methodology.

Chapter 5 focuses on data generated, data interpretation and the findings on approaches employed by ESL literature teachers in their classrooms.

Chapter 6 focuses on data generated, data interpretation and the findings on the experiences of ESL literature teachers.

The last chapter concludes the thesis.

1.12 Conclusion

This chapter introduced the research which was conducted to understand the high school English Second Language teachers' experiences and the approaches that they use to teach literature in their respective classrooms. The researcher discussed the rationale, purpose, key studies, and the research questions that the study intended to answer. The next chapter gives a detailed discussion of the theoretical framework and concepts that framed this study.

CHAPTER 2: THEORETICAL FRAMEWORK

2.1 Introduction

This chapter explores the constructivist learning theory, also referred to as constructivism, as its theoretical framework. The theoretical framework was adopted for this study because it has been used in the education context and in particular the teaching of English at a school level within the Second Language (SL) context in South Africa. This chapter will provide a description and relevance of the theory of the study, constructivist schools of thought and the theory's principles, what defines a constructivist teacher and classroom, and activities for language teaching.

2.2 Constructivism versus realism

According to Rorty (1979), before constructivism, realism was a dominant theory of knowledge. Realism is of the view that knowledge and reality are distinct entities, and that knowledge represents reality. Realism as a metaphysical theory assumes that there is something out there that is hidden from people's knowledge claims, so it is not directly accessible (Colliver, 2002). Contrary to the realists' view, constructivists claim that knowledge is constructed by people using prior knowledge. This study has, therefore, adopted the constructivists' view of knowledge construction. In recent years constructivism has been greatly used in education discipline and teaching activities (Xu & Shi, 2018). Constructivism requires the learner to be actively involved in the meaning-making process. The teacher's responsibility is not to give ready-made knowledge but provide opportunities and motivation for learners to create knowledge (von Glasersfeld, 1995). Ültanır (2012) argues that constructivism is not a social or educational theory but a scientific and meta-theory, which means that it is multifaceted, and its subject nature is a theory itself. Hence, constructivists observe reality as it is created in daily life and science, and the meaning, therefore, differs according to people's perspectives and context.

2.3 Defining constructivism

2.3.1 Constructivist learning theory

There is no universal definition of constructivism, some theorists view it as a learning theory while others view it as a theory of knowledge and pedagogy, and all these views are influenced by theories of Science, Education and Psychology (Amineh & Asl, 2015). The constructivist theory draws from the historical works of psychologists such as Bruner (1961), Dewey (1929), Piaget (1980) and Vygotsky (1962) and advocates for the use of observation and a scientific study to understand how people learn (Liu, 2010).

John Dewey, as an advocate for experimentalism, emphasised the principles of experience, inquiry and reflection, whereas Bruner proposes that people construct their knowledge by organising and categorising information using a coding system or discovery learning (Bruner, 1961; Dewey, 1929). Vygotsky (1962) agrees with Bruner (1961) in maintaining that an environment, especially the social environment, is important to learning. Suhendi and Purwarno (2018) also affirm Piaget's proposal that people learn actively, create schemes, assimilate, and accommodate all forms of knowledge in social constructivism and group work, among others. In consideration of the above discussion, the teaching-learning process must evoke prior learning and create more opportunities for the learner to learn new content and then apply it as a merged version of prior and new knowledge. These concepts will be explained in the Schools of Constructivism section below.

Constructivism is accepted as a suitable framework for primary, high, and tertiary education and teacher education practitioners and novice teachers. Furthermore, both developed and developing countries equally encourage teachers to adopt constructivism for teaching (Khan et al., 2020). It was for this reason that the theory was found fit and relevant to underpin this study of teachers' experiences and approaches to the teaching of English as a Second Language (SL).

Ciot (2009) postulates that constructivism is a learning or meaning-making theory which provides an explanation of the nature of knowledge and how people learn. The understanding is constructed through the learner's own previous knowledge and experiences. Learners' understanding is shaped by interaction with others and the new

knowledge they encounter. The teacher becomes a facilitator, a guide, a mediator, and a co-explorer who encourages learners to pose questions to challenge ideas and produce their perspectives and conclusions.

Constructivism or constructivists suggests that people construct knowledge and meaning for themselves individually and socially (Sharma & Gupta, 2016). The assumptions are that people think about learning, not the lesson taught. It explains how people may acquire knowledge and master it (Bada, 2015; Suhendi & Purwarno, 2018). The theory suggests that people construct knowledge and understanding from their lived experiences. Constructivists believe that learning is affected by the context in which an idea is taught as well as by people's beliefs and attitudes. That context could be the social environment as well as the classroom or any other educational environment. Phillips (1995) maintains that constructivism forbids the perception that a person is an empty vessel but a knowledge constructor through experiences. Two important arguments support this notion: firstly, people construct new understandings using what they already know. Secondly, learning is an active rather than passive process. These notions are further explored concerning the key theorists in the discussions below.

Fernando and Marikar (2017), in questioning the constructivist theories of teaching and learning, raised the following interesting question which is important for this study: Does teaching involve the transmission of knowledge or the facilitation of learning? The question had been answered two years before by Bada (2015) who stated that constructivism learning theory is seen to offer essential benefits where the teaching of complex skills such as problem-solving or critical thinking is encouraged. Bada (2015) further pointed out six benefits of constructivism learning theory in educational environments: people learn better and have fun when the learning process is active rather than when it is passive; education is more effective when it focuses on thinking and understanding, rather than on rote memorisation; constructivist learning is transferable to new real-life situations; constructivism provides people with ownership of the learning process; they are engaged in questions, explorations and assessments; learning activities are authentic, based on real-world issues and engage people; constructivism promotes negotiation and communication skills by creating a learning environment that emphasises collaboration and exchange of ideas.

These benefits are a summation of the theories by Dewey, Piaget, Bruner and Vygotsky.

2.3.2 Schools of constructivism and key theorists

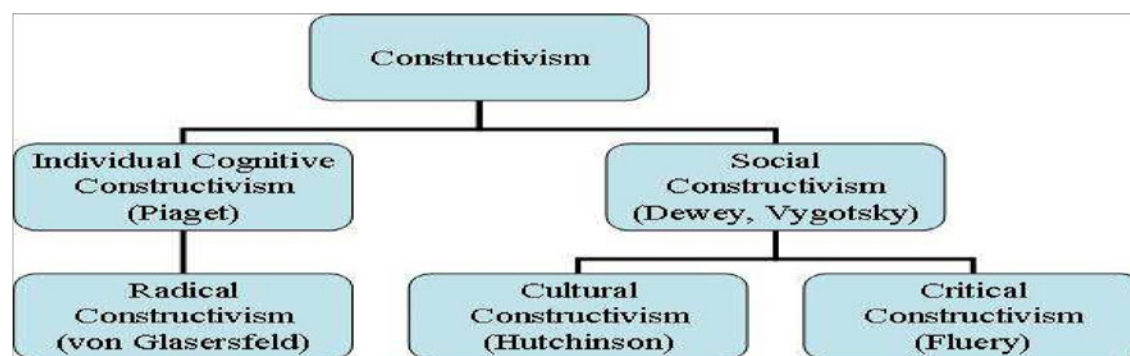


Figure1: Schools of Constructivism

(Aljohani, 2017. p. 101).

Sharma and Gupta (2016) outline two types of constructivism as the main or core aspects of the theory, as cognitive constructivism and social constructivism. To add to this, Aljohani (2017) as seen in figure 1 above does agree with them but adds the other types. The researcher in this study chose to adopt concepts from all five theories because they are all applicable and evident in the data collected for this study. Cognitive constructivism assumes that individuals construct knowledge through prior knowledge and self-concept, compared to social constructivism which assumes that knowledge is constructed through social interaction, culture and social tools. Overall, constructivism encourages active rather than passive learning (Bada, 2015).

The main theorists who are recognised for their work in constructivism - Jean Piaget, John Dewey, Lev Vygotsky, Ernst von Glaserfeld, Charles B. Hutchison, Stephen C. Fleury and Jerome Bruner – will be discussed in the following section.

Jean Piaget (1896-1980)

Piaget was a well-known French-Swiss developmental psychologist and theorist. Piaget's key focus of constructivism relates to the individual and how they construct knowledge (Ültanır, 2012). Piaget, as the father of cognitive constructivism, argues that learners are active participants in the learning process and not just passive constructors of knowledge from the environment (Piaget, 1980).

According to Piaget (1980); Piaget and Inhelder (1969) the development of one's intelligence is created through adaptation and organisation. Adaptation is the process of assimilation and accommodation (Piaget, 1953), and is the ability to conform to the environment. When children bring new information to their schemas, that is assimilation. Assimilation happens when new knowledge is modified into the person's schema. Schema refers to the prior knowledge and experience one has before encountering new knowledge. Adding new knowledge to the prior one is the process of assimilation. On the other hand, accommodation is when children must change their schemas to accommodate the new information or experience. This is the process where prior knowledge is modified to ensure that the new information fits better. Ültanır (2012) posits that Piaget's contribution to the constructivist theory is that a child's process of mental configuration and development is shaped by their perceptions. Piaget's four main stages of development are centred around this.

The stages are Sensorimotor Stage (ages zero to seven), Pre-operational Stage (ages two to seven years), Concrete operational stage (seven years to eleven years), and Formal Operational stage (eleven years to adulthood) (Piaget & Inhelder, 1969). These stages describe what children can understand at different ages up to adulthood. However, these stages are not cast in stone. Experiences challenge how they think and their exposure to new information persuades them to assimilate what they are currently learning into previous learning and experiences. Accommodation assists them to infuse new knowledge with old experiences. For the purposes of the present study, the Formal Operational stage is of interest, covering adolescents and adults. People in this stage should be able to think in an abstract manner by manipulating ideas in their head (Piaget & Inhelder, 1969).

John Dewey (1859-1952)

Dewey paved the way for progressive education in the United States of America and Lev Vygotsky followed him (Ültanır, 2012). Dewey argued that knowledge is not a representation of reality, instead social and individual experiences are a result of the symbiotic relationship between knowledge and reality (Dewey, 1929).

The implication is that reality is not out there waiting to be realised but it is a process of experiences forming reality or becoming part of reality. The theories below are built on such a foundation of knowledge, learning and reality.

Lev Vygotsky (1896-1934)

Lev Vygotsky, the father and pioneer of social constructivism, believed that knowledge is constructed through social interaction, and then internalised by individuals. Social constructivism by Vygotsky emphasises that learning occurs through engagement with the adult (teacher), peers (other learners), and the world (Vygotsky, 1980). He describes this process through the Zone of Proximal Development (ZPD) aspect of his theory. He explains the ZPD to be the distance between the actual development and the level of potential development which is determined through problem-solving. In simple terms, it is the distance between what the learner is not currently able to do without support, and what they can do with support from an adult or capable peer.

Social interaction occurs through social relationships which entail signs, symbols and linguistic terms (Liu, 2010). This means that learning progresses from current cognitive levels to a higher level of learner potential. Vygotsky's view of constructivism is influenced by his theories of language, thought and mediation by society. Vygotsky argued that the knowledge acquisition process is influenced by other people and is mediated by culture and community (Vygotsky (1986). Vygotsky (1980) argued that interaction and language use between people helps children to acquire and construct knowledge. Therefore, children's thinking is constantly enhanced through their interaction with others.

Vygotsky disagrees with Piaget that development goes before learning. He believes that the child's mind is innately social in nature and speech, and the development of thought follows speech. Bruner's view concurs with Vygotsky's, that learning is an active and social process where learners form new understandings and knowledge based on previous experience (Bruner, 1973).

Learners choose information, form reasoning, and make decisions to merge new knowledge with prior knowledge and experience. Bruner further emphasises that learner independence is enhanced when learners discover new concepts on their own.

Ernst von Glasersfeld (1927-2010)

Radical construction by von Glasersfeld is the view that a learner's construction of knowledge is not a reflection of reality but an adaptation to a solid interpretation of experiences from the environment (von Glasersfeld, 1989). He writes of adaptation as conforming or fitting to the new environment. This suggests that social and physical experiences influence reality (Aljohani, 2017). von Glasersfeld (1995, p. 2) states that environment in the constructivist theory has two meanings. The first one is the totality of permanent objects and their relations that people take from the experience. The second one is the surroundings of the item that people isolate and forget that its surroundings form part of the experience. For this study, the first definition of environment would be adopted throughout. The reference to the environment is particularly directed to the educational background. The environment may be the classroom surroundings or any learning space whether it is face-to-face or online. It would also be interpreted as the background from which the teachers and learners come.

Charles B. Hutchison

Cultural constructivism means that knowledge is constructed in the melting pot of culture and is transported through natural occurrences and interaction (Hutchison, 2006). Hutchison further elaborates that in such learning spaces or classrooms, teachers must understand different cultural perspectives because, through those perspectives, knowledge and meaning are constructed. Hutchison posits that there are some challenges brought by globalisation and multiculturalism to the classrooms. One challenge he zooms into is that learners must navigate through intra-national cultural differences which may be in the form of region, race and socio-economic status. This is particularly important to the researcher of this study because literature texts taught by the teachers who participated in this study are in the Second Language and were written from different parts of the world. They carry with them various cultural, religious, racial, and socio-economic norms and themes from various contexts across the globe.

Hutchison (2006) insists that teachers must be sensitive to different cultural perspectives, and further draws from Kuhn (1996) and Taylor (1990) who emphasise

that persons with similar world views and cultural backgrounds easily reach common ground.

Therefore, teachers must learn to respect different cultural perspectives and backgrounds and then teach their learners to do so, for there is no superior nor inferior culture or perspective. Teachers should provide learner activities that ignite imagination and encompass multiple realities and perspectives. In facilitating those activities, teachers should ideally encourage the use of more synonyms, myths and images (Hutchison, 2006) and figurative language that is understandable in their background first before dealing with the new ones from the text. This is important because, according to Hutchison (2005), cultural diversity may have an impact on the texts being taught, so teachers must have the best teaching approaches to use in their classrooms.

Stephen C. Fleury

Fleury and Bentley (2003) define critical constructivism as a theory of education focusing on developing an understanding which promotes democratic living. It is a form of constructivism that advocates that education must be based on creating a world that is just (Bentley & Fleury, 2017). They also argue that critical constructivism should be the main theory in science, social studies and teacher education because it makes a great emphasis on social consciousness, reflection, imagination, and democratic citizenship (Bentley et al., 2007). This focus would bring social and democratic awareness to pre-service teachers before they become permanent in the classroom. They further state that classroom activities must encourage participation in various thought-provoking knowledge games which address societal, political, and democratic awareness.

In addition to this argument, in Bentley et al. (2007), Fleury and colleagues argue that critical constructivism should enable learners to progressively shape and re-shape their knowledge using the development of intellectual tools and attitudes to social understanding. Critical constructivism includes critical assessment and cultural change in the teaching-learning process. It is made up of communication rules, commitment to the goals of achievement, and critical awareness of classroom principles (Aljohani, 2017).

2.4 The constructivist teacher and constructivist classroom

2.4.1 What makes a constructivist teacher?

This became an important question for the researcher in this study because teaching and learning are inseparable processes and inform the experience in the classroom. Before the classroom becomes constructivist, the teacher must be a constructivist first. Aljohani (2017) enumerates nine features of the constructivist teacher, which are particularly important for teachers who teach literature in the SL context. The constructivist teacher becomes a resource, but not the primary resource of knowledge, engages learners in experiences that challenge prior knowledge, utilises learners' feedback to plan for the following lessons and always asks for clarity on questions, encourages learners to ask questions and encourages discussion of open-ended questions between learners, helps learners to understand their thinking processes by using cognitive jargon or question words such as analyse, organise, synthesise, among others, encourages learner independence and initiative, uses primary resources and raw data together with manipulative and interactive props to effect learning in the classroom, does not separate content knowledge from linguistic knowledge, and facilitates clear verbal and written communication from learners.

2.4.2 Features of the constructivist classroom

According to Richardson (2005), constructivism has an important place in academic engagements, government education policies and curricula. Planners and policy makers prompt teachers to discard traditional teaching approaches and adopt a constructivist approach. Atwell (1987); Fosnot (1989) raised interest in wanting to know what it means to be a constructivist teacher and to teach in a constructivist classroom, their focus was on the language, reading and arts discipline. This interest necessitated a move from focusing on how learners learn to how teachers facilitate learning.

For Richardson (2003) the constructivist classroom is characterised by the following: attention is given to individual learners and their background; group dialogue is encouraged by the teacher since it enables shared understanding of the topic or task; direct instruction, text reference, use of multiple resources such as the internet and others form an important part of the classroom interaction; learners are provided with tasks which expose them to new challenges, encourage them to change or add to their

existing belief systems; and learners are encouraged to reflect on their understanding and what and how they learnt. Hokor (2020) concurs that the constructivist classroom is not a one-man show but knowledge is transmitted continuously and randomly from teacher to learner, learner to learner, and learner to teacher.

Xu and Shi (2018) assert that learner cooperation, interaction, and involvement are key elements in the constructivist theory and constructivist classroom. They further argue that four main elements form part of the constructivist classroom: situation, collaboration, conversation, and meaning construction. Situation refers to the effective learning environment which harbours learner-centredness. Collaboration relates to what should happen throughout the teaching-learning process as learners interact with others and with the teacher. Conversation occurs during meaningful discussions about the task and of thoughts around the task at hand. Meaning construction is the end goal of the learning process as learners have to find and create meaning and eventually reflect on what and how they learnt. Xu and Shi (2018) summarise these four elements by stating that situation, collaboration, and conversation encourage initiative, and enthusiasm, and urge learners to make meaning of what they are learning. The final achievement is not the completion of teacher objectives but meaning construction by learners.

In support of the above arguments, Tam (2000) summarises four features of a constructivist classroom: the teacher and learner freely share knowledge, authority is shared amongst the teacher and learner, the teacher guides or facilitates the teaching and learning process instead of leading it, and the class is divided into small groups of heterogeneous learners. In traditional classrooms learning is most competitive and the teacher acts as an expert, compared to the Constructivist classroom where the teacher becomes the mediator, coach, facilitator and co-assessor during the teaching-learning process (Vaishali & Misra, 2020).

As the key features of the Constructivist classroom and what it means to be a constructivist teacher have been outlined above, it is necessary to make a comparison between the Constructivist classroom and the traditional classroom, as outlined by Bada (2015) and reflected in Table 2 below. However, it should be noted that the

constructivist or traditional teaching and learning processes may not be as always simple as listed on the below table.

Constructivist classroom versus traditional classroom	
Constructivist Classroom	Traditional Classroom
The curriculum emphasizes big concepts, beginning with the whole and expanding to include the parts.	The curriculum begins with the parts of the whole. Emphasises basic skills.
The pursuit of learner questions and interests is valued.	Strict adherence to a fixed curriculum is highly valued.
Materials include primary sources of material and manipulative materials.	Materials are primarily textbooks and workbooks.
Learning is interactive, building on what the learner already knows.	Learning is based on repetition.
Teachers have a dialogue with learners, helping learners construct their knowledge.	Teachers disseminate information to learners; learners are recipients of knowledge.
The teacher's role is interactive and rooted in negotiation.	The teacher's role is directive and rooted in authority.
Assessment includes learner works, observations, and points of view, as well as tests. The process is as important as the product.	Assessment is through testing and correct answers.
Knowledge is seen as dynamic, and ever-changing with our experiences.	Knowledge is seen as inert.
Learners work primarily in groups.	Learners work primarily alone.
Table 2 (Bada, 2015, p. 68)	

Vaishali and Misra (2020) posit that constructivist approaches to teaching and learning are often not used in the classroom, this means that most teachers still opt for traditional pedagogical approaches to teaching. Therefore, to provide meaningful learning environments in the 21st century, teachers must use constructivism as an approach to facilitate effective and meaningful teaching and learning processes.

Constructivist approaches contribute immensely to the learner's academic performance and the durability of learnt content (Ayaz & Sekerci, 2015).

The constructivist classroom is learner centred compared to a traditional teacher-centred classroom. The teacher is a guide and a facilitator rather than a source of information or the one whose responsibility is to transfer information to clueless learners (Liu, 2010). Khan et al. (2020) argue that constructivism skills can be progressively learnt by both teachers and learners since constructivism requires learner-centred and diverse classroom practices. The learners must understand that they are not mere knowledge receivers but knowledge creators. In addition to these arguments, Fernando and Marikar (2017); Jabeen and Sarifa (2022) argue that the teacher cannot be removed from the classroom because he or she is still an expert in the subject matter, so the transmission of knowledge is still necessary, although he or she is more of a guide, facilitator and co-assessor in the learning process. The researcher notes that for the specific reference to this study, the teaching of Literature in the SL classroom must lean more on constructivist pointers, however, traditional teaching methods cannot be removed from the SL language and literature classroom.

2.4.3 The instructional goals of the constructivist classroom.

Honebein (1996) listed seven instructional goals of the constructivist classroom: to give experience with the knowledge construction process; to give experiences and appreciation for a variety of views; to infuse learning in authentic contexts; to encourage learner-centred interactions; to infuse social experience or collaboration; to encourage the use of a wide variety of learning tools such as audio-visual texts and others; and to encourage reflection and metacognition in the classroom. These are important for the teachers who teach literature in the SL classroom as they suggest that the teaching-learning process should be a sharing session between the learners and the teacher.

2.4.4 Implications of constructivism for the constructivist classroom

Constructivism is the how of learning and thinking (Amineh & Asl, 2015); the classroom has to harbour and enhance these skills. The constructivist teacher according to Brooks and Brooks (1993) encourages and accepts learner independence and initiative; uses and encourages learners to use a wide variety of materials, including

raw data, primary sources and interactive materials; enquires about learner's comprehension of concepts before sharing own understanding; encourages learners to be part of the dialogue with the teacher and with each other; encourages learner inquiry by asking thoughtful, open-ended questions; engages learners in experiences that show contrasts to initial understanding and then encourages verbal discussions; provides time for learners to forge relationships and create metaphors; and the constructivist teacher tests learner's understanding through application and performance of open-structured tasks.

Jonassen (1999) enlists three strategic roles of teachers within the constructivist classroom: modeling, coaching, and scaffolding. Firstly, modelling may be behavioural or cognitive. Behavioural modelling consists of how a specific activity should be done, whereas cognitive modelling refers to the reasoning and reflective capabilities that learners must show during the learning process. Secondly, coaching includes assistance and responses that are relevant to the learner's task and academic achievement. This implies that the coach has a responsibility to motivate, co-evaluate learner achievement, provide advice and feedback, and provoke reflection on what was learnt. Lastly, scaffolding refers to the support the learner receives when doing a task or activity. It is a process of guiding the learner from what is currently known to what is yet to be known. Scaffolding allows learners to perform tasks that would normally be slightly beyond their ability without that assistance and guidance from the teacher (Murphy, 2000). This gives a temporary framework to assist and enhance the learner's learning and academic achievement.

Richardson (2003) believes that there are unresolved issues that must be considered for a constructivist classroom to develop. These concerns are that direct instruction and lectures can still be effectively used for learning; constructivism is not a teaching theory so it becomes a challenge to clearly define what it means to be a constructivist teacher without referring to the traditional teaching approaches; constructivist teachers need to have strong knowledge and expertise in the content and subject matter to effectively facilitate the learning process; and there is a need for constructivism to be applied in consideration of one's cultural, political and economic limitations and claims. These issues clearly show that traditional teaching approaches should not be totally discarded but effectively infused into the constructivist approach. High school teachers

are better equipped in terms of content knowledge because they major in the specific subject content.

2.4.5 Constructivist activities for Language teaching

Figure 2 below shows a variety of options or constructivist activities a teacher can opt for to create a conducive constructivist Language classroom. Learners can engage in different research activities and projects by themselves and then draft reports for presentation. Role play based on social issues or literature networks could be done. Teachers can offer different out-of-class activities where learners can author their poems, diaries, journals, and musical lyrics, among others. In doing so, they are constructing their knowledge. An example of contextual activities would be the creation and analysis of adverts or posters about a controversial issue within the school or community. Learners can identify themes emanating from their prescribed literature networks such as novels, drama, short stories, and poems. By identifying and discussing themes by themselves they create knowledge and can assess their knowledge against previous experiences and real-life issues. Oral presentations can be based on their art, research, projects or literature networks. Activities which assess not just one skill but listening, reading, writing, and speaking can be useful in provoking critical thinking. Critical thinking is further enhanced by problem-solving activities.



Figure 2: Constructivist Activities for Language Teaching. (Aljohani, 2017. p. 105)

The Constructivist theory helped the researcher to make sense of the data generated from the teacher participants' questionnaires, interviews, visual representations, and classroom observations. The teacher participants narrated that they believed in learner-centred classrooms where learners are actively engaged and creating new knowledge using prior knowledge. Most of these teachers use the activities that were also used in Aljohani (2017). Roleplay, deduction of themes from literary texts, author of personal poems are some of the theory related activities that the teacher participants in this study opted for and found useful in their ESL classrooms.

For the purpose of this study the Constructivist learning theory was useful and relevant in the understanding the teaching of literature in the ESL classroom since the teacher participants' experiences and the approaches they use to teach literature emanated from their prior learning and that informed how they frame learning and teaching processes and experiences in their own classrooms. How they were taught, and their professional experiences within the classroom had direct influence on how they taught their learners.

2.5 Foundational principles of constructivism

Firstly, Brooks and Brooks (1993) assert that constructivism is not a teaching theory, but it is about knowledge and learning. However, they note that constructivism has a very important place in the teaching and learning environment. For this reason, Brooks and Brooks (1999) clearly state that teachers who are constructivists are guided by principles. These teachers look for and value learners' perspectives. Learning occurs when they allow learners to construct knowledge that challenges their perceptions or worldviews, they recognise that learners should attach relevance to what they learn, and they structure lessons around big ideas which expose learners to holistic aspects. This exposure helps learners uncover the relevant aspects on their own.

This is supported by Bada (2015) who states that constructivism is an approach to teaching and learning based on the notion that learning is a result of mental construction because learners fit new information into the already-known information. Learners should be given opportunities to ask questions, explore beyond limits, and assess what they know. For von Glasersfeld (1989) who is a radical constructivist, the

two main principles of constructivism are that knowledge is actively and not passively constructed, and cognitive function is adaptive and assists the learner in the organisation of experience and not the discovery of reality. The learner must adapt to the interpretation of experience rather than solely constructing knowledge.

For Caine and Caine (1991) the process of how learning happens, and how the brain functions, is important. In their discussion, they summarise the 12 principles of constructivism: teaching should be multi-layered to allow learners to express preferences; the classroom environment must be less threatening yet challenging; experiential learning is the most effective form of learning; teaching that promotes rote learning instead of spatial and experiential learning compromises understanding; learners need time to process what and how they learnt; learning is influenced by the environment, culture, and climate; the brain processes learning holistically and not in parts; learning is influenced by feelings, emotions, and attitudes; effective teaching connects isolated ideas and information with worldwide concepts and themes; the search for meaning is embedded within each person, this means that meaning is personal and differentiated; Learning involves the human being holistically not just intellectually; and the brain processes various types of information including emotions, thoughts and cultural knowledge at the same time not in isolation.

In addition to these principles, Loyens et al. (2009) outline the following tenets which further complement the above: learners create their knowledge structures through information discovery and transformation, comparing new information against old, and through revision of rules where they are no longer applicable; knowledge construction can be fostered and enhanced through learner- interaction with others; and role played by metacognition in learning. New information is learnt through self-regulated learning which involves the setting of goals, self-observation, self-assessment, and reinforcement; and meaningful learning is fostered by authentic learning activities such as problem-solving amongst others.

Zane (2009) identified principles of constructivist learning theory about learner performance assessment design. Constructivist theory provides principles which assist curriculum developers, assessors, and teachers to identify, collect, choose and organise suitable aspects for guiding performance-assessment development. The

three main principles are: learning and assessment must be based on the complex and integrated nature of the real world. Tasks must define the real-world, integrated list of content compared to a long list of topics which are disconnected and not in context; Limitations and structural rules of the real world must be minimised to manageable chunks of information.

The real world is massive and multi-faceted and to be brought into the classroom or assessment program so only manageable, relevant, and contextualised aspects should form part of teaching and assessment; and domains should use relevant theoretical foundations or principles to assist in defining cognitive processing and characteristics of those being assessed.

Principles of constructivist learning theory are also deeply embedded in situated cognitive theory and activity theory. According to Brown et al. (1989) situated cognitive theory provides an understanding of the environment which contributes to one's appreciation of how performances can be generalised to activities not yet tested. Activity theory brings a model of how humans interact within an environment. It also suggests that conscious or active learning is a result of an activity or performance in that activity (Jonassen & Rohrer-Murphy, 1999). Activity theory, as outlined by Jonassen and Rohrer-Murphy (1999), suggests that all human activity can be modelled within an activity process which involves the following aspects: subject, object, tools, and activity. The person engaged in the activity is the subject. The object is any mental or physical aspect dealt with. Tools may be mental or physical items or rules that are used in the process. And activity refers to actions or tasks which are goal orientated.

Lastly, Aljohani (2017) highlights the key principles of constructivism which are specifically related to Foreign Language Teaching, and relevant to this study since it addresses Literature teaching in the Second Language. These principles emphasise that constructivism in the language classroom is based on cooperative learning whose tasks are thought-provoking and allow learners to discover knowledge through a series of projects, it is learner-centred, and teachers encourage independence, it emphasises awareness of what learners learn, language awareness, and cultural awareness, and holistic language experience which is infused in content knowledge and a multifaceted

learning environment. This is the classroom or any context which empowers learners and teachers to have a meaningful and holistic experience.

2.6 Arguments against the constructivist learning theory

Phillips (1995) critiques constructivist theory for its epistemological relativism which states that knowledge is personally constructed, and for its dual position for both personal and social construction of knowledge. Theorists from the cognitive or radical constructivism school of thought focus on the intrapersonal process of individual knowledge construction. They argue that knowledge is not a self-sufficient entity; that knowledge is not directly transmittable from person to person, but rather is individually and idiosyncratically constructed or discovered, as noted by Liu and Matthews (2005). The social or realist constructivist believes that learning is socially constructed. Another critique is that constructivism in education fails to show a clear distinction between epistemology and learning because constructivists promote claims that favour one view of knowledge over another view. So there is a battle of knowledge versus reality (Colliver, 2002).

Learning is believed to be influenced by culture and interaction with the immediate learning environment. The negative aspect of this is that learning is seen as 'specific-bound and context-bound' (Liu & Matthews 2005, p. 378). Phillips (1995) points out that constructivism has become an exclusive religion of human epistemology in the sense that one creates one's own knowledge and reality. Furthermore, it is criticised for only focusing on learning-centred activities and disregarding lecturing, memorisation, passive listening and reciting.

The following table by Bailey and Pransky (2010) shows their contrasting set of features about cultural beliefs that support constructivism in comparison to a set of beliefs that these researchers came to understand from working with Cambodian-American learners, teachers, and families. These seem to be universal in nature, they cannot just be limited to the American context in which they were identified during research. South Africa is a culturally and linguistically rich country, so these are evident in the literature review and data collected by the researcher for this study.

Contrasting Cultural Assumptions	
Cultural Beliefs That Support Constructivism	Contrasting Cultural Beliefs of the Local Cambodian American Community
Children should develop a personal point of view about the world. This prepares them for a society in which individuality is prized and democracy is the ideal.	Personal views are less important than the culture's accepted views. In particular, children's personal views are not culturally valued until they reach maturity.
Questioning (and even challenging) the teacher's ideas play a vital role in learning.	Children should not question what adults tell them (even if they do not understand it well).
Learning proceeds from whole to part. Children need to see the big picture; then they can analyse the whole to discover the relevant parts and make connections.	Learning proceeds from part to whole. Children need to learn the parts, then they can synthesise them into a coherent whole as they mature over time.
Children are naturally curious and want to learn; motivation is inherent in the individual.	Children are curious and want to learn; in the learning of cultural importance, a child's motivation is subordinate to cultural expectations and adult authority.
Mistakes are a natural part of learning and should be integrated into the classroom experience.	Making mistakes in front of others causes one to lose face.
Children develop metacognitive understanding simultaneous with the core subject matter.	Children develop metacognitive understanding over time as they mature and gain experience.
The learner is expected to be an active, independent learner: questioning, making connections and articulating her evolving understandings.	The learner is expected to conform to the pace and structure of learning as orchestrated by adults
Table 3: Contrasting Cultural Assumptions	
Bailey & Pransky (2010, p. 23)	

2.7 Conclusion

The theory and concepts discussed in this chapter provided a necessary structure and reasoning for the next chapters. There is a continuous and connected thread of the theory and the concepts in the review of literature, data presentation, discussion of findings and conclusion chapters. This chapter explored the constructivist learning theory or constructivism and the concepts underpinning this study, defined the theory, discussed the schools of the theory, outlined what the constructivist teacher and classroom are, the features, principles, implications and goals of the constructivist classroom, and critique of the theory. The next chapter discusses relevant literature on the teachers' experiences and approaches to the teaching of Literature in the SL classroom.

CHAPTER 3: REVIEW OF LITERATURE

3.1 Introduction

This chapter explores the concepts and studies related to the topic of this thesis entitled Teachers' approaches to and experiences of teaching English Literature to Second Language Learners of English. It is therefore imperative to start by acknowledging and clarifying the ambiguity of the phenomenon of English Literature and literature in English. Navigation of approaches employed by Second Language teachers and their experiences will also be explored. Lastly, it was also necessary to review the critiques for and against the use of literature within the English Second Language (ESL) and or English Foreign Language (EFL) class. For this study, English Second Language was used broadly and accommodatively. It was used to accommodate English as a Foreign Language (EFL) and English First Additional Language, as it is known in South Africa.

3.2 English Literature or Literature in English

It is without a doubt that there is ambiguity in the use of the term 'English literature'. The ambiguity is brought about by the term English. English may mean someone who is a native English speaker from Britain, so literature from Great Britain or English-speaking countries may be referred to as English literature. Writings by William Shakespeare, Lord Byron and others are referred to as English literature. Currently in the 21st century English is regarded as a global language, and it is an official language or recognised Foreign Language in many countries. It is therefore expected that people from various countries will use a variety of English language dialects to author stories from their origins for a greater global audience. Other pieces of literature are translated into English from native languages across the world so that the greater global audience gets to experience the rich cultures and the use of language from other contexts; those become part of English literature or Literature in English. The teaching of Literature is becoming a global phenomenon in ESL and EFL classrooms. However, some teachers are still not sure of its relevance (Haimbodi & Woldemariam, 2019), hence this study aims to ascertain the teachers' experiences and approaches they employ in their literature classes.

In this study the term English literature is used inclusively, to accommodate any text (visual, verbal, performed or written) that is written in diverse varieties of English.

The latter then becomes literature in English. For this study, whether literature is written by an African, American, Asian, or others the literature will be inclusively regarded as English literature if it is written in the English language.

3.3 Literature and its history in the English classroom

3.3.1 Defining Literature

Literature is defined by Lazar (1993) as novels, short stories, plays and poems which are fictional and convey their message by paying attention to the language which is usually rich and multi-layered. El-Helou (2010) defines literature as imaginative or creative writing, especially of recognised artistic value. The aspects of literature recognised by the latter researcher are poetry, novels, essays and others. Literature is also characterised by elements of style and expression and by themes that are embedded in it (El-Helou, 2010) and involves the work of writers from diverse cultures and various countries using various forms of language.

Amala and Oboko (2019, p. 6) emphasised that literature is the writer's beautiful way of sharing experiences with the world because literature is 'the material of life, it mirrors life in the society and reflects many topics from human tragedies to tales of love'. Similarly, Jabeen and Sarifa (2022) view literature as a life's mirror in which readers of literary texts learn a language and get a deeper perspective of the culture, traditions, and values of the language of the literary texts. This emphasises that, through the characters' lives and words, the learners are transported to the personal, societal, and cultural contexts of the character and imagine how they would respond or survive in those situations. Those imaginations allow learners of literature to solve problems, be empathic and learn moral values; that is what literature is about.

Carter and McRae (2001) strengthen the above descriptions and state that literature is a global phenomenon, and it is not only limited to books but video, television, radio, CDs, computer, newspapers and all the media platforms where a story is told, or an image is created. Language and literature are not just a component of how humans express themselves but also a component of life, culture and history (Lakshmi, 2013).

Haimbodi and Woldemariam (2019) concur that literature adds life to the school curriculum for it represents the culture and tradition of the learners. Many literature pieces are written specifically for learners of other languages or other countries. Long (2013, p. 8) further elaborates and views literature as the expression of life in words of truth and beauty; the written history of one's spirit, thoughts, emotions, aspirations, and the history of the human soul. He states that literature has strong qualities: literature is artistic in nature; it appeals to the senses of the human being not just the mind; it lasts forever, and so do its effects on humans. Furthermore, Long (2013) maintains that literature is universal in the sense that it appeals to large human interests across the globe and it is very personal because it expresses the writer's personality. For this study, English literature will comprise novels, dramas, short stories, and poetry, as defined by the CAPS document (DBE, 2011).

3.3.2 The History of Literature in the English classroom

Literature has been part of the language classroom since the appearance of modern languages in the school curriculum of Europe in the 18th Century. It was the "uncontested source discipline in teaching modern languages" (Kramsch & Kramsch, 2000, p. 554). The prominent method of teaching language at the time was the Grammar Translation Method (GTM), which was seen as a feasible method of teaching a Foreign Language. GTM was famous in the language classroom until the 20th century (Aydinoglu, 2013). Things began to change in the 20th century when literature was no longer perceived as an important part of the language classroom. The Direct Method (DM) was preferred for a short while and then replaced by Audiolingual Method (AM). During this era, literature was removed from language teaching. The emergence of communicative language competence in the 1970s and 1980s reintroduced literature in the Foreign Language or Second Language classroom. Communicative language competence encourages the use of authentic texts, such as literary texts, as teaching material in the Foreign or Second Language classroom (Kramsch & Kramsch, 2000).

3.4 Discussion of Literature and its genres as taught in English classrooms

According to Lazar (1993) and Siaj and Farrah (2018) literature may be defined as any piece of writing which has literary features that evoke imagination and reflect on the experiences of people. These researchers state that literature is classified by distinctive features such as background, linguistic factors, as well as genre. Furthermore, it could be classified according to types such as novels, drama, short stories and poetry (Lazar, 1993). As South Africa is a linguistically diverse country, literature is written in various official languages including English. Some literature is translated from various languages to English so that it is accessible to a greater audience within and outside the borders of the country. Literature is part of English classes from Grade 1 up to Grade 12. It is taught as a Home Language (L1) or Second or Additional Language in the Further Education and Training (FET) band (Grades 10 to 12), which is the focus of this study. Within the FET band, there are prescribed literature set works that English teachers are compelled to teach (DBE, 2011). The main English literature genres that this study aims to focus on are those identified by Lazar (1993) among others and the Department of Basic Education (DBE, 2011). These are novels, dramas or plays, short stories and poetry.

3.4.1 Novels

Lazar (1993) asserts that novels are linguistically and educationally beneficial not only to learners but to teachers too. She enumerates the benefits of teaching novels as motivation, enrichment of the language, and language development. Regardless of the mentioned benefits, the researcher cautions that teachers be aware of problems that may arise during the teaching and learning of novels within the language classroom. The practical and literary challenges that Lazar (1993) outlined include the novel's length, new and difficult vocabulary, and the challenge for the teacher to introduce the cultural background so that it would be accessible to the learners. So, the teacher has to be aware of these practical limitations and use approaches that will eliminate such challenges. Furthermore, Lazar (1993) highlighted the literary challenges that may be evident in the use of novels in the ESL classroom. Such literary challenges involve the learners' inability to grasp the storyline and understand characterisation. Without such learner understanding, the literature lesson would have been a waste of time.

The awareness of the strengths and limitations of novels within the English SL environment capacitates the teacher to be well prepared and therefore achieve the lesson objectives. Lazar (1990) emphasises the pros and cons of studying a novel, which are further discussed below.

(i) A large amount of vocabulary

Reading is effective in extending language proficiency (Alem, 2020), and reading a novel can be beneficial to ESL learners' vocabulary and linguistic development. Novels consist of many unfamiliar words that learners must understand, and in many cases learners get confused and meaning and enjoyment get lost. Lazar (1990) suggests that teachers prepare a vocabulary list for learners and train them to make summaries of each chapter rather than proficiency in every word of the novel. However, the aim of teaching novels is also to enhance vocabulary, so, it is still important for teachers to emphasise new vocabulary, contextualising reading as well as the usage of such vocabulary in daily engagements and writing in the language classroom.

(ii) Length

Novels normally have long chapters, and this could negatively impact the reading and comprehension by learners. Lazar (1993) suggests that teachers or authorities choose novels that are suitable for the language proficiency of learners. Teachers may also make summaries or encourage learners to make summaries per chapter. Siaj and Farrah (2018) in their Hebron university study asked literature teachers questions about the perceived benefits of novels in the language classroom; problems that learners are likely to encounter; how learners deal with the lengthy novels; and how learners deal with cultural difficulty.

Firstly, the teachers' responses on the benefits of novels showed support for their use in the classroom. Teachers stated that novels could enhance cultural diversity and understanding; novels expose learners to new vocabulary; novels present motivating material and pleasurable reading. Secondly, on the question of difficulties that learners may face, teachers felt that learners may be confused as they encounter multiple difficult or unfamiliar words, and they may lose interest as novels are longer than other pieces of literature. It is therefore essential that both teachers and learners engage in

vocabulary-building activities or even focus on the context and plot rather than unpacking every word in each chapter. Thirdly, on the issue of learners' encounters with long novels, the teachers suggest that novels are read at home as well and thorough summaries are done by learners. Lastly, teachers felt that learners would have to learn to be critical in their discussion of culture to avoid confusion and difficulty in understanding cultural aspects explored in novels, and they should also be exposed to and taught to respect other cultures.

Pareek (2020) also advocates for the use of novels in language class because reading novels exposes learners to new vocabulary and specific jargon that learners need to master to enhance their understanding of literature and the language. In the process of teaching the novel, teachers can ensure that learners better understand and enhance their understanding of difficult words in context, pronunciation, style and syntax, as well as creative writing skills (Pareek 2020, p. 2818). The study of novels provides learners with an opportunity to learn the language and appreciate literature which contains imaginary truths which learners enjoy. There is always room for the study of novels in the course of learning the English language. Pareek's study which used Jhumpa Lahiri's novel *The Namesake* claims that this novel gives scope for learning English and improving vocabulary. The deeper analysis of a culture in the novel has the potential to enhance learners' understanding and respect for other cultures, to learn new terms and evaluate or critique their worldview and those of others.

Gareis et al. (2009) further propose that novels should supplement textbooks as means of teaching and learning. Novels can be easily changed, and they are relatively cheap. They argue that unabridged novels are mostly recommended for their richness and effectiveness. Other than providing exposure to the English language, unabridged novels also provide the opportunity for learners to read enough for the production of substantial reading skills in high school, and higher and adult education environments. The authors suggest that pre-reading should be encouraged to identify the level of difficulty of a novel and the suitability of its content. In the English classroom, novels can be used to enhance discrete language skills such as, listening, speaking, writing, and grammar and vocabulary development; and it also enforces integration of such skills. As much as novels may not offer grammar activities, writing activities, and

vocabulary-building activities, they do offer plot, character development, settings, suspense, conflict, and resolution (Gareis et al., 2009, p. 145).

The novel features may be used by the teacher for language activities. These elements of the novel contribute to the involvement of the learner and enrichment of the contextual use of the language. The learner becomes an avid reader and the skills of the language get honed as the learner-centred environment is offered by the teacher. A single disadvantage of novels is that they are not structured as textbooks. Nevertheless, they are still useful resources in the ESL classroom.

3.4.2 Drama or play

Ustuk and Inan (2017) recommend that teachers use drama in the English classroom to promote a constructivist learning process, enhance cultural awareness and create an environment which is learner-centred and experiential. Moreover, drama teaching provides opportunities for performance in the target language because learners enjoy drama and are given a chance to role-play. Koushki (2019), in her study of drama, asserts that the integration of literature and dramatisation is a powerful tool within the English classroom. Each is powerful on its own and more powerful if used together. She further states that modern language teachers do concur that drama encourages engagement because it enhances language acquisition and development.

3.4.3 Short stories

Abdalrahman (2022); Pardede (2011) assert that the main aim of teaching English in the ESL classroom is to improve the learners' communication in English. It is the teachers' responsibility to ensure that learners experience real-world exposure to language use. So, short stories are a useful tool in ESL classrooms as they expose learners to various language topics and interpretations. Braz da Silva (2001) points out that one of the benefits of using short stories in the ESL classroom is their short length. The brief length benefits the teacher and learners to finish the story in one sitting; if the story is longer, it does not get beyond the second lesson at most. Learners enjoy short fiction and would still remember everything necessary for analysis and discussion.

Koutsompou (2015) further adds that one important feature of short stories is their universality; this contributes to cognitive analysis and exposure to universal values (Ceylan, 2016). Bohm and Magedera-Hofhansl (2020) also believe that learners find short stories interesting, rewarding and manageable.

These researchers suggest and encourage teachers to use writing activities based on short stories in language classrooms. These activities are assumed to enhance writing skills because learners would easily remember the content and the language from short stories since they are short.

Keshavarzi (2012) further postulates that short stories as a genre provide teachers and learners of English with a variety of pre- and post-reading activities which provoke imagination and result in creativity. These activities prompt teachers and learners to have some questions and allow for multiple answers. As learners search for answers, they acquire comprehension, and fluency and develop higher levels of critical thinking skills (Abu Zahra & Farrah, 2016). Short stories are said to be the best of all literary genres to enhance the learners' language skills of listening, speaking, reading, and writing (Kurdi & Nizam, 2022; Puri et al., 2019) and they keep learners interested and stimulate prior knowledge (Sagita et al., 2019). This emphasises that the learners' language proficiency rapidly improves and the readiness for assessments is somehow enhanced because they can easily remember what they have learnt. Furthermore, short stories are excellent sources of content, and the learners attempt to reach conclusions easily because the story is short. Learners then become more aware of figurative and implied meaning.

3.4.4 Poetry

Poetry is usually shorter in length, and unique in structure compared to other genres, and it has unique linguistic formations. These features make it preferable for a Second Language classroom as it provides the teacher with an opportunity to exploit poetic devices to enforce awareness and appreciation of language (Llach, 2007). The exposure to poetic devices arouses the learners' interest and creates enjoyment of the lessons and this has a positive impact on language proficiency (Ahmed, 2022). Poetry is an excellent introduction to literature since poems are rich in imagery (Novio & Catane, 2018). For Meidipa (2022) poetry plays a pivotal role in the learners' lives because of its ability to express written and spoken images. These images completely

transform what the reader is familiar with, and it powerfully connects prior knowledge with new knowledge.

Novio and Catane (2018) conducted a study in Thailand on learners' perspectives of poetry in the EFL classroom and its relation to gender. They found that both males and females equivalently learn poetry and there are no major differences. However, learners felt that different genres are biased towards a particular gender when it comes to literature learning in English. This suggests that the choice of literature and content delivery by the teacher must be democratic and should not enforce issues of patriarchy, bias or stereotype in any way. Instead, any element of bias and stereotype should be exposed.

Hess (2003) concurs with these scholars and states that poetry can be an extremely useful resource in teaching the four skills of the language, and such integration would bring a sense of cohesion with the individual experiences of learners. Similarly, Fauziah (2016) also posits that poetry is a useful instrument to learn a language so teachers must ensure the applicability of communicative competence in literature classes. As much as poetry is a useful tool within the ESL classroom, it is necessary to note that it is a specific genre and teachers should treat it with the understanding that it may be fictional or imaginary and requires critical reasoning and multiple interpretations.

Fauziah (2016) further asserts that the choice of a poem for the ESL classroom depends on the teacher's passion and love for poetry. If teachers are not so keen to teach poetry, learners would identify that and lose interest as well. Teachers in the high schools studied for this thesis receive a list of prescribed material, but they had a choice of which two of four genres to teach. Another thing that the teachers had full control of was the choice of activities suitable for his or her class. Before selecting the appropriate poems, the one choosing should consider if they would be readable, suitable and exploitable to learners. According to Fauziah (2016), readability means a poem is easy to understand, suitability refers to appropriateness for age and background, and exploitability refers to the ability to provide fun and motivation.

All literary genres may assist in the language development of various language skills. Teachers often complain and claim that ESL learners face the challenge of insufficient vocabulary. This means that teachers have to find appropriate approaches to enhance vocabulary development and language proficiency (Alsyouf, 2020).

The solution may be the use of poetry as a useful tool for vocabulary building because it is easy to memorise the words used in it (Alsyouf, 2019; Alsyouf, 2020). Teachers of literature must avoid the risk of learners having a negative attitude to literature lessons by being creative and using learner-centred approaches. This emphasises that teachers must select appropriate and effective teaching approaches for their ESL classrooms. Additionally, Mustafa (2016) points out that poetry, novels, short stories and plays should be utilised in SL teaching and learning as they are authentic texts, and provide enrichment to the target language, exposure to a wide variety of literary texts, and enhancement of cultural understanding and tolerance.

Lastly, Meidipa (2022) acknowledged that teachers often complain that poetry is problematic for learners due to language barriers and background. Meidipa (2022) then suggests that the use of music in the ESL environment is an option to bridge linguistic and societal limitations. She asserted that combining music with poetry is a powerful tool to create a fun yet educational environment. She further argued that music and poetry have mental benefits to learners since they can decrease anxiety and improve self-confidence as learners sing along and recite. This is supported and emphasised by Muthmainnah (2021) who also advocated for the combination of education and entertainment. Edutainment is a genre that merges a text with technology onto visuals as a method of teaching and learning. Teachers and learners can use video games, graphic novels, movies and other visual media (Muthmainnah, 2021). Learning through visual media is perceived to be exciting and fun (Anikina & Yakimenko, 2015) because it is interactive, and motivates learners to engage with content and activities as this is a comfort zone for them.

3.5 The relevance of literature in the English classroom

It is without a doubt that literature, over the years, has had a tremendous and enormous role in the English syllabi across the globe; yet there is no end to questions about the relationship between literature and language (Lee, 2016; Llach, 2007).

Llach (2007); Novianti (2016) assert that literature has played a significant role in English teaching and learning either for EFL or ESL learners. It is still necessary to flip the coin and acknowledge the two sides.

This necessitates the review of the reasons for the inclusion of literature and the arguments for and against literature in the SL classroom to reach solid and conclusive convictions. It is important to note that, in some countries, literature is an optional course and not part of the language classroom. In South Africa, it is part of the English Language syllabus and forms part of Paper Two in the summative assessment.

Healy (2010) and Savvidou (2004) posit that there is a general assumption that there is no room for literature in the non-native classroom because it is complex and inaccessible and can hinder linguistic development. Healy (2010) rebuts this perception and advocates for the use of literature because: literature brings pleasure and motivation (Amala & Oboko, 2019) to the learners as they enjoy reading fiction; it is thought-provoking and encourages learners to share their ideas; it is necessary for developing and enhancing linguistic knowledge and skills; and literature provides confidence as learners master the language in context.

3.5.1 Reasons for the inclusion of literature in the English Second Language (ESL) classroom

Teaching language to learners ‘without teaching them literature is like feeding data to computers, that are devoid of emotions.’ (Nigar, 2018, p. 59). Duff and Maley (1990); Duff and Maley (2007); Maley (1989) also advocate for the use of literature in the ESL and EFL classroom. They argue that there are universal principles that are commonly perceived across the world, and they are easily portrayed through literature. Literature does not look down on other beliefs or cultures but promotes learners’ analysis because of its nature of having multiple interpretations.

Amala and Oboko (2019) further asserted that the use of literature in the language classroom improves language proficiency and is motivational to learners when they learn to interpret literary texts from different genres, cultures and eras. Therefore, it enhances the personal experience and provides a wide range of subject matter revealed in different texts. Literature arouses interest and provokes the thoughts of the

readers to come to their conclusions. Also, it allows the learners and teachers to accept diverse interpretations as valid and authentic. These may be summarised as universality, non-triviality, personal relevance, variety, interest, economy and suggestive power, and ambiguity. From a linguistic point of view, literature enhances language development (Amala & Oboko, 2019) and it is related to real-life contexts so it provides a relevant choice of words hence it cannot be considered a futile part of the curriculum (Keshavarzi, 2012) because it forces learners to read extensively and widely (Alem, 2020).

The English language classroom requires learners to master the four skills of the language which are listening, speaking, reading and viewing, and writing and presenting. These four skills are inseparable during teaching and learning in the English language classroom. Literature has been proven to be one of the best tools teachers can use to teach these four language skills (Keshavarzi, 2012). Literature has also been seen as pivotal in enhancing thinking and comprehension and plays a role in constructing meaning as it empowers learners with the basis for conceptual development and critical reasoning (Alameddine & Ahwal, 2016). Cardoso and Lago (2021) also emphasise that literature is an important language tool, not just a mere aspect of the English curriculum. It is also noted that literature is attached to cultural values, so literature has the potential to expose learners to a variety of perspectives and a broader language spectrum which may foster critical thinking and tolerance at times (Alameddine & Ahwal, 2016).

As language is a vehicle of cultural messages, literature is necessary to develop ESL learners' understanding of various cultures and societies. Mustafa (2016) adds that learning a Second or Additional Language is more than learning the grammatical structures, it calls for learning the culture, geographical location, economy, customs and values of that nation. Literature then becomes the bridge to cross and explore the universe using words. As much as English is an official language in South Africa, it was once a Foreign Language (FL) and it carries value systems that are foreign to some indigenous systems and beliefs. The majority of South Africans are not native English speakers and learn English officially at school as a Second Language, while others learn it as a third language. So, the English values and mannerisms which may pop up in the literature need to be addressed by the teacher, so that learners grasp

the content after having understood the background or the point of view of the author. On the other hand, there are literary texts that are written from an African perspective that non-African learners should be exposed to by discussing the background and contextual ideologies found in the text.

Chen and Goh (2011); Fareh (2010) and Paik (2008) note that English is of paramount importance for communicative, political and cultural purposes around the world so it is beneficial to learn the language. They also state that teaching approaches proposed by academic coordinators or curriculum designers are only a catalyst that can supplement the teaching and learning process in the English classroom. These ideas are only a suggestion, and they are subject to change due to classroom contextual factors. This suggests that teachers are professionals who must assess the context, plan and apply the approaches that will be relevant in their English teaching-learning environment.

In the 21st century, curriculum developers and advisers encourage upgrading traditional methods with current technology and designing innovative practices that can cater for diverse English classroom environments. Cardoso (2021) clarifies that the main aim of using technology in the classroom is to enhance the learning experience because learners get excited and curious if learning approaches and activities are engaging and less passive. The advantages of using technology in the teaching and learning process are that it is flexible because learners can learn in their own time, it enhances collaboration between learners and improves the rapport between the teacher and learner, and learners can assess themselves and check on their progress. The challenge with such suggestions in the South African township and rural schools is that most schools and classrooms do not cater to such technologically advanced equipment to be used. However, the suggestion for teachers to choose teaching approaches in line with their contexts and learners is positive.

Like the other scholars above, Lazar (1993) and Van (2009) also advocate and argue for the inclusion of literature in the English curriculum since language and literature are inseparable and complement each other. The cultural values, traditions, and lifestyles of people globally are also credited to literature teaching through stories and themes. The absence of one detrimentally affects proficiency in the other. (Lazar, 1993) presented convincing and universal reasons why literature should be part of SL

teaching. He is convinced that literature is inspirational, has authentic material, and has a general educational value. This was also noted by Alameddine and Ahwal (2016).

According to Lazar (1993), literature is found in various syllabi, helps learners to understand other cultures, stimulates language acquisition, and develops learners' interpretive abilities. Learners do not only enjoy literature, but it is also developmental in all language skills of listening, reading, writing, viewing and presenting (Amala & Oboko, 2019). As learners engage with different forms of the literary text, they learn how writers write and master the art of authorship. This would not be possible without literature as a valuable tool and specimen within the ESL classroom. Additionally, literature encourages learners to share their opinions and feelings freely.

Muthmainnah (2021) believes that literature should be inherited by children because it can teach them sociocultural values and allow them to change their behaviour. Literature enhances learners' imagination and the ability to think critically about moral values and experiences. If literature in the ESL classroom offers such important benefits, then teachers should be encouraged to use it appropriately. Learners must also be made comfortable and to look forward to Literature classes due to the relevant content and approaches used by the teachers.

3.5.2 Fundamental principles for the use of literature in the English

Second Language Classroom

Lazar (1993) further enumerated the fundamental principles for the inclusion of literature in the English curriculum. So, it is assumed that teachers must be aware of these principles to effectively manage their English SL Literature classes. The first principle is that literature motivates learners if the literature material is carefully chosen. This careful choice is to ensure that learners enjoy reading and will relate it to their contexts. The principle encourages a learner-centred learning environment. Learner-centred classrooms are outcomes-based because the focus is on what learners have learnt rather than what they have been taught. When they are assessed, they have to exhibit problem-solving and critical thinking that they have mastered through collaboration and self-directed learning (Cardoso & Lago, 2021). This implies that even within learner-centred classrooms, the teacher still plays the central role in

making sure that activities and content engaged with are appropriate and relevant to learning objectives and assessment requirements.

Secondly, literature can enable access to other cultural backgrounds. Writers author their stories and there might be contextual and cultural differences between the writer and the reader. What the principle suggests is that learners may get the opportunity to change or adapt their worldviews and adjust their understanding based on the world being presented by the writer.

Thirdly, literature encourages language acquisition. Learners get exposed to new meanings and contexts and therefore expand their language knowledge. Language acquisition and development can therefore not be excluded from the usefulness of literature within the language classroom, especially in the ESL context. This is also emphasised by Ghosn (2002) that excluding English literature in the Second Language classroom would be a dire mistake in cases where language proficiency is always an objective. She states that it should be part of the Second Language class as early as primary school.

Fourthly, literature develops learners' interpretive abilities. So, literature possibly opens 'new doors' and allows the learners to form hypotheses and inferences. Learners read for meaning as they critique, evaluate and comment on the elements of the story and what it means to them or the society at large. They can even judge the position from which the writer wrote the literature piece. Lastly, literature educates the whole person. This suggests that learners respond to texts, think about their feelings, and imagine how they would respond in similar contexts. They get to immerse themselves in the text and confidently express their convictions. These principles and beliefs also emanated from the data presented by the teacher participants for this particular study. They seem to be universal in nature and have been instrumental and core in how teachers teach literature and how learners benefit from such literary lessons.

In relation to the principles discussed above, Alem (2020) noted that there will always be challenges in the ESL classroom, and that there are more challenges that teachers encounter when using literary texts to teach reading.

The findings showed that the challenges are learners' lack of motivation; poor knowledge of the text's background; teaching approaches that are not diverse enough; using literary material that lacks interesting and rich content; seating arrangements; and overcrowded classrooms. These are a mixture of challenges from the learners and the limitations on the teachers' side, what is notable is that the teacher is the one with solutions here and the correct choice of literature and appropriate approaches are the tools that could be used. Jabeen and Sarifa (2022) add a suggestion that 21st century learners can only be kept motivated to learn and discover vast knowledge through diverse literary texts as part of the English curriculum. Also, literature is the main source of teaching language and that is how the language is given a superior position in the school curriculum (Haimbodi & Woldemariam, 2019).

Ghosn (2002); Suliman and Yunus (2014) agree that literature serves as an avenue to instill good habits in learners; it promotes the acquisition of language and enhances awareness of the language; and it enhances and upgrades learners' knowledge of linguistics such as sentence structure, phonetics and morphemes. These only practically manifest if learners are taught effectively by a teacher who is well-versed in the content, pedagogy and contextual factors of the classroom and learners within it. Ghosn's (2002) arguments sum up the focus on language proficiency and development as a core benefit brought by literature in the classroom. Ghosn (2002) emphasised that literature provides a motivating and meaningful context for language learning. This means that it presents natural language and promotes vocabulary development in the classroom. Additionally, literature stimulates oral language, involves the learner with the text being read and exposes the learner to aspects of the English language.

This implies that as there are various forms of English as writers use it, the learner learns to understand the context within which the language is used through their analysis of literature. It may therefore be assumed that without appropriate interaction with literature in the classroom, learners may miss this skill of understanding how English is used in different contexts. As an important tool for language learning, literature can promote academic literacy and critical thinking skills. Also, literature attempts to bring about some understanding of life in general. This implies that teachers must select literary texts that are appropriate and not complex for learners

so that they can understand themes, imagery and other literary features. Age, linguistic background, and level of language proficiency should be considered when choosing literary texts to be taught.

This however contradicts the situation in South African high schools because it is the Department of Education which selects material, without direct consultation with the teacher. It is assumed that the Department knows the context better, which might not be accurate for all schools since the country is vast and has diverse cultures and official languages.

Furthermore, Cheng (2007) in her study observed that amongst other important principles: literature offers children an opportunity to learn fresh ideas and content; it also enhances their understanding of literary terms, cultural traditions, and social virtues; it develops respect for self and others and encourages one to become aware of one's audience; and it offers learners an opportunity to experience new ways of using language that bridges the gap between written and spoken language. Cardoso and Lago (2021) also added that literature allows learners to relate to characters, their challenges and triumphs and it develops self-awareness. This emphasises that literature is developmental to learners as it encourages learners to identify with what they are reading and further self-introspect and then accept or defy the situations they face at the time.

Van (2009) concurs and adds that literature enhances tolerance, cultural awareness and critical thinking. Rahman and Manaf (2017); Van (2009) also affirm that teaching and learning literature further enhance creative and thinking skills. This emphasises that literature propels learners to evaluate information and infer the connotative insinuations. Lastly, Van (2009) suggests that for teachers to ensure that literature is indispensable in the English Second Language classroom, they must develop literature activities. Literature activities can be integrated into teaching language by applying the communicative language teaching approach to teaching language. Literature also conforms to learner-centred approaches because it encourages learners to annotate and find their meaning as they explore with plot, characterisation and other elements of literature.

El-Helou (2010, pp. 2-3), in the study of difficulties facing English teachers teaching English literature in Grade 12 in Palestine, found that literature was beneficial to the recipients regardless of the challenges that he found.

The researcher argues that literature could develop insightful responses concerning comprehension, personal connections, cross-cultural themes, interpretation, and evaluation of the text. Literature provides learners with analysis skills so that they can identify and analyse themes, conflicts, settings, issues and characterisation. These findings resonate with the findings of this study. This suggests that the literature experiences within the ESL context across the globe are similar in nature since the learners taught are all learning a Second Language. Additionally, Khatib and Ziafar (2012) maintain that literature is a vital tool in teaching and learning the language and learners can enhance their knowledge and experience the world while seated in the classroom. Teachers should, therefore, expose learners to a variety of genres and encourage them to reach their conclusions rather than solely listening to the teachers' perspectives. According to these scholars, literature enhances the process of language learning, and it does not add any burden on the teachers or learners in the ESL classroom. Teachers as experts can break literature such as novels or poems into manageable chunks and allow learners to evaluate ideologies and assumptions and analyse and form conclusions easily.

Similarly, Muthusamy et al. (2017b), whose arguments resonate with those of Ghosn (2002) and Rashid et al. (2010), argue that literature needs to be introduced in the SL context as early as possible for enhancing language proficiency. The researchers affirm that literature prepares learners to read any piece of literature using active, focused reading habits to arouse literature interest, form predictions, connect ideas and make meaning. In addition, Rashid et al. (2010, p. 18) suggest that learners' language proficiency skills could be enhanced by using contemporary literature, having knowledge of a writer's poetry and drama conventions, and reading and analysing the literary content. This is also emphasised by Ur (1996, p. 201) in his book '*A Course in Language Teaching: Practice and Theory*' which noted that literature teaching in language classrooms will always be advantageous because it provides examples of various writing styles; provides a sense of departure during discussions and writing; contributes to universal values, and brings awareness of social issues

across the globe. This emphasis grounds literature as a universal aspect of the curriculum which should be given recognition and special attention.

On the other hand, Keshavarzi (2012) argues that literature creates a conducive environment for English learners to reflectively think about the content and context, form expectations and reach conclusions. It evokes an emotional response from learners, and they get to understand the tone and mood of literary texts. Learners who are exposed to a variety of literary texts learn to go beyond the surface meaning and delve deeper to find hidden realities. Furthermore, literature stimulates the imagination as it allows the learners to tap into new environments they never experienced before. Teachers should not perceive literature as old pieces of writing but as a source of imagination and passion for learners because of its creative nature (Hall, 2020). This is achieved through descriptive language such as adjectives, adverbs and figurative language. The prerequisite for all the benefits of literature to be experienced in the ESL classroom is the perfect choice of literary texts by the teacher or the committee or stakeholders responsible.

Lastly, Hall (2005, pp. 47-48) advocates for the use of literature in SL teaching and believes that a variety of approaches should be employed and possibly integrated because the traditional approaches and communicative approaches did not expose literature enough. His arguments for the use of literature are that: it evokes an emotional response; exposes learners to diverse cultures; and enhances psycholinguistic skills. He believes that literary texts are linguistically memorable, provide pleasure and develop advanced reading abilities. Divsar and Tahriri (2009) concur and further suggest that linguistic competence, linguistic structure and communicative competence should be a priority when teaching literature in the SL context because it is a powerful tool to inculcate skills. Furthermore, Cardoso and Lago (2021) emphasise the benefits of using literature in an English class: that it can enhance cognitive skills; improve learners' vocabulary and even their confidence, because they notice they can read books in English; provide contact with authors and people from different cultures who lived similar situations in life; and the use of authentic material. The principles of literature being the tool to enhance vocabulary, improve self-esteem, and improve language development have been noted by many

scholars and this was also reinforced by the findings from various data sources in this study.

3.5.3 The importance of learner engagement in the ESL classroom

Learner engagement is a broad phenomenon, but the most crucial aspect is that it focuses on curriculum structuring and teaching approaches that are used in the classroom to ensure that there is active interaction in the learning environment (Bender, 2017). Davies et al. (2018) advocate for learner engagement as they believe that it enhances the learning experience, and this may involve physical and intellectual activities.

Learners who are not actively engaged in the learning process show some behavioural problems such as absenteeism, failure to complete tasks and even disruption of lessons. Shah (2021) also believes that a lack of active learner engagement is a source of a lack of motivation and interest in learners within the ESL classroom. On the other hand, learners who are actively engaged show full commitment to mastering the curriculum by creating, assessing, applying, understanding and retaining the content learnt (Schlechty, 2011). This implies that learner engagement is attached to effort and has a great impact on learner achievement.

Schlechty (2011) suggests that teachers must teach the learners to be critical thinkers, create new content, reflect on what has been learnt, and solve problems; rather than merely pass assessments based on memorisation. This will train learners to be independent and enjoy learner-centred activities. Enhancing the learning experiences is dependent on the teacher's ability to encourage imagination and engage learners in new worldviews (Grove, 2019). So, the teachers' role cannot be detached from learner engagement (Bender, 2017). The teacher does not become the main role player but the facilitator of the engagement during the teaching and learning process.

In a study by Davies et al. (2018), in which they interviewed teachers about classroom engagement and how they ensure that learners are engaged, the findings showed that teachers use fun and exciting approaches to keep learners engaged. Teachers ensured that lessons included problem-solving activities and awards as a form of extrinsic motivation. Teachers also claimed to be using practical activities, and personalised learner-centred activities which kept learners engaged.

The challenge with these findings is that they seem like a one-size-fits-all and portray learner engagement as a perfect learning environment without hassles.

On the other hand, Bender (2017) admits that learner-centred classrooms are not without challenges, especially in the ESL environment. He then suggests that one of the key strategies for teachers in the learner-centred classroom is to practise differentiated instruction where learners are engaging in activities according to their abilities and learning styles. It is noted that this may be time-consuming for the teacher with large classes. To mitigate the barrier of large classes, the teacher can opt for group differentiated activities rather than individual learners, and the teacher may also involve learners in the development and planning of learner activities.

For Grove (2019), motivation, social engagement, self-awareness, teacher expectations and views are important aspects of learner engagement which can influence the performance of learners. Motivation is an important element of learner engagement and it is associated with the learner's psychological needs (Mitra & Serriere, 2012; Reeve, 2012). It is evident that motivated learners are self-confident and can easily engage in independent work whereas those who lack motivation are always frustrated during the teaching and learning process.

It is also noted that learners of the 21st- century are technologically aware and depend much on technology for communication and information (Muthmainnah, 2021). Teachers must, however, be trained so that they also train and guide learners about when and how to use technology to avoid unnecessary distractions in the classroom. However, a self-directed learner actively engages with the content by searching for information, and planning and assessing the learning activities (Rautrao, 2021). This is an envisaged ESL learner who is less dependent on the teacher.

3.5.4 Arguments against the use of literature in the ESL classroom

The dominance of literature in the ESL classroom has remained a controversy for a long time (Khatib & Rahimi, 2012). There are contradictory arguments concerning the use and effectiveness of the prevalence of literature in the ESL context. Arguments on whether literature should or should not be in language class have been there since the 1980s (Carter, 1996); Maley (1989); (Paran, 2008).

The importance and effectiveness of literature in the EFL or ESL classroom is undeniably a controversial issue and arouses a variety of perspectives and concerns. As much as Ur (1996, p. 201) advocates for using literature in the language classroom, she also cautions the reader about the disadvantages of the use of literature in the ESL classroom. The disadvantages she mentioned are that: most literary texts are long and consume a lot of time for teaching; those that are simplified from original texts often lose meaning during this process; learners find it difficult to relate to the foreign culture depicted in the text; enjoyment and appreciation may be jeopardised as the teacher focuses on language teaching; and learners who are fascinated by technology and science may lose interest and see literature as irrelevant. These disadvantages have been refuted in arguments by Lazar (1993) and Ghosn (2002) who constantly argued that literature is a valuable tool in teaching ESL learners various skills and exposes them to language variety and proficiency, and develops the learners holistically.

McKay (1982) argued that literature does not contribute enough when it comes to grammar teaching due to the level of complexity in the literature language. Literature is also perceived as fruitless in preparing learners for vocational goals. Also, that literature is filled with cultural perspectives that may be irrelevant to the context of the reader. Lazar (1993) counteracts the above arguments and states that literature can be used in class to foster critical thinking and propel learners to debate controversial issues. Literature, therefore, provides a variety of opportunities for learning new things while enhancing the proficiency of English Second Language speakers. To enhance the literary experiences of learners and ensure the effectiveness of literature in the ESL classroom, Khatib and Rahimi (2012) posit that teachers should choose literary texts that are not too complex in terms of language and culture, especially at the early stages or during the introduction of literature. This should be done to arouse interest and avoid confusion, irrelevance, and a negative attitude to literature.

Mustofa (2016) emphasised constraints to literature teaching, being: historical, philosophical, cultural and social, and psychological contexts. Historical context refers to the time at which a particular text was written. It is suggested that if the text was written centuries back, there may be some irrelevance in language structures as well

as the content. This further insinuates that ESL teachers and learners may be frustrated when they have to draw from old sources to understand the text. Written texts are influenced by the cultural and social background of the writer. So, If the reader is not well-versed in the background, they may lose meaning. Therefore, the teacher must always acknowledge various cultural values and allow learners to tap into that cultural understanding. Mustofa (2016) also claimed that literary texts may expose learners to aspects that are against their belief systems, and learners may find it difficult to associate or even sympathise with characters in the text.

These seem to be unfounded claims and none of the studies found these to be a problem in the ESL classroom. On the other hand, what these claims may suggest is that it is the responsibility of the teacher to bring an unbiased perspective and mediate during the conflict of cultural values and systems, solely because learners must learn tolerance as global citizens. This is essential because, according to Hall (2020), teachers of the 21st century aim to use literature for developing learners' emotional intelligence, tolerance, love for learning and empathy. This becomes possible through the variety of literary pieces from various contexts and backgrounds.

Another study by Rahman and Manaf (2017) showed that teachers use literature to foster creative writing and critical reasoning skills. However, their task is futile in more cases than not due to the learners' struggle to understand the literary texts' context. Creative thinking and critical reasoning skills are the core skills that English literature as a subject must foster and enhance (Gabrielsen et al., 2019). These researchers are somehow doubtful of the literature's capacity to foster creative and critical thinking. They believed that teachers are under pressure to adopt effective teaching approaches directed at enforcing critical reasoning. The suggestion was that the assessment must be strategic and follow Bloom's taxonomy in assessments. This suggestion resonates with the CAPS requirements for assessment in Grades 10 to 12 (DBE, 2011). The teacher has to ensure that the learners master each level before moving on to the next level of Bloom's taxonomy of achievement (O'Neill & Murphy, 2010). It is however noted that content knowledge that teachers and learners deal with in the classroom requires critical reasoning skills and prior knowledge for the objectives of the lesson to be fully attained. Also, Haimbodi and Woldemariam (2019)

added that teachers must use integrated teaching and assessment approaches to ensure that learner participation and performance improves.

Aydinoglu (2013) conducted a study, in Turkey, to examine the extent to which literature has been integrated into the course books specially prepared for language teaching. The findings showed there is a clear attempt to expose learners to literature and that was evident in the books up to the university level. There was a concern, though, that literature was still not used as often as it was necessary. The inclusion of literary text in the books varied: for instance, novels appear the most, followed by drama and short stories and poetry appears to be the least. Literature was used the most for grammar lessons, then for reading and vocabulary lessons and writing and listening were the neglected aspects in terms of literature use. However, the study found that the integration of literature and language did not serve a beneficial purpose for the teachers who ultimately focused on the literary genres that were less challenging for them.

Lastly, León and Hermoso (2020) noted that literature is indispensable in the language classroom because it offers more than just a conducive learning space but also an opportunity for the development of communication and creative writing skills. Teachers can do this by providing learners with diverse writing activities inspired by literary texts. This shows that the skills of communication and creative writing cannot be learnt by chance, but the teachers have to be intentional about integrating activities that will enhance these skills in their literature lessons. Teaching literature as just another aspect of literature without being mindful of what can be achieved with literature would be a limitation for ESL learners.

3.6 Approaches to teaching English literature to English Second Language learners

Teaching literature in ESL or EFL classrooms is related to theoretical and practical questions about what could be done to teach literature in a manner which would provoke learners' interest and participation and get the maximum results. This poses questions about the approaches used in literature classes in ESL contexts. The questions are: How are literature lessons taught in classes? How much are teachers confident with teaching English literature and methodology? Do teachers contribute to

a more developed understanding of critical thinking? The answers to the above questions relate to the approaches that teachers opt for and implement in their ESL literature classes (Divsar, 2014, p. 74).

An approach is a framework on which the teacher bases his or her lesson (Moody, 1983). It outlines the set activities as well as the expected objectives and outcomes. It is informed by contextual factors such as learners' age, linguistic background, cultural background, and the text's complexity. Khatib and Rahimi (2012); Khatib and Ziafar (2012) confirm that teaching English literature to ESL learners is complex. An aspect of the complexity is that most literature for children and young adults is written in predominantly American and British cultural contexts (Finsrud, 2017). The literature teachers' responsibility is to use an approach that will allow the learners to deduce the cultural differences and similarities and then form opinions and be able to comment.

Approaches are chosen by teachers from their knowledge and expertise of the approaches and the lesson objectives set by the teachers or the education department. Divsar and Tahiri (2009) affirm that the teaching of literature aims to instil comprehension, analysis skills, knowledge of linguistic structures, literary styles, imagery, and cultural awareness. These aims are only achievable if the literature teachers' practices are inclusive of appropriate and integrative approaches.

According to Bloemert et al. (2016), the study of literature focuses on the text itself such as the characterisation, plot development, and context which outlines cultural beliefs and the biographical details of the writer. Secondly, the use of literature as a resource focuses on personal interpretation and critical analysis as well as language development. The study of the literature element is associated with the text and context approaches, whereas the use of literature, as a resource element, is linked to reader and language approaches. At the outset, the teacher must be well-versed in the literature content and the principles of the approach being employed. To be well-versed, a teacher of literature requires certain attributes. Muthusamy et al. (2017b) postulate that an effective literature teacher has analytic knowledge, an appreciation of the nature of the genre, and a sound command of the techniques of teaching literature.

In the South African context, literature is part of the English curriculum. The education policy requires the four skills: listening, speaking, reading and viewing, and writing and presenting to be taught in every cycle of two weeks (DBE, 2011). The expectation is that there must be an integration of skills during teaching and learning.

This suggests that literature may be part of any skill that is taught and learnt on a particular day or lesson. The Curriculum and Assessment Policy Statement (CAPS) outlines the suggested language teaching approaches as a text-based approach and communicative approach (DBE, 2011, p. 16). Although these are referred to as language teaching approaches, integration allows these approaches to be fully functional in the teaching of literature as literature is not used in isolation but to teach, develop and enhance linguistic and literary competence.

3.6.1 Traditional approaches in the Second Language classroom

The spread of English across the world and the need for it to be taught and learnt as a Second Language necessitated the relevant approaches to be used in the language classroom. The classical approaches with an emphasis on language learning were the Grammar Translation Method, the Direct Method, and Audio-Lingual Method.

3.6.1.1 The Grammar Translation Method (GTM)

Mulaudzi (2016) asserts that the Grammar Translation Method (GTM) was used earlier for the learning of Latin as a native language with some injection of English. Duff and Maley (1990) state that literature was an important aspect of this approach since its teaching focus was on structure and linguistic and grammatical rules. Literary texts were read and translated and used as excellent examples of writing. Aydinoglu (2013) assures that literature was part of the language classroom since modern languages began to be part of the school curriculum in the 18th century. So, GTM was the very first approach to teaching foreign languages and this happened until the 20th century. After some time, in the middle of the 20th century, the GTM lost its favour, and its use became history. After the disuse of this approach, literature was not considered a valuable aspect of the language classroom (Llach, 2007). The challenge with the approach is that it only used literary texts for language teaching and neglected the text as a form of interest and deserving deeper exploration.

3.6.1.2 The Direct Method

This is one of the approaches which advocates for the use of literature in the language classroom (Araya et al., 2017). It encourages oral communication and grammar skills; it discourages translation as a means of teaching literature within the ESL context.

Although literary texts are important in this approach, they are usually used as a reference in studying the language and not for their enjoyment and richness in imagery. The Direct Method was also known as the Total Immersion Approach because of its emphasis on the strict usage of the learner's first language (L1) (Mulaudzi, 2016). This approach became a substitute for GTM and during its time the prevalence of literature in the classroom was almost wiped out (Llach, 2007). This approach was effective and was favoured in areas where classes were small and individual learner attention was possible but could not enjoy much success in public schools where conditions were different and sometimes impractical. This approach also lost favour in the middle of the 20th century and it was judged for not being well structured and being weak in theory (Brown, 2001).

3.6.1.3 The Audio-Lingual Method (ALM)

This approach became prominent after the Grammar Translation Method and Direct Method were already functional in the language classroom. ALM, therefore, borrowed some principles from the Direct Method as a substitute approach after World War 1 (Llach, 2007). Araya et al. (2017) assert that ALM's focus was on the oral repetition of dialogues and patterns to enforce memorisation of grammatical structures and sounds by learners in the SL classroom. This approach was said to be theoretical, compared to GTM and DM. However, it was not without fault as its disadvantage was that it could not teach learners long-lasting communication proficiency (Brown, 2001; Mulaudzi, 2016).

These three approaches were substituted by the introduction of the communicative language teaching approach around the 1970s which brought back the usage of literature in the language classroom and, from then until now, literature has been welcomed in the language classroom (Llach, 2007).

3.6.2 Approaches recommended by the Curriculum and Assessment Policy

Statement (CAPS) document:

Teaching approaches are classified as language teaching approaches in the Curriculum and Assessment Policy Statement (CAPS) document. The approaches that are classified as literature approaches are methods meant for the learners such as reading the text entirely, making literal and figurative interpretations, and understanding that literature does not require any specific answer. The integration of four skills (listening, speaking, reading and viewing, and writing and presenting), requires language and literature to be taught simultaneously. The approaches suggested by the CAPS document are the text-based approach and the communicative approach.

3.6.2.1 Text-based approach

Rustipa et al. (2022) state that a text is synchronised with communication because when people meaningfully communicate and when they write, they produce texts. Therefore, teaching cannot be meaningful and effective without the use of an approach which emphasises the actual text. According to Luu (2011), a text-based approach is a genre approach to language and the teaching principles of the genre approach are embedded in the text-based approach hence they are seen as one. Brinegar (2022) refers to this approach as text-based instruction. The principles of this approach involve four language teaching stages. Firstly, the teacher has to build the context by inducting learners into the cultural and social context of the text. Secondly, the teacher has to model and deconstruct the text by analysing linguistic and grammatical structures. Thirdly, there must be a working relationship between the teacher and the learners in constructing a new text. The fourth stage builds on the third one and it requires the learners to be independent and construct knowledge by themselves. The text-based approach seems to be a teacher-centred approach, where the teacher leads, then scaffolds, and eventually trains the learner to be independent. The last stage is grounded in the constructivist learning theory as learners construct new knowledge using prior knowledge and scaffolding by the teacher.

The text-based approach teaches critical reasoning where learners are taught to critically evaluate texts, including literary texts (DBE, 2011). A text-based approach explores how literary texts work and involves classroom activities such as listening to,

viewing and close analysis of literary texts. This approach enables learners to evaluate texts and appreciate how the texts are created. The teacher becomes a facilitator and learners learn to independently read, analyse and interpret texts.

3.6.2.2 The communicative approach

The communicative language teaching approach foregrounds exposure to the English language through the practice and production of the language (DBE, 2011). According to Siaj and Farrah (2018) literature is advantageous to both teachers and learners and for language acquisition; hence the necessity for communicative competence and emphasis on literary texts and their sufficient use in the language classroom. It is noted that this realisation has recently encouraged teachers to start using literary texts such as novels for teaching in their classrooms (Siaj & Farrah, 2018).

Tarvin and Al-Arishi (1990) also argue for the use of this approach in teaching and learning literature in the ESL classroom. These researchers counter the arguments of the audio-lingual belief that learners should only be exposed to listening first before they learn other skills such as reading and learners should be exposed to an error-free language environment and drilling (Tarvin & Al-Arishi, 1990, p. 30). Tarvin and Al-Arishi (1990) believe that the communicative approach entails the following assumptions: firstly, the reading of literature should be enforced as soon as the learners can read the basics of the language. Secondly, literary texts provide enrichment, so there is no need for teachers to intervene and try to manipulate the texts. Thirdly, in attempting to foster the process of reading, teachers using a communicative approach do consider exposure to culture, vocabulary, and semantic and syntactic difficulties when they recommend or select literary works for their learners. Lastly, the communicative language approach encourages the learners' interaction, not just reaction, because it is their input which brings the depth of their experience and perceptions.

Tarvin and Al-Arishi (1991) further explore the necessity of reflection and reflective activities when using the communicative language teaching approach. These researchers argue that reflection is necessary for ESL classroom activities because reflection is provoked by the presence of conflict or when the mind is exposed to an extraordinary situation.

To confront the extraordinary situation, the mind opts to involve such functions as defining, comparing, deducing, generalising, and value-seeking. These lead the mind to evaluation or assessment, not just a simple emotional response. The outcome is then a better resolution since potential threats and errors have been dealt with. Classroom activities such as task-based, process-based and synthesis-based ones are necessary reflective activities that are relevant to this approach.

A Limpopo, South African study on teachers' understanding of this approach was done by Mulaudzi (2016). While Mulaudzi acknowledges the effectiveness and the relevance of the approach, he critiques the Department of Basic Education (DBE) in its insistence on the usage of this approach as it assumes that teachers are well-versed in the approach. The findings prove that not all English teachers went through training in content and pedagogical knowledge. Some schools are understaffed and use any teacher to teach English assuming that any teacher can teach English SL (Mulaudzi, 2016, p. 7516). This presents a loophole in the delivery and usage of appropriate approaches within the English SL classroom. So, beyond understanding literature as an important part of the language, the communicative approach enforces a better understanding of culture and art as well as how people should navigate through social relationships (Cardoso & Lago, 2021).

3.6.3 Other approaches to teaching literature

3.6.3.1 Information-based, text, and context approaches

The Information-based approach

It is a source of information for learners. It could be associated with lectures, note-reading, and critique that is based on the textbook (Carter & McRae, 1996). This approach focuses on literature as a cultural and creative legacy. Teachers using this approach focus on teaching about literature rather than literature itself (Divsar, 2014, p. 75; Lazar, 1993b). Rashid et al. (2010), in their study, found teachers of literature trusting this teaching approach. These researchers add that an Information-based approach is teacher-centred because it requires the teacher to be hands-on in ensuring that the text is read, words are understood, and the elements of literature are well captured.

The text approach

It deals with the teaching of literature's formal elements such as literary jargon. Learners are taught how to read between the lines and be able to identify linguistic forms and literary meanings. This approach requires sound knowledge of the literary genre and the ability to distinguish between various types and styles of genres (Van, 2009). In their study, Bloemert et al. (2016) found that teachers were using this approach together with the context, reader, and language approaches.

They grouped these four and termed a new approach as the comprehensive approach to literature teaching. Bloemert et al. (2016) added that the text approach focuses on the teaching of formal aspects of literature through a close reading of the text. Appreciation of the text is emphasised by enhancing the learner's sensitivity to the literary text's language and structures. This ensures that learners can interpret and understand the relations between language forms and the meaning of the piece of literature. It also places special emphasis on genre knowledge and differentiation between styles and types of literary pieces (Bloemert et al., 2016; Van, 2009).

The context approach to literature

According to Carter and Long (1991) the context approach pertains to the cultural, historical and social contexts of the genre. Bloemert et al. (2016, p. 175) add that 'being informed about the history and demographics of literary movements as well as historical and biographical elements of a literary text could add to the contextualisation and therefore, could enhance further understanding.'

These approaches are used and trusted by teachers in various parts of the world. This was also evident in the data presented and analysed in this thesis. This implies that these approaches are greatly used in ESL literature classrooms.

3.6.3.2 The language-based and stylistics approaches

The study by Hwang and Embi (2007) found teachers using these approaches among others. These approaches are closely related in their features, with minor differences.

The language-based approach

This approach enables learners to pay attention to the use of language. It is a learner-centred approach which is associated with cloze, forecasting, role play, reciting poetry and discussions (Carter & McRae, 1996; Lazar, 1993b; Rosli, 1995). Divsar (2014) maintains that teachers use this approach to expand and develop learners' language proficiency. Rashid et al. (2010), whose findings also noted that teachers mostly used the language-based approach, specified that the language-based approach is where literary jargon is used as a basis for improving language proficiency. The language approach which forms part of their comprehensive approach, according to Bloemert et al. (2016), deals with the use of literature to teach language. The teacher uses literature text to further teach aspects of the language. The aim is to form a thread and integrate skills. Most teachers seem to be using more of this approach in their classrooms.

The stylistic approach

This approach guides learners towards understanding and appreciation of the literary text by using linguistic analysis and literary criticism (Lazar, 1993). The approach helps learners to expand their literary knowledge and language awareness. Divsar (2014) argues that this approach is similar to the language-based approach because it focuses on the literary text as a source; the difference is that the stylistic approach includes criticism of literary text as well as analysis of language. The stylistic approach uses language knowledge for understanding literature, in comparison to the paraphrastic approach, which requires intermediate or advanced knowledge of English (Wahyuni et al., 2020).

In the study on approaches employed by high school teachers to teach English literature, Hwang and Embi (2007) found that in Malaysia the teaching approaches were greatly influenced by learners' language proficiency, their attitude towards the language and literature, the exam-focus culture, prescribed set works, the learner-teacher ratio in the classroom and training received by the teacher. The prerequisites for approach selection depend on the content and context. Amara et al. (2018) further stated that the factors influencing the approach selection may be learners' language proficiency, cultural background, availability of resources and availability of Information Technology and Communication (ICT).

3.6.3.3 Personal-response, reader-response, and moral-philosophical approaches

The personal response approach motivates and encourages learners to create some connections between the literary text's themes and first-hand experiences. It focuses on learners' feelings and opinions of the literature piece. Journal writing and paragraph writings are classroom activities or methods associated with this approach (Lazar, 1993b; Rosli, 1995). Personal-response approach is related to the Personal Growth Model by Carter and Long (1991). The Personal Growth Model aims for learners to master the themes and relate the issues evident in the text to their personal lives, then they develop emotions, and language and character development are stimulated (Rashid et al., 2010). This is a learner-centred approach. This is important for the ESL classroom because Maley (2012) argues that learner-centred approaches enhance learners' personal growth, critical reasoning and imagination. The use of such approaches become an important tool in the teaching of ESL literature classes.

The reader-response approach assumes there is a shared relationship and a transaction between the learner (reader) and the actual text (Ali, 1994; Mart, 2019). Only then would the learner arrive at a conclusive meaning. Therefore the learner is at the centre of meaning creation because the learner aims to arrive at a mature response rather than a mere interpretation (Ali, 1994). This approach enforces learner-centred lessons and activities, such as group discussions, journal writing, role-playing, and extended projects; so that learners find meaning on their own. The teacher facilitates and monitors the entire process. This approach purposes to allow the learner to engage with the text and enjoy the text without focusing on the language or grammar at first.

Mustofa and Hill (2018) assert that reading literature is a complex activity and it requires competence. It deals with the background effects of the writer which may have cultural differences and other contextual factors. Therefore, teachers must expose learners to the background and cultural perspectives of the writer or those perspectives evident in the text before the actual reading of the text. This process should be cooperative, and learner-centred. Learner-centredness fosters reading all the time hence the process of reading and interpreting texts should always be considered.

The reader-response approach is embedded within the following principles: learners learn to interpret and experience the text for themselves; learners learn to recognise connections between what is new and what they already know; learners ask themselves questions which will lead them to answers and meaning to diction used by the writer; learners begin to form images in their minds and reach conclusions; sharing experiences with other readers is beneficial because readers make connections they could not realise by themselves and eventually provide excitement (Mustofa & Hill, 2018). If applied diligently, such an approach would develop a worldview of historical, cultural, political and profound societal perspectives and tolerance.

The reader approach

The reader approach encourages learners not to be mere literature readers but to migrate from the known to the unknown and there be able to form opinions and critique any piece of the genre they read. Nance (2010) posits that literature requires the readers to be well prepared to read, find meaning, form opinions and be able to confidently critique any literature piece or text. The reader approach further emphasises that the learner is an independent constructor of meaning. The learner is encouraged to critically explore and experiment with unfamiliar contexts. This suggests that discussion of the literary text leads to the analysis of other people's beliefs, desires and perspectives which the learners may be unfamiliar with because their context and that of the text are different (Bloemert et al., 2016). This, therefore, foregrounds that appropriate literature teaching approaches are valuable because they help in enhancing learners' critical thinking, understanding of universal values and contexts, and learning to use literary text to learn life lessons.

The moral-philosophical approach

It instils moral values through the text or the themes. Reflection could be a suitable and effective method for this approach. Rashid et al. (2010) further explain that the moral-philosophical approach emphasises the inclusion of moral values across the curriculum through the teaching of literature.

3.6.3.4 The paraphrastic approach deals with the literal meaning of the text. It is suitable for beginners in the English language. The methods associated with this approach are re-telling and translation or code-switching (Ling & Eng, 2016) to the Home language (L1) since the learners would still be linguistically weak (Rashid et al., 2010; Rosli, 1995; Wang, 2003). Jabeen and Sarifa (2022) feel that the learning and understanding of literary features and jargon might be lost. This approach is least used in ESL contexts because teachers encourage the learning of the target language over translating. The findings in this thesis also showed that this approach was never used by the teacher participants during lesson observations. It may be feasible in pure elementary Foreign Language classrooms of English.

In their study, Hwang and Embi (2007) found that during literature lessons where these approaches were used by teachers, learners were mostly passive in the learning of literature and the teachers focused on teacher-centred approaches rather than learner-centred approaches. Enhancing learners' language proficiency and the personal response was therefore not achieved due to the above-mentioned factors. In both the questionnaire and class observation findings, the researchers realised that the paraphrastic approach was the popular approach, followed by the information-based, moral-philosophical, personal response and language-based approaches at the time of the study. Hwang and Embi (2007) also found that teachers employed specific approaches for two main purposes: firstly, generating responses and making associations with the text. Teachers ensure that learners remember what was learnt. They use recapitulation activities for this purpose. Secondly, the assumption and the knowledge that their learners are linguistically challenged propelled them to decide on which were the best approaches. Teachers ensured that learners read aloud and regularly practise reading.

A similar study was conducted by Rashid et al. (2010) on approaches employed by teachers in teaching literature to less proficient learners in high schools in Malaysia. The same approaches are in order of popularity of usage within the ESL classroom. The teachers' preferences were language-based, paraphrastic, information-based, personal response, and moral-philosophical approaches. A few years later; the study by Divsar (2014) in the Iranian context also shows the same preference and order. The findings in Divsar's study show that teachers prefer paraphrastic and information-

based because these two approaches help learners to master the literary content by identifying characterisation, setting, and objects in the text and thereafter make connections. The least-preferred approach was the stylistic approach because most of the terminology in the text did not normally appear in the examination.

Muthusamy et al. (2017b) also conducted a similar study in Malaysia and found teachers still opted for the approaches seen in the findings by Hwang and Embi (2007) and Rashid et al. (2010). The data from the questionnaire and interviews revealed that teachers felt that class discussions during lessons were effective. Most learners preferred lectures compared to those who claimed they could effectively study by themselves. It was foregrounded that learners also preferred hand-outs and notes during their literature classes.

It was noted that the teaching approaches and the teacher are inseparable. It is, therefore, crucial for the teacher to consider the contextual factors and the relevance of the approaches they opt for, for the classroom environment to yield the expected results.

3.6.4 Contemporary approaches to teaching

3.6.4.1 Task-based approach

Oxford (2006) defines a task as normal activity or classroom exercise. Many activities are given to learners for various activities whether as a pre-activity, during-activity or post-activity. Nigar (2018) argues that traditional approaches to teaching literature in the SL classroom have not produced the expected results such as arousing the interest of learners and suggests that the task-Based approach can provide some answers. This approach aims to develop critical reasoning and improve the language skills of learners while inculcating the love of literary texts. A task-based approach is a teaching approach which aims to engage language learners by using an authentic task and it focuses on task completion rather than specific rules of the language (Nigar, 2018). This means the literary texts are used as a source and a reference for classroom activities; this becomes effective in a learner-centred classroom. Tasks encourage learners to listen for understanding, manipulate items, brainstorm ideas, and interact with the teacher and other learners in the target language (Nunan, 2006).

Learners' confidence is developed and enhanced during such activities and, in the process, they learn to master the language and use it in the appropriate context. The Task-based approach can therefore facilitate concrete language teaching and learning through authentic literary texts and activities based on such literature.

3.6.4.2 Inquiry-based Approach

Teaching through inquiry facilitates the acquisition and enhancement of the language and it develops effective communication between the teacher and the learners. For this reason, Alameddine and Ahwal (2016) recommend that this approach be integrated into the English SL literature classes. Alameddine and Ahwal (2016); Taylor and Bilbery (2012) maintain that the inquiry-based approach is meant to equip teachers to be well-prepared for their lessons and be able to cater for the diverse needs of the learners in their classrooms. This approach inculcates a culture of inquiring and searching for information for application purposes rather than waiting for the teacher to provide answers or give clues.

The inquiry-based approach has the learners' best interests at heart since it requires them to find meaning, be convinced of their interpretations and learn from their own experiences (Alameddine & Ahwal, 2016). Through the use of extensive open-ended questions and an opportunity to explore, the learners get to learn a language, appreciate the depth of the language and also get to enjoy literature.

It is important to note that the inquiry-based approach is not without faults; teachers and learners may be too open to a variety of interpretations and forget that not all interpretations may be relevant or acceptable. Nevertheless, inquiry-based teaching and learning trains learners to be responsible citizens, critical thinkers, diverse, culturally accepting and tolerant.

3.6.4.3 The contrastive lexical approach

Khatib and Ziafar (2012) propose the use of a Contrastive Lexical Approach (CLA) to bring back the use of literature as an effective tool in teaching language. The contrastive lexical approach 'draws on all the useful sources of information

simultaneously through proposing formulaic expression translation between two languages' (Khatib & Ziafar, 2012, p. 18).

The use of L1 is a necessity in the L2 class; it allows the learners to draw from their already known to the unknown knowledge. It must be used by teachers as a scaffold and a support system to enhance language acquisition and development. The belief is that as learners get much exposure to the L2, the use of L1 automatically subsides and learners become more proficient in the L2.

This approach provides an environment where learners can have a native-like experience of the L2 because teachers sensitise them to the L2 significance in L1 formulaic expressions. Maftoon and Ziafar (2014) emphasise that this approach may be used for all ages and proficiency levels. These scholars are of the argument that ESL literature classrooms cannot be effective without the prevalence of CLA and other approaches. Even highly proficient learners benefit from this approach since they learn to express themselves in conventional and diverse ways.

3.6.4.4 The intercultural approach

Brahim and Medjahed (2012) posit that teaching a Second or Foreign Language automatically includes the teaching of its background and culture because that culture is depicted and evident everywhere in a language. Culture must be taught together with other language skills such as listening, speaking, reading and writing. Divsar and Tahriri (2009) concur that learners should be well-prepared for both linguistic and cultural processes since they are bound to experience language and culture in literary texts. The teaching of culture and its relation to other relevant cultures should not be excluded from language skills and literary texts. Otherwise, learners would be incompetent speakers who cannot use the language in context.

An intercultural approach to teaching Second or Foreign languages seems the best realisation for such an attempt as the inclusion of the reference to the target culture. Ghouti and Mohamed (2012) refer to this approach as a literary-based culture-integrated approach, which argues for the teaching of literature according to culture. The cultural aspect is provided by the literary texts taught in the language classroom.

Corbett (2003) views Interculturality as a process of understanding one's culture and how it influences learners' worldviews, relationships, and linguistic as well as cultural diversity. Literary texts to teach language are used so that learners' intercultural awareness and globalisation get developed and enhanced (Alem, 2020).

Farhadi (2012) argues that language is created by society and gets enhanced with social developments from one generation to the next. When the language gets stagnant and lacks development, cultural growth is also hindered. The intercultural approach to teaching within the English classroom provides an opportunity for language and culture to be enhanced using relevant and rich literary texts.

Approaches to teaching within the ESL classroom are an important part of the teaching and learning processes of the English language. Bernstein (2013) believes that innovative approaches should be employed, especially when teaching world literature in the 21st century. She feels that one of the biggest challenges in teaching world literature is the learners' limited historical and cultural knowledge exposure. She further suggests that the 21st-century literature classroom must be technologically equipped with technologically literate learners and teachers.

This was also emphasised by Jabeen and Sarifa (2022) in asserting that a culture-integrated approach is traditional, literature teachers may incorporate modern technology to make lessons more interesting and relevant.

This class should encourage the use of film, portable document format (pdf) novels, online material as well as social media platforms. The use of these methods should however be controlled lest it bring unwanted results such as incorrect spelling, language usage which is out of context, and 'laissez-faire' classrooms. The choice of technology should not disrupt the learner's concentration or inhibit learning due to technical glitches and unfamiliarity with how to use the technological tools. Nevertheless, teachers and learners must keep up with technology because it is valuable to education (Raj, 2021; Rautrao, 2021). So, teachers have a responsibility to understand the learners they teach and cater for their learning needs by also blending their teaching approaches with technology.

3.6.4.5 The Integrated approach

Savvidou (2004); Yimwilai (2015) in their studies found that an integrated approach to literature teaching was employed by teachers. They define this approach as a linguistic and a multidisciplinary approach which is a combination of the approaches which explore both literary and non-literary texts, from the understanding of style, and relationship to content and form (Savvidou, 2004; Yimwilai, 2015).

The integration aspect in the context of the approach means a variety of relevant approaches are employed during the teaching and learning process, yet it still maintains learner-centredness. An integrated approach to the use of literature provides learners with techniques to enhance their analysis and interpretation of the language in context for them to recognise not only how language is manipulated but also the reasons which necessitate the manipulation.

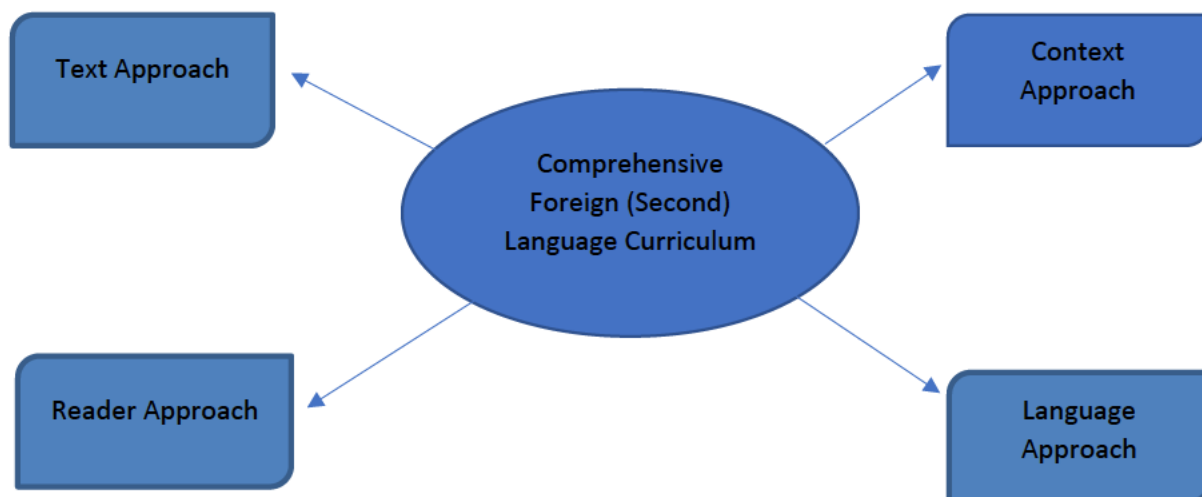
An integrated approach to the use of literature in the language classroom offers foreign or Second Language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types (Savvidou, 2004). The use of literature in the English language classroom can be a potentially powerful tool to evoke the quest for language proficiency.

Yimwilai (2015) asserts that this approach has been deemed fit to arouse critical thinking, independence, and positivity and, as a result, it enhances performance in the target language. This is reinforced by Haimbodi and Woldemariam (2019) who claim that, through the use of literature in the ESL classroom, learner participation in English improves and that leads to improved learner performance in high school and tertiary. The effectiveness of the approach relies on the correct and proper teaching of literature, with a positive attitude and a desire to work together with the learners.

3.6.4.6 The comprehensive approach to teaching literature

Figure 3 below outlines the comprehensive approach to the teaching of literature in the Foreign Language (FL) context and provides a specific overview of the four EFL/ESL literature teaching approaches.

Figure 3: The Comprehensive Approach (Bloemert et al., 2016)



Bloemert et al. (2016, p. 173), in their study of approaches used by teachers in high school, noted that teachers used a combination of various approaches. They argue that the approaches are based on practitioner evidence and beliefs, which even though valuable often lack clear theoretical grounding. They presented a new category of approaches which is a synthesis of ideas from Maley (1989) and Paran (2008). Maley's idea is that the study of literature and the use of literature are the two core purposes of Second Language literature teaching. Paran (2008) presented a quadrant of the intersection of literature and language teaching. The four approaches introduced by Bloemert et al. (2016) are presented in the Table and then discussed below.

Table 4: Overview of key features of the Comprehensive Approach

Text approach	<ol style="list-style-type: none">1. Literary terminology2. Recognising text types3. Distinguishing text types4. Storyline5. Character development6. Who, what and where
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Context Approach	1. Literary periods 2. Literary History 3. Historical aspects of a literary work 4. Cultural aspects of a literary work 5. Social and societal aspects of a literary work 6. Information about the author 7. Biographical aspects of a literary work
Reader Approach	1. Reading Pleasure 2. Learner's reaction 3. Critically report on reading experiences 4. Critical thinking skills
Language Approach	1. English linguistic aspects in a literary text 2. Making reading miles to improve language skills 3. English vocabulary in a literary text
Table 4 (Bloemert et al., 2016)	

The following is a brief discussion of the approaches which make up the comprehensive approach to literature teaching in the ESL classroom. Bloemert et al. (2016) explain the combination of approaches suggested by Carter and Long (1991), Sage (1987) and Lazar (1993). The text, context, reader and language approaches form this comprehensive approach to the teaching of literature. The two fundamental areas of focus are firstly, the study of literature, and secondly, the use of literature as a resource.

According to Bloemert et al. (2016), the study of literature focuses on the text itself such as the characterisation, plot development, and context which outlines cultural beliefs and the biographical details of the writer. The use of literature, as a resource, focuses on personal interpretation and critical analysis as well as language development. The study of the literature element is associated with the text and context approaches, whereas the use of literature as a resource element, is linked to reader and language approaches.

The text approach

According to Bloemert et al. (2016); Van (2009) this approach requires the teacher to teach formal aspects of literature through a close reading of the text. It also focuses on enhancing learner sensitivity to the text's linguistic structures and it emphasises the appreciation of literary texts. Through the teacher's use of the text approach, learners master the interpretation of the text and its distinctive styles and genres.

The context approach views literature as the body of texts portraying the culture, history and diversity of society at large. Diversity is embedded in the literary text and allows the learner to engage with a variety of unfamiliar issues like identity, political power, ethnicity and religion (Bloemert et al., 2016; Carter & Long, 1991; Lazar, 1993b).

The language approach focuses on literature use in the classroom or as a tool to present authentic and undiluted language. Extensive reading of texts is the main suggestion of this approach because it allows learners to see how words are used in figurative language, in longer pieces of literature (Bloemert et al., 2016; Lao & Krashen, 2000).

These approaches emanated and were evident throughout the literature review, data presentation and discussion chapters. Some teachers know these four approaches and call them by names, others do not necessarily remember or even know their names, but their narration of experiences and how they teach literature in the SL classroom directly lead to these approaches mainly and a few others discussed in the literature review chapter. Bloemert et al. (2016) advocate that the four approaches should never be used in isolation, but they suggest a comprehensive approach to literature teaching, which is a combination of all four approaches. In their study in a country where English is a core subject and there is increased national exam training as literature is part of the examination, they found that the text approach to literature in the country's high schools is popularly followed by the reader and context approaches. The least-used approach is the language approach. The researchers noted that the choice of approaches was not influenced in any way by teachers' gender, age, experience or tertiary training. However, there was an indication that older teachers preferred and dwelt much on the context approach.

Ultimately, Bloemert et al. (2016) suggest a comprehensive approach as it could enhance the teaching and learning experiences of teachers and learners.

3.7 Teachers' experiences of teaching literature to ESL learners

Teaching and learning English literature in a Second Language class is not an easy task for the teacher and the learners since literature is linguistically, culturally and socially alienated from learners (El-Helou, 2010), and often their teachers as well.

El-Helou's sentiments resonate with those of many teachers in the current study. Al Maleh (2005) and Hussein and Al-Emami (2016) agree that teaching Second Language literature is a daunting task for both the teachers and learners since in most cases they are both non-natives to the English language.

These scholars further suggest that when teaching non-native literature, teachers need to avoid statements and questions related to the text's moral and social values which might cause learners to lose appreciation and lessons from the text. The moral and social values may only be discussed during the analysis of the text where learners need to appreciate and interpret texts. Alternatively, the concepts of moral and social value could be discussed during the pre-reading activities to ensure that during the reading of the text there is no confusion or misinterpretation of such texts.

3.7.1 Experiences related to personal reasons

Literature is not always an easy task for teachers teaching English SL or FL who in most instances are not as proficient as expected by the authorities. One of the reasons for this difficulty is that genres like poetry normally use non-conventional English for poetic effectiveness (Divsar & Tahriri, 2009); this may pose difficulties for teachers as well as learners.

A study by Carter and Jones (2012) shows that teachers in Europe do believe that literature is an essential aspect of the language classroom but are worried about the cultural differences that literature poses. They were worried that literature is linguistically difficult and culturally diverse hence learners may find it hard to grasp. Learners may be resistant to it. It is suggested that the chosen literature must be accessible to teachers first and then cater for learners' linguistic differences.

A study by Hussein and Al-Emami (2016) was conducted on literature teaching in the Arab context where English literature is taught to Second Language learners. They found that narrowing the distance between learners and the literary text by relating themes and characters to the learners' personal experiences and by making learners read independently was a useful approach. Understanding and appreciating literature calls for critical and individual thinking. These approaches offered learners an opportunity to read, be amused and comprehend literature (Hussein & Al-Emami, 2016).

English teachers teaching literature in ESL classes stated that they find literature difficult to teach due to their own compromised language proficiency in many cases (Muthusamy et al., 2017b). Some teachers hate it to an extent that they never "concern themselves" with how to make it fun or employ different approaches (Muthusamy et al., 2017b, p. 18). The teachers confirmed that they usually opt for code-switching, code-mixing and direct translation. Code-switching (CS) in the ESL classroom is not a foreign practice. Cook (2008) states that CS is often used in multilingual and bilingual communities where the citizens speak more than one language. Code-switching builds a bridge between the known and the unknown knowledge (Jiang et al., 2014). Teachers observed that learners grasped the content, and they were able to respond to questions after infusing some L1. In the South African context, where this study is located, the use of code-switching is a known reality. As much as some teachers complain about the complexity of the literature, especially to less proficient learners, they do advocate for the use of literature because they believe it does improve language proficiency.

3.7.2 Experiences related to the social context

Divsar and Tahriri (2009) posit that the teachers teaching literature in SL or FL contexts face a variety of challenges. Teachers may find it hard to teach some literary texts because the literary texts' meaning is different from the social contexts of their learners. As much as this may be a benefit and an opportunity for learners to explore diverse cultures, it may confuse and lead to demotivation if not handled with caution. On this note, Puig (2020) argues that, as globalisation and the need for intercultural communications advance, literature can be used as a tool to share ideas and perspectives about the cultures of the world.

Some countries treat the English language and Literature as two different subjects in high schools. Nigeria, Botswana and Swaziland are amongst those countries (Ihejirika, 2014; Makhubu, 2017). Literature teachers focus on the literature part and leave the language aspects to English language teachers. Learners sometimes perform poorly in the English language while excelling in the literature aspect. Ihejirika (2014) is against this separation and states that there is a symbiotic relationship between the English language and literature. So, teaching literature without the language focus may be problematic because language is learnt through literature and literature is coined in the language. The teacher is, therefore, compelled to be competent in the language as well as literature.

In South Africa, Literature is part of the English subject syllabi, is allocated its time in the CAPS document and it has its separate examinations as Paper 2 while Language is Paper 1 and Creative writing is Paper 3. Regardless of the subdivisions, teaching the syllabus allows the integration of the four language skills: listening, speaking, reading and viewing, writing and presenting, and language structures and conventions (DBE, 2011). This also influences literature selection for Grades 10 to 12. During the time of the study, Grade 10 and 11 teachers had the freedom of choosing any text they were comfortable with whereas Grade 12 teachers had to follow a prescribed set because of national examinations expectations. Robinson (2013) investigated the teaching of English literature in South Africa as well as the history that underpins it. His study acknowledges that the choice of English literature is still influenced by its origins in the British context. It was also noted that in the ESL classes most of the teachers of literature prefer the lecture- or teacher-centred approach where the teacher is in control of how and what is being taught and learnt. If group work is done, there is no mediation or teacher support. Robinson (2013) agrees with Taylor and Bilbery (2012) that mixed approaches or integration of approaches are more suitable for the South African context in the teaching of literature in ESL classrooms. However, the subtle difference in pedagogy approaches will depend on the teacher's ability to interpret the requirements of the situation and apply an appropriate manner of teaching. The implication here is that no single approach will work in all situations, and effective teaching requires a teacher who can alter or vary his/her methodology to suit the situation.

3.7.3 Experiences related to the professional context

The study by Floris (2004) found that, in Indonesia, literature written in English was completely rejected in the language classroom by teachers and subject advisors. Teachers felt that English literature has vocabulary which is difficult, complicated and irrelevant to learners. Furthermore, some of the texts are lengthy and difficult to finish; and the cultural context they bring is foreign and not easy to understand. Therefore, their perspective was that literature was neither necessary nor useful. Floris (2004) states that teachers and advisors behaved in such a manner because they lacked an understanding of the advantages of literature in the language classroom. The advantages are that literature brings cultural enrichment, encourages personal involvement and provides the participants with authentic texts. Floris (2004) rather suggests that instead of complete rejection, they should have selected easier texts initially; choosing texts within the language proficiency of learners; culture must at least be related or present room for comparison to arouse interest in the learners.

Novianti (2016) conducted a similar study on the teaching of English literature to EFL learners. The findings were still similar to those by Floris (2004) although there has been a great improvement in terms of exposure of learners to English literature and the attitude of teachers has changed for the better. The challenges teachers encounter were located with the learners. Learners were not proficient readers, and they did not make reading their habit; language proficiency was another challenge; and resources were limited and hindered swift progress. It was suggested that teachers provide learners with individual reading assignments; teachers have to select texts according to learners' language proficiency and ensure that literary texts are easily accessible whether hard copies or online copies.

Mustakim et al. (2014) did a study which sought to find out which of the teaching approaches that had been identified by Hwang and Embi (2007) were used by teachers and which were not popular and why. The findings were that the inclusion of literary elements was minimal, and teachers did not strive to be creative in the way they approach the teaching of literature. Pre-reading and post-reading activities were not sufficiently administered in the ESL classroom. Information-based and paraphrastic approaches (Hwang & Embi, 2007) were commonly favoured while moral philosophical was the second favoured.

The reasons for the information-based and paraphrastic approaches being favoured are that they ensure that learners have enough knowledge of literature using simple language. The moral-philosophical approach is also emphasised by the National Education Department. Teachers normally used teacher-centred approaches and sometimes opted for code-switching and translation. Teachers opted for such approaches to ensure that the learners were ready for assessments, forgetting that literature is meant to develop learners holistically. Teachers also complained of insufficient training as well as insufficiency of a variety of teaching and learning materials (Mustakim et al., 2014). Although teachers are motivated and try to use various approaches as expected, the hindrances need attention for effectiveness in the ESL classroom to be realised.

A study of ESL trainees in comparison to experienced teachers' approaches and activities in teaching literature by Amara et al. (2018) highlights those trainee teachers opted for a combination of approaches. In particular, they used content-based or information-based approaches in their ESL literature classes. They preferred learner-centred activities. They had acceptable knowledge of approaches to teaching literature and felt confident in teaching the latest content. Nevertheless, they still needed more training in the pedagogy of literature, whereas experienced teachers had more confidence in the pedagogy.

Mustakim et al. (2014) in their study concluded that some teachers' struggles are caused by the shortage of books. Sometimes teachers make photocopies without colours. Some books prescribed by the National Department of Education (Malaysia) are difficult to understand for learners, so they opt for code-switching and translation to ensure understanding. Sii and Chen (2016), in their Malaysian study on approaches preferred by teachers in high schools, found that teachers complained of various factors affecting their choice of approaches to teaching literature. Their study has some similarities with other Malaysian studies and teachers' experiences and choices of approaches. This study further highlights the factors which lead teachers to opt for specific approaches to teaching literature. The factors enumerated are that: the learning of literature has become exam focused; there is a limited amount of time for teaching literature compared to other aspects; there are large classes which inhibit specific class activities; learners' lack of interest to learn literature; and learners' low linguistic proficiency.

Teachers are then caught between a rock and a hard place; the only solution becomes their expertise and experience of teaching in challenging environments. It is also crucial for teachers to understand that, for the literature learning activities to yield expected results, the choice of teaching approaches is critical (Wahyuni et al., 2020).

The study conducted by Cheng (2004) in the Chinese context on the experiences of Second Language teachers suggests that the findings are universal in nature. There is a lack of integration in the lessons' delivery. Teachers teach different aspects of English separately, there is no Whole language approach. Most teachers teach literary texts without adequate background and knowledge about different cultural and social ideas. As required by the Chinese Education Department, they have adopted fixed assessment methods that do not cater for all learners, and there is no inclusivity. This results in minimal exposure to English. Minimal exposure to English results in difficulty in comprehension of the literature and thus underperformance.

Lee (2016) investigated teachers' perspectives and experiences of teaching literature in the EFL classroom and the findings were that teachers lacked confidence in teaching literature, and they felt unprepared to use literary texts as good sources or references in their lessons. They opted to rely more on English language teaching textbooks. It is the teachers who teach literature as a subject who were more optimistic about learning innovative ways of teaching.

3.8 Conclusion

Research has shown that literature teaching and language teaching are inseparable parts and have been part of the SL and FL classrooms for ages. Teachers teaching English as Second Language and researchers in this field across the world do appraise the effectiveness and relevance of literature within the language classroom. Literature teaching within the SL context might pose some challenges to the teachers and learners since they are Second Language speakers. Nonetheless, the immense benefits such as enjoyment, improved language proficiency, enhanced vocabulary, and cultural appraisal are a conviction for the teaching of literature. Teachers might have perceived teaching literature as a daunting and complicated task; it can be, however, a fulfilling one for them and their learners.

CHAPTER 4: RESEARCH METHODOLOGY

4.1 Introduction

The previous chapter focused on the review of related literature. This chapter presents a description of the research process. It outlines the methodology and methods used in the study and the reasons thereof. Various stages in the research process are described. These, among others, are the choice of the paradigm, approach, design, ethical issues guiding the study, sampling methods, data-generation strategies, and data analysis. Additionally, the chapter describes how rigour and trustworthiness were maintained, and, lastly, it outlines the limitations of the methodology used in this study.

4.2 Research paradigm

This study is underpinned by the interpretivist paradigm. This section discusses this research paradigm, and the reasons why it was chosen for this research study. The choice of a paradigm regulates the motivations, intentions and expectations for Research. (Mckenzie & Knipe, 2006) and Cohen and Manion (1994) note that a paradigm is the foundation for any research study or project. Kivunja and Kuyini (2017) define a research paradigm as a worldview, a perspective, a thinking, a school of thought, and a set of beliefs that guide the meaning or interpretation of the research project and data. Finally, Kangai (2012) posits that research paradigms are made up of philosophical assumptions which guide and direct the thinking and activities of the researcher. These scholars draw from Lincoln and Guba (1985) who explain the most important features of a research paradigm being epistemology, ontology, methodology and axiology. These features are briefly discussed in this section.

4.2.1 Epistemology in research is used to describe how one comes to know a phenomenon; how one knows the truth or reality in relation to that phenomenon (Kivunja & Kuyini, 2017). It is concerned with the nature of knowledge, what forms that knowledge, how the knowledge is gained and how it is eventually shared with other people. Epistemology focuses on the nature of human knowledge, understanding that the researcher can gain, enhance, and delve deeper into understanding of the research field that the researcher is involved in.

Tuli (2010) states that epistemology seeks to understand the relationship between knowledge and the knower: how does one know what one knows? What actually counts as knowledge? These are important questions that this study sought to understand and respond to in reference to the research questions.

4.2.2 Ontology is defined by Kivunja and Kuyini (2017, p. 27) as the philosophical study of the nature of existence or reality, the basic things that exist and their relations. It examines one's underlying belief system as the researcher about the nature of being and existence. The ontology of a paradigm is concerned with the assumptions people or researchers form to make sense of the social phenomenon or to understand that it is a real social phenomenon. Ontology further aims to determine the nature and concepts which identify themes that the researcher analyses to make sense of the researched data. It allows the researcher to examine his or her own beliefs and assumptions concerning reality. It prompts the researcher to be inquisitive and look for answers to questions such as: Is there reality out there in the social world or is it a self-constructed world in one's mind? Is reality of an objective nature, or the result of individual cognition? What is the nature of the situation being studied? (Kivunja & Kuyini, 2017, p. 27) .

4.2.3 Methodology Kothari (2004) defines research methodology as a means to systematically understand the research process and how the study will be conducted. The methodology articulates the logic and flow of the systematic processes followed in conducting a research project, to gain knowledge about a research problem. It includes assumptions made, limitations encountered and how they were mitigated or minimised. This means the researcher has to know and understand the research design, methods, approaches and procedures to be employed in the research study.

4.2.4 Axiology is simply defined by Kivunja and Kuyini (2017) as the ethics that the researcher has to consider before, during and after the research project. It is concerned with definition, evaluation and conceptual comprehension of the do's and don'ts of research. The questions the researcher has to ask is: What is the nature of ethics or ethical behaviour expected from the researcher in the context of the research project?

4.2.5 Positivism versus interpretivism

Tuli (2010) argues that the two major worldviews are positivism and interpretivism. The choice of interpretivism over positivism by the researcher is because interpretivists choose to see reality as constructed by participants in the study (Mutch, 2005) whereas positivists consider reality as a phenomenon that is not within the human construct but out there and has to be discovered through the scientific method (Cohen et al., 2000). The positivists detach themselves from the research and believe that it is fixed and measurable, while interpretivists are attached to the study and believe in its fluidity. Mack (2010) argues that positivists are scientific and statistical, and generalise their findings. Their purpose is to prove or disprove a hypothesis; on the other hand, interpretivists purpose to understand the phenomena and individuals and do not generalise their findings. Finally, positivists assume that research is embedded in strict and fixed universal laws whereas interpretivists are determined to comprehend the phenomena through personal and social beliefs, values and their meaning (Bassey, 1995; Tuli, 2010). This study employed the interpretivist paradigm for the reasons stated in this section.

4.2.6 The interpretivist paradigm aims to understand the experiences of people (Cohen et al., 2007b) and allows researchers to wear the lens that the participants use to view their experiences and perspectives (Thanh & Thanh, 2015). The interpretivist or interpretivism paradigm is also called a constructivist, anti-positivist, humanistic, and naturalistic paradigm (Shah & Al-Bargi, 2013) since it is of the view that knowledge is gained through exploring the phenomena through several approaches because social science is not the same as natural science (Kangai, 2012; Mack, 2010). Interpretivists also aim to understand and recognise multiple interpretations as equally valid, results are created, not found, and interpretivists are informed by theory. Schwandt (2000); Shah and Al-Bargi (2013) argue that the constructivist or interpretivist paradigm's core assumption is that knowledge is constructed socially by those involved in the research study, and therefore those leading the research must try to understand the world of lived experiences from the perspectives of those who live within that world (Guba & Lincoln, 1985; Maxwell, 2006).

In this study, the phenomenon the researcher sought to understand was the approaches to and experiences of teachers of English teaching English Second

Language (SL) learners in Grades 10 to 12. The researcher's intention was not to find one truth but rather to explore the employed approaches and lived experiences (many truths) of each of the English Second Language (ESL) teachers involved in the study. The ontological position was that truths and what is thought of as real are constructed through people's lived experiences as Creswell (2013) posits.

4.2.6.1 Thinkers and philosophies associated with interpretivism

The following table lists some of the main thinkers and the philosophies associated with interpretivism.

TABLE 5	
Main Thinkers	Philosophy
<ul style="list-style-type: none"> ▪ Edmund Husserl, Arthur Schultz ▪ Wilhelm Dilthey, Han-Georg Gadamer ▪ Herbert Blumer ▪ Harold Garfinkel 	<ul style="list-style-type: none"> ▪ Phenomenology ▪ Hermeneutics ▪ Symbolic interaction ▪ Ethnomethodology

Table 5: Interpretivist Thinkers and Philosophies.

Source: Mack (2010)

4.2.6.2 The interpretivists' ontological and epistemological assumptions

This table outlines the ontological and epistemological assumptions for interpretivists.

TABLE 6	
Ontological assumptions	Epistemological assumptions
<ul style="list-style-type: none"> ▪ Reality is indirectly constructed based on individual interpretation and is subjective. ▪ People interpret and make their own meaning of events. ▪ Events are distinctive and cannot be generalised. ▪ There are multiple perspectives on one incident. 	<ul style="list-style-type: none"> ▪ Knowledge is gained through a strategy that respects the differences between people and the objects of natural sciences and therefore requires the social scientist to grasp the subjective meaning of social action. ▪ Knowledge is gained inductively to create a theory.

<ul style="list-style-type: none"> ▪ Causation in social sciences is determined by interpreted meaning and symbols. 	<ul style="list-style-type: none"> ▪ Knowledge arises from situations and is not reducible to simplistic interpretation. ▪ Knowledge is gained through personal experience.
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Table 6: Interpretivist ontology and epistemology

Source: Mack (2010, p.

8)

Thanh and Thanh (2015) outline the **key features of interpretivism** as follows: it caters for a variety of worldviews and versions of truth; interpretivists have a belief that understanding the context of the research environment is important to interpretation of data; interpretivism believes that reality is constructed socially; interpretive research is a subjective paradigm because it states that research can never be observed from the outside but through individual's direct experience. Interpretivists commonly adopt case studies as their research design (Willis, 2007); and interpretivists seek to find research data that are based on participants' experiences.

4.2.6.3 Strengths and limitations of the Interpretivist paradigm

The interpretivist paradigm intervenes in the research setting rather than focusing on findings that are generalised. However, as less scientific and generalised as they are, the findings do resonate with the work and experiences of other participants in similar or different settings (Mack, 2010). Cohen et al. (2018) advocate that interpretivists seek to understand experiences and meanings rather than causes, they get personally involved in the research, and they explore the phenomenon as it exists.

Interpretivism is not without limitations. It does not follow the scientific procedures so the findings cannot be generalised (Howe & Moses, 1999). Its ontology is subjective. Nevertheless, all research is subjectively orientated just by making the choice of which paradigm to use (Mack, 2010). Furthermore, interpretivists are objective in their data analysis procedures, and Howe and Moses (1999) argue that research studies using the interpretivist paradigm are usually costly because of longer periods required by the methods used. Original research is sometimes replicated, and the subjectivity of the researcher may affect the research findings especially when unintended data including secrets, lies and oppressive relationships are found.

For this study, the researcher ensured that the data analysis process answered the research questions so that subjectivity was limited. The research did not cost too much because schools and teachers within the same district participated in the study, and the data generation was completed in less than two years. Had it not been for the Covid-19 pandemic and its lockdown and restrictions, which also affected the academic environment, the data generation process might have been shorter.

4.3 Research approach

In this study the researcher adopted the **qualitative research approach**. Like most educational researchers who would mostly choose qualitative approach and methods, the researcher chose a qualitative research approach because it allowed for a better understanding of the experiences of teachers and learners (Thanh & Thanh, 2015). The qualitative research approach adopts the interpretivist epistemology and constructivist ontology, as opposed to a quantitative research approach which adopts the objectivist ontology and empiricist epistemology (Merriam, 1998; S. Sarantakos, 2005). A qualitative study focuses on how individuals or groups of people experience reality, and how they can have different ways of looking at reality. It also focuses on experiences or data that cannot be portrayed numerically (Hancock, 2009) but treats participants as constructors of their own history, meaning and reality through their daily practice (Cohen et al., 2000; Cohen et al., 2007a). According to Mason (1996) qualitative research's interest is in understanding the world as it is understood, and produced by the participants, and Marshall and Rossman (1999) concur with Mason (1996) by stating that the qualitative research is interpretive in nature. The ontological perspective of the qualitative study is that it has multiple truths that are not based on one reality (Sale et al., 2002). According to Scotland (2012) ontological assumptions deal with what constitutes reality. For this study, researcher had to understand the nature of reality of the approaches used and the experience of ESL teachers in the language classroom.

4.3.1 The characteristics of qualitative research

Drawing from Marguerite et al. (2006, p. 21), the following characteristics were listed and were adopted and used in this study: qualitative studies are conducted in naturalistic environments; qualitative research questions are meant for exploration, interpretation and comprehension of the social environment; non-random sampling

methods are used to select participants; interviews and observations are the usual data-generation methods since they facilitate rapport between the researcher and participant; the researcher assumes an interactive role and builds a close relationship with the participants and their social context; and data are reported narratively.

4.3.2 The strengths and limitations of the qualitative research approach

The researcher had to consider the strengths and limitations as listed by Anderson (2010). Issues and exploration of the phenomenon could be assessed in detail and in depth; the interviews were not only limited to the specific questions but the researcher could ask follow-up questions; the researcher could simply revise the structure and timeline when Covid-19 called for such changes; the data generated was from lived experiences which made them powerful and even more compelling than quantitative data; the researcher managed to get raw primary data from only 12 participants; but these could be somehow generalised by future researchers or transferred to other settings, although this is not the aim.

Anderson (2010) also identified some limitations to the qualitative research approach. She noted that the quality of research depends on whether the researcher is a novice or experienced researcher because the qualitative researcher may be biased. It is challenging to maintain, evaluate and demonstrate rigour. The large amount of data means that analysis takes a long time. The researchers' presence in data generation can affect the participants' responses. Anonymity and confidentiality can present challenges when presenting findings, and findings can be complex and time consuming to present.

For this study, the researcher understood that he was a novice in research hence he chose a qualitative research approach and interpretivist paradigm which are relatively friendly to novice researchers. Rigour was maintained through applying trustworthiness during the analysis process. The researcher understood that qualitative research presented huge amounts of raw data and he followed the framework and timeline set from the beginning of the research study. Participants were guaranteed anonymity and confidentiality; coding for their schools and pseudonyms were used to maintain these ethics. The presentation of findings maintained and guaranteed anonymity and confidentiality.

4.4 Research design

Research design is 'the plan of how the researcher will systematically collect and analyse the data that is needed to answer the research questions' (Christiansen et al., 2010, p. 35) yet it is more than a work plan and five components form part of the research design: questions, propositions, units of analysis, logic linking data to propositions, and the criteria for interpreting findings (Yin, 2014). Yin (2014) also asserts that a research design is the logical sequence that brings connectivity to data and the research questions. For Cohen et al. (2018) research design ensures that findings are linked to research questions, rationale, objectives, and conclusions, and that data makes sense and directly connects with the findings. For Morse (2004); Yin (2009) a qualitative design attempts to understand the individual case without removing it from its context.

4.4.1 Case study

This study adopted the **case study** research design. Case studies are common in qualitative research and provide insight into situations, persons and classrooms (Rule & Vaughn, 2011). Various scholars define a case study differently. For Creswell (1994) a case study may be a pupil, class of pupils, school or even an entire community. Case studies 'investigate social life within the parameters of openness, communicability, naturalism and interpretability, as informed by the interpretive paradigm' (S Sarantakos, 2005, p. 212). Cohen, Manion and Morrison (2013) argue that case studies allow participants to share their ideas and experiences freely in their natural environment. This makes it easier for participants to provide data that is in-depth and relevant to the study. Qualitative research depends on the meaning, context and interpretation of a particular case. According to Cohen et al. (2018), case studies are credible sources of research data whether they are used independently or to supplement other data.

This was a case study of three high schools and 12 participants who are teachers of English SL in one district. The purpose was for the researcher to get an understanding and answers to the research questions.

4.4.2 The strengths and limitations of case studies

Cohen et al. (2018); Hitchcock and Hughes (1995); Nisbet and Watt (1984) outline some strengths and limitations for case studies. The researcher chose case study research design having clear understanding of the limitations and strengths cited by the above scholars. It was underscored by these scholars that case study results are understandable even to non-academics because of the simple language that is used; the findings are self-explanatory; they are context-bound; focus is on real situations; they provide insight into similar cases; they do not necessarily need a team of researchers to undertake; and the researcher becomes an important player in the study. The **limitations** of case studies are that they are prone to bias, personal interpretation, and subjectivity of the researcher. The findings of the study may not be generalisable. Nevertheless, for this study the issue of generalisability was catered for by the choice of the paradigm. The interpretivist paradigm entails that the results may not be generalised, but they may be transferred to a similar setting. The researcher wrote the report and sent it for verification by participants to ensure that there was no bias and incorrect reference from what the participants said or wrote in their questionnaires, interviews and observed lessons.

4.5 Ethical considerations or process and approval

Ethics are the rules that a researcher must observe and abide by before, during and after a research project. According to Cohen et al. (2018) ethics outline what is good and bad, right and wrong. Ethical research is what researchers should and should not behaviourally and procedurally do. DiCicco-Bloom and Crabtree (2006) assert that following the research ethics has the following benefits: the risk of unplanned harm is reduced, interviewee information is protected, the nature of the study is outlined in advance to participants, and the risk of participant exploitation is reduced. Robson (1993) cautions social researchers not to involve individuals without their consent, not to force individuals to participate, not to withhold information about the study, not to violate the individual's right to confidentiality and anonymity, and not to invade their privacy.

For this study, participants were requested to participate and given a written consent form (attached in the appendices section) that they signed in agreement to participation.

Christiansen et al. (2010) state that researchers must respect autonomy of the participants, not harm the participants in any way, and the participants must somehow benefit from the research. Before the researcher administered questionnaires and conducted the interviews and classroom observations, he requested permission and clearance from the provincial Department of Basic Education and the school principals in the three schools and clearance from the ethics committee of the University of KwaZulu-Natal (appendices attached in the appendices section).

The written consent forms explained to participants that they were not forced to participate in the study and that they could withdraw at any time. Individual consent offered protection and respect for the prospective participants to ensure that their involvement was voluntary informed, and knowledgeable (Cohen et al., 2018). It was also important to clarify the ethic of anonymity and confidentiality. For Cohen et al. (2018) anonymity means that any information relating to the identity of the participant should not be revealed. Confidentiality means not disclosing information that might lead to traceability of the participant. Anonymity and confidentiality are important ethics in social research, these should be a promise to the participants even if there is no guarantee (Hammersley, 2012). Anonymity and confidentiality purposes to ensure privacy, non-traceability and protect participants from any form of harm (Cohen et al., 2018). In this study, the names, addresses, and identity marks of the participants and the schools were not revealed to the public. The researcher used codes for schools' names and pseudonyms for participants' names. This was emphasised by Frankfort-Nachmias and Nachmias (1992); Howe and Moses (1999) as techniques to ensure anonymity. The researcher gave these details to them before the data-generation process commenced. After data analysis, a report was written and sent to the participants for them to verify the data and confirm them.

Strengths and limitations of informed consent

For Cohen et al. (2018); Crow et al. (2006) informed consent has some strengths and limitations. Rapport is built between the researcher and the participant, and the study consequently yields good data. Participants willingly engage in the study because they have full understanding of what the study is about and their value in the study. On the other hand, participants may be reluctant to participate out of fear of signing the

informed consent forms. Participants may be reluctant to share and disclose important information because they feel like they have signed a binding contract.

4.6 Sampling

The success of the research study depends on the appropriateness of methodology, instruments, and sampling strategies (Cohen et al., 2018). According to Neuman (2011) a sample is a set of cases a researcher selects from a greater number of people and generalises to the population. Christiansen et al. (2010, p. 41) state that sampling 'involves making decisions about which people, settings, events or behaviours to observe'. Researchers may choose to use random sampling, systemic or stratified sampling, structured sampling, clustered sampling, judgement sampling, convenience sampling, opportunity sampling, and snowball sampling methods (Harrel & Bradley, 2009). This study used convenience and purposive sampling; both are non-probability sampling methods. Non-probability sampling means the researcher targets a specific group having full knowledge it cannot represent the wider population by itself (Cohen et al., 2018). These sampling methods are the most suitable methods for studies underpinned by the interpretivist paradigm such as this study (Shah & Al-Bargi, 2013). The schools were conveniently sampled and the teachers of English SL teaching in Grades 10 to 12 were purposively sampled.

4.6.1 Convenience sampling

It is also called haphazard sampling or accidental sampling or opportunistic sampling (Burnard, 2004; Etikan et al., 2016). This sampling method is suitable for this study because it is a non-probability and non-random method which targets the participants that meet the requirements: accessibility, geographical location and availability (Higginbottom, 2004; Neuman, 2011). The researcher chose three high schools which offer ESL in Grades 10 to 12 and they are within 50-kilometer radius.

The strengths and limitations of using this sampling method is that it was affordable, it was convenient for the researcher since he is a full-time employee, and the participants are readily available (Etikan et al., 2016) and it did not consume too much time (Taherdoost, 2016). **The limitations** could have been that the researcher was biased in selecting the participants, as Taherdoost (2016) stated. This is the nature of the sampling method, and it was beneficial for the researcher because he could only

select the high schools which offer English as SL. Another critique is that this method is not representative. The study from the onset did not intend to study a large and diverse population but a small group of participants who are teachers of English SL in high schools of Pinetown district.

4.6.2 Purposive (purposeful) sampling

It is also known as judgmental sampling because the researcher uses their judgment when selecting participants and selects with a purpose in mind (Neuman, 2011) and participants are selected on the basis of meeting the research needs (Rowley, 2012). Patton (2002) asserts that this type of sampling method is commonly used by qualitative researchers because they normally identify and select cases with potentially rich data. The researcher chose participants who are knowledgeable and experienced in the pedagogy of literature in English within the ESL classroom. They also have valuable personal, social, and pedagogical experiences to share. The researcher only selected teachers teaching English SL in Grades 10 to 12 in the three high schools. The 12 teachers were sampled based on the knowledge and understanding that in these 3 high schools, there was a minimum of 4 teachers teaching ESL in grades 10 to 12. The researcher approached the teachers through the school principals and subject meetings, the study was explained to them, and they were requested to participate. In purposive sampling, the researcher selects a specific group knowing very well that it does not represent the whole population, but it represents itself (Cohen et al., 2018). There was a minimum of four participants per school. These 12 participants from three schools do not represent the approaches and experiences of the larger population but just themselves.

Strengths and limitations of purposive sampling

The researcher chose this sampling method understanding the strengths and the limitations. The participants were readily available and the researcher needed little effort and minimal time to get their involvement, as Higginbottom (2004) stated. It provided enough depth to the research study (Teddle & Yu, 2007) because the researcher aimed to access participants with relevant knowledge and expertise about the phenomena being researched. According to Koerber and McMichael (2008), some **limitations** to purposive sampling are that researchers may choose participants who are not diverse enough for rich data to be gathered; and researchers may intentionally

choose specific participants in order to achieve pre-determined outcomes (Koerber & McMichael, 2008). For this study the limitation was actually a strength because enough data was gathered from the participants chosen.

4.6.3 Background of selected participants

The following table outlines the background of the participants. Pseudonyms were given to the 12 participants to ensure anonymity and confidentiality.

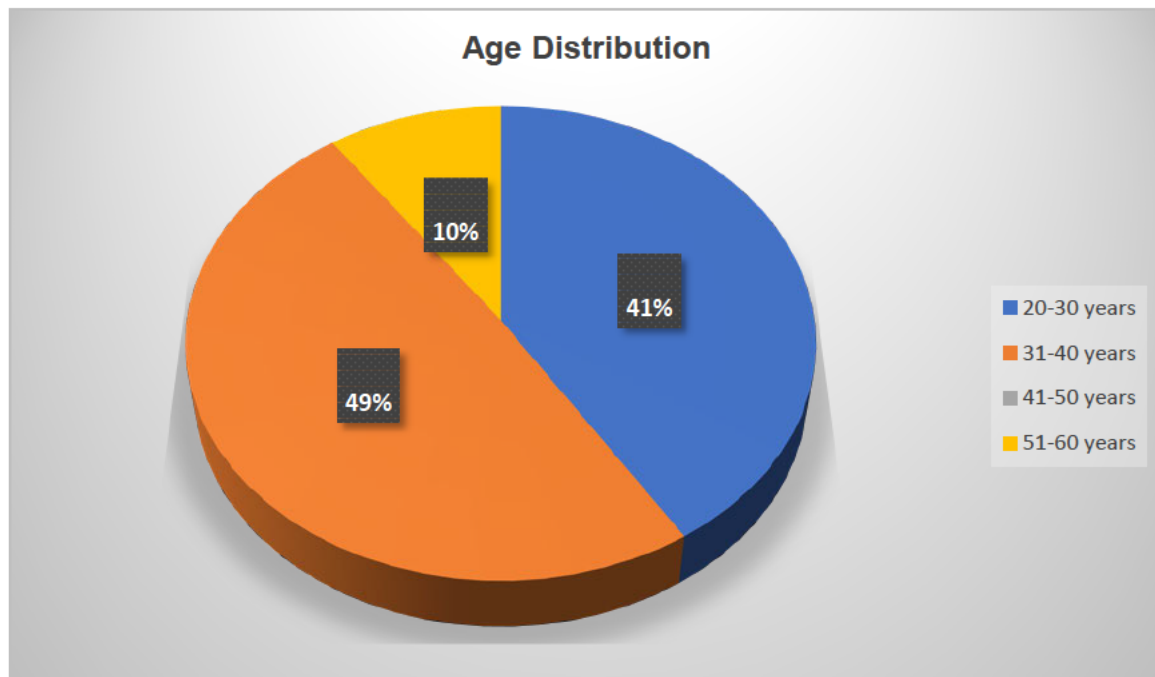
The names of schools were also not disclosed for the same reason but coded as schools A, B and C. The focus was however more on the 12 participants who are ESL teachers than the schools they operated from.

Table 7: Participants' pseudonyms, gender, and professional qualification in teaching ESL.

No	Pseudonym	Gender	Highest qualification in teaching English SL
1.	Joyce	Female	Master of Education
2.	Lolo	Female	Bachelor of Education
3.	Lucia	Female	Master of Education
4.	Lunga	Male	Post Graduate Certificate in Education
5.	Mpi	Male	Bachelor of Education
6.	Noks	Female	Bachelor of Education
7.	Sandile	Male	Bachelor of Education
8.	Sia	Male	Bachelor of Education
9.	Sosha	Male	Honours Bachelor of Education
10.	Tebello	Female	Honours Bachelor of Education
11.	Tee	Female	Bachelor of Education
12.	Zola	Female	Honours Bachelor of Education

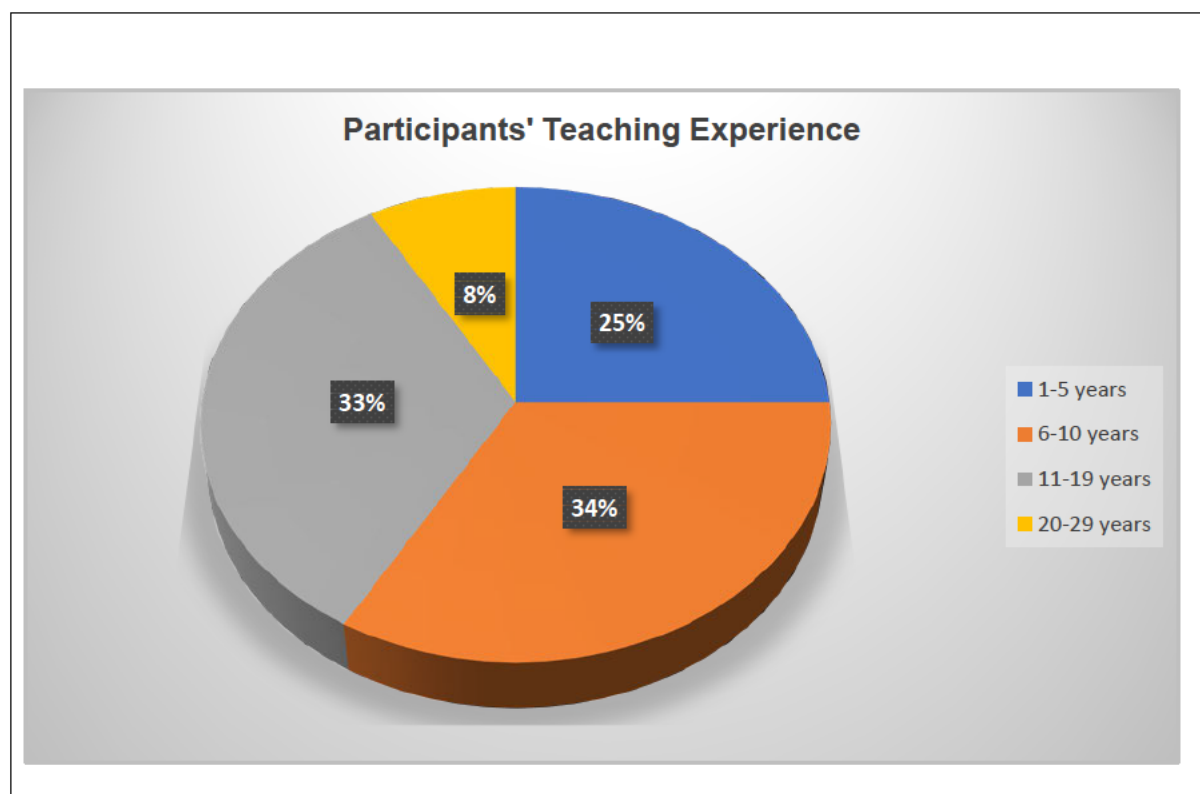
Seven females (58%) and five males (42%) participated in the study. Two hold Master's degrees in teaching ESL, three hold Honours degrees, two have Bachelor's degrees, and one had a Post Graduate Certificate and a Diploma in Dramatic Arts.

Figure 4: Participants' age distribution



The participants' ages varied between 20 and 60 years. Five had ages between 20 and 30 (41%); six had between age 31 and 40 (49%), and one was between ages 51 and 60 (10%).

Figure 5: Participants' English Second Language Teaching Experience in Grades 10 to 12.



There was a wide range of teaching experiences of the participants for this study. Out of the total number of 12 participants; three had a teaching experience between one and five years (25%), four a teaching experience between six and ten years (34%); another four had a teaching experience between 11 and 19 years (33%), and one had a teaching experience of 20 to 29 years (8%).

4.7 Data-generation strategies

Research methods and instruments are techniques or ways to get relevant information about a particular issue or problem (DeMarais & Lapan, 2004; Wilkinson & Birmingham, 2003). These scholars also state that methods are tools by which data is gathered. Examples of research methods are surveys, interviews, observations, and others. In this study, the researcher used a qualitative open-ended questionnaire, visual method, semi-structured interviews, and classroom observations. Harrell and Bradley (2009) state that using proper data-generation methods produces research of higher quality and ensures that data is collected scientifically and consistently and has

potential to produce credible results. Prior to data generation process, the researcher had given informed consent forms to the teacher participants and they agree to participate (See Appendix F). The informed consent form was an important ethical process which informed the participants that they can withdraw from the study at any time and that the research is guided by research ethics.

4.7.1 Questionnaire

A semi-structured qualitative questionnaire with open-ended questions was used for this study. Questionnaires are a set of field questions that participants respond to on their own or in the presence or absence of the researcher. The questions were carefully constructed by the researcher and the researcher ensured that they were not ambiguous (Rule & Vaughn, 2011). Bertram and Christiansen (2014, p. 72) define a questionnaire as a list of questions which participants answer and can contain open-ended or closed-ended questions. Cohen et al. (2018) assert that a semi-structured questionnaire comprises of various questions, statements or aspects that are presented to the participants to answer or comment on. Wilkinson and Birmingham (2003) state that open-ended questions are free of restrictions, and they permit the researcher to record any response to a question provided. An open-ended questionnaire was chosen because it allowed creativity, self-expression, honesty, and richness of detail for the participants (Cohen et al., 2018). In this study, the questionnaires helped to answer the following research questions: What approaches do teachers use? What are the reasons for choosing the approaches they use? And what are experiences of teaching literature? The data from the participants produced factual, pedagogical, procedural, behavioural, and attitudinal information that assisted in providing answers to the research study.

The strengths and limitations of using questionnaires

it was easy to get responses from participants and the data was diverse and somehow generalisable or transferable (Rowley, 2012). Administering questionnaires became cheap, reliable, fast for the researcher, easy for the participants to complete (Cohen et al., 2018) and quick. The researcher could include a variety of questions from various topics and those could be given to a wider group of participants with little difficulty. The **limitations** of questionnaires could be that participants can share

unreliable and dishonest answers, incomplete questionnaires or questionnaires with limited responses could be received (Beiske, 2002).

The researcher ensured that questionnaires were the first method to be used, then interviews and lastly the classroom observations. Little gaps in data identified in questionnaires were compensated for during semi-structured interviews and classroom observations. The researcher had to adhere to ethical considerations to avoid participant coercion. Participants had to grant consent before filling in the questionnaire and they were promised confidentiality, non-traceability, and anonymity.

4.7.2 Visual method

The last question in the questionnaire asked the participants to draw a visual image of their experiences of literature since childhood until adulthood as they are now teachers. Glaw et al. (2017) state that visual methods are used to understand and interpret images, and they can be used in any population. Clark et al. (2010) advocate for the use of visual methods because they have potential to provide data that word-based methods alone cannot provide. It will provide an alternate way of gaining data. The visual image may be a spider diagram, flow chart, collage, pictures, words, cartoons, moving images, graphs (Cohen et al., 2018) or any other aspects the participant chooses. These visual methods provide intentional or unintentional messages that researchers can analyse and interpret in various ways. One image can carry tons of meanings and interpretation that spoken or written words alone cannot. They have power to evoke feelings and reflections that words cannot (Cohen et al., 2018). The visual methodology in this study was used to answer the question, 'What are the teachers' experiences of teaching literature to ESL learners?'

The visual responses from the participants were analysed in relation to the research questions and linked with the themes which emanated from the questionnaires, interviews and classroom observations. The observed advantage was that the researcher could infer deeper meaning from the visual images than the descriptions the participants provided. The researcher had to be wary of the interpretations by not decoding something that participants did not mean or intend to say, this was done by making a close link between themes and research questions.

4.7.3 Interviews

Interviews were one of the main methods used in this study to generate primary or raw data. Kvale (2006) asserts that qualitative interviews started to be commonly used in the social sciences in the 1980s. They were used as a form of dialogue between the researcher and participants. This provided an alternative to the positivists' quantitative methods which were objective and fixed. Rowley (2012) posits that an interview is commonly used in qualitative research because the researcher would be interested in collecting facts and interested in gaining insights into the interviewees' opinions, attitudes, practices, experiences and predictions. For Knox and Burkard (2009) interviews are an important method for qualitative researchers because they mostly rely on them for primary data generation. According to Cohen et al. (2018) interviews are not just data-generation methods but a social and interpersonal interaction between participants and researchers.

Kajornboon (2005) describes an interview as a systematic way of conversing and paying attention to what people say. An interview is therefore not like any other conversation, but it has an intent of gathering data from the participant. Targum (2011) highlights that qualitative research interviews aim to gather information and not offer any form of advice. However, Rossetto (2014) adds that qualitative interviews can be therapeutic in nature. This therapy occurs as participants share personal stories and events, which normally leads to reflection and healing from the past; this may also lead to self-acceptance, and self-awareness (Gale, 1992; Hutchinson et al., 1994). The researcher did not act as a therapist or an expert but an active and attentive listener. In the process, participants got to reflect and deeply think about their convictions, practices, and daily professional duties, which became important raw data for this study.

Interviews can be done as face-to-face, online, or in telephone discussions and interactions between the researcher and the participants. The researcher used **face-to-face semi-structured** interviews to gather data from the participants. Face-to-face interviews produce reliable and deep narratives of the research phenomena because they make the participant feel at ease and encourage him or her to share deep personal experiences and practices (Polkinghorne, 2005).

Face-to-face interviews are verbal dialogues in which the interviewer tries to gather information and comprehend the beliefs, attitudes, behaviours, practices and experiences of the interviewee (Rowley, 2012). The purpose of such interactions is to gather data on specific research questions, as primary data generation is an important part of qualitative research study (Harrell & Bradley, 2009).

Types of interviews in qualitative research

Interviews may be structured, semi-structured, and unstructured (DiCicco-Bloom & Crabtree, 2006). This study utilised semi-structured interviews. Edwards and Holland (2013) state that semi-structured interviews are an interactional exchange of a face-to-face dialogue between the researcher and a participant, with the aim of gaining the participant's views and perceptions about a particular phenomenon. Semi-structured interviews are not standardised and often used and relevant in qualitative studies. In semi-structured interviews, the researcher can change the order of questions. Semi-structured interviews are mostly used as the only source of data in qualitative research, with time, date and place scheduled some time before the actual interviews, and they are normally used for individual or groups (DiCicco-Bloom & Crabtree, 2006). In this study interviews were used together with questionnaire and observations for triangulation purposes.

Structured interviews and unstructured interviews were not a preference for this study solely because of their characteristics, they might have hindered the openness and rapport between the interviewer and interviewee. Structured interviews ask a few, relatively brief, questions which are asked in the same order for every interview (Harrell & Bradley, 2009). Unstructured interviews are based on few topics and encourage the interviewee to talk around a particular theme (Bryman, 2001). As much as the interviewer may adapt questions to come up with follow-up questions, the interviewee and interviewer may get carried away and deviate from research and interview questions. Unstructured interviews are better used by skilled and experienced researchers (Rowley, 2012); as a novice researcher it would not have been a better option for this study.

In this study, 12 teachers teaching English as SL in Grades 10 to 12 with different roles, teaching experience, educational and societal backgrounds were interviewed.

Interviews were used to gather data about the past and present experiences because interviews allow the researcher to delve into the participant's expertise and pedagogical knowledge (Harrel & Bradley, 2009). According to Baxter and Babbie (2004), the researcher becomes an active listener who has to paraphrase and probe the participant for in-depth discussion, and rapport is built in the process. The interviews were conducted at school during school hours and after hours, and during the teachers' and researcher's free and personal time. The participants were also given the researcher's interpretation for confirmation, validation, and correctness of the transcribed data, as Kvale (2006) suggests.

The researcher used open-ended questions because semi-structured interviews are more liberal than the structured ones. They generate detailed information in a conversational environment, therefore, the researcher delves deeper into the phenomenon being studied and gets a thorough feedback (Harrel & Bradley, 2009). The interviews were recorded with a tape recorder and notes were taken by the researcher as recommended for semi-structured interviews, however the participant had be informed prior and grant consent (Edwards & Holland, 2013). Participants were informed, prior to the interview, of their rights to participate and withdraw, that they would be recorded, and they signed consent forms agreeing to the process.

The strengths and limitations of interviews.

Harrel and Bradley (2009) state that interviews have a potential to provide in-depth data that might be useful; they are the best method in resolving contradictory data because the researcher has an opportunity to ask follow-up questions; and participants can emphasise, share their feelings, and clearly prioritise issues being discussed.

Through interviews, the researcher gathers experiences which he or she tries to comprehend from the worldview of the participant. This means that the participant is given a chance to share their life history, perspectives, and experiences in their own words (Kvale, 2006). This is done in a relaxed environment created by the researcher to ensure that there is rapport and trust between the researcher and participant (Mauthner et al., 2002). Face-to-face interviews allow the researcher to not only listen for verbal data but also observe the non-verbal data (Hiller & DiLuzio, 2004).

The ESL teachers participating in the study had an opportunity to disclose their own personal experiences and views of practices in the classroom and outside the classroom, because qualitative researchers listen for events, and relevant information from the participants' perspective (Rossetto, 2014). The major strength of semi-structured interviews is that the researcher can gain in-depth data from a small number of people (Christiansen et al., 2010). The researcher gathers primary data from participants about their personal practices, belief systems and opinions. Another strength is that semi-structured interviews ask a variety of questions with different degrees of adaptations and order that accommodate the interviewee and are designed to generate data that aim to answer the research questions (Rowley, 2012).

Qualitative research interviews are not without some **limitations**. The participants and researcher may influence each other, and participants may sometimes not be completely honest in their answers. Haynes (2006) notes that interviews may arouse negative feelings such as regret; others may mistakenly view the interview as a form of therapy. Therefore, the researcher must be on guard and show empathy while observing the ethical boundaries.

Kvale (2006, pp. 484-485) cautions of the following limitations with interviews: the interviewer becomes the ruler of the interview process and defines the situation; interview is one-sided; it is an instrument which is pre-determined to find the answers the researcher is interested in; it may be manipulative in nature because the researcher is only interested in obtaining data; and the interview results depend on the researcher's interpretation which may be biased. To limit the impact of the above listed cons, for this study the researcher ensured that before the interviews commenced, the researcher conducted a session with the participants and informed them about their rights and the purpose of the interview. Participants were given freedom to answer questions in their own way, this is what Kvale (2006) calls counter control. The participants were given consent forms for them to declare their agreement to participate in the study. The interviews answered the 'what' approaches, 'what' are the reasons for choosing the approaches, and 'what' are the experiences of teaching literature to ESL learners?

The challenges during the interview process.

Interviews had to be delayed due to Covid-19 lockdown regulations in South Africa and closure of schools due to infections. Most teachers were adamant to meet the interviewer, others got infected and could not participate at the set time. The researcher had to take a break from the study, due to testing positive to Covid-19. Nevertheless, interviews were eventually rescheduled and done at a later stage. Although some participants seemed to have lost touch with the study due to the lapse in time, the researcher managed to re-engage them for their participation in the study.

4.7.4 Observations

Harrel and Bradley (2009) assert that an observation is a data-generation method where a researcher does not take part in the actions but observes the process and takes notes. They caution that the researcher's presence might have an impact on how the participants react. In this study, the researcher only went for classroom observations after having built the rapport with the participants through interviews, and having some insight provided by the questionnaires they had completed before interviews and observations. The participants knew that they were not being assessed but the researcher was there to observe and learn from their practice and expertise in the teaching of Literature in English SL. Observations can be structured, unstructured or semi-structured (Sarantakos, 2005) and they study observable social and accessible phenomena.

Observations were a suitable method for this study because the researcher was interested not only in what the participants said in interviews but their experiences and what inspired those experiences. That had to be observed in practice in the classroom environment. Wilkinson and Birmingham (2003) do suggest that if a researcher wants to get to know what transpires in the classroom, they may conduct observations. Observations allowed the researcher to observe, using the observation schedule which had specific questions that were open ended, so that the researcher was not only limited to the pointers included in the observation schedule. Out of the three schools, a minimum of four teachers was observed in the first school because of convenience. It was convenient for the researcher because he worked in the school hence the convenience sampling. Only one teacher per school was observed in the other two schools.

A total of six observations was done. The researcher visited the six participants in their classrooms and observed what they taught and how they taught English literature. The observation schedule tool was used during these observations. The researcher was aware that the participants may teach to impress in the presence of the researcher. It was therefore indicated to them that the study aimed to explore and understand, and there were no wrong or right approaches. The researcher also informed and reminded the participants that the findings of the study would be shared with them, and the names of participants and schools would not be mentioned. The purpose for sharing the study's findings is for teachers to learn from the other teachers' practices and experiences. The classroom observations would answer the 'How do teachers implement the approaches, and how do teachers' experiences of teaching literature to ESL learners shape their current teaching practices?' These are discussed in detail in the analysis and findings chapter.

The strengths and limitations of observations in case study research

According to Bailey (2007) observation has a higher status compared to other data-generation methods such as experiments and surveys: researchers are able to identify different behaviours and make notes on them; researchers develop a rapport with participants; and case studies are not as reactive as the other methods. For Wellington (2015) observations gather primary and raw data rather than secondary data, and there is a chance of finding more credible and authentic data.

The challenge with observations was that they had to be administered during the Covid-19 period. The researcher had to adhere to strict regulations stipulated by the Department of Education and the school. What was advantageous was that the classes only had 20 learners in all schools visited (class sizes were restricted to due Covid-19 protocols), which presented a uniform experience for the researcher.

4.8 Data analysis

Data analysis can be a confusing and a frightening process for researchers (Creswell, 2007). To avoid confusion and fright, Creswell (2007) suggests that the researcher follows the important steps of analysing data: data organisation, getting familiar with data, arranging data by using codes and interpreting data, and presenting and writing the report based on raw data.

Data preparation and organisation includes transcribing, putting data into files, sorting data into manageable chunks and related information for easy summarising and analysis. Description and presentation of data includes unpacking each item and associating it with the relevant concepts. Analysing the data includes synthesis of ideas, coding, defining key concepts, identification of linkages, summarising, thematic analysis, drawing conclusions, and reporting on findings (Creswell, 2013; Gibbs, 2012; Marshall & Rossman, 2016; Newby, 2010).

4.8.1 Coding in qualitative data analysis

For Cohen et al. (2018) coding allows the identification of similar information by the researcher. It is also a process of breaking huge chunks of data into smaller parts in which one can easily examine, compare, and conceptualise. Blikstad-Balas (2017) raised a concern that coding may bring a risk of losing the meaning of data in the process of breaking down of raw data according to codes. It was suggested that researchers write narrative reports together with codes rather than drawing data from various sources. The school names were given codes (Schools A, B, and C) and the participants were given pseudonyms (false names) for non-traceability, anonymity, and confidentiality.

4.8.2 Transcription in qualitative research

Hancock (2009) notes that transcribing is a very important procedure in qualitative interviews, however it is a time-consuming process. Prior to the administration of the questionnaire, interviews, and classroom observations, participants were informed of the purpose of the research, their rights and that their identities would be protected, and all ethical processes were discussed, and they signed the consent to participate. During interviews and observations, the researcher recorded the interviews and wrote notes and filled the observation schedule. The researcher transcribed the audio record of each interview and arranged the notes taken during the interviews and during observations. Rowley (2012) suggests that the researcher must listen to the interview record immediately after the interview, make notes on the most important aspects of the interview, and then transcribe verbatim the data. Cohen et al. (2018) also suggest that researcher follows these guidelines during interview transcriptions: each interviewee must be given a name or pseudonym; long pauses and hesitations should be indicated using ellipsis (...); emotions and movements and facial expressions

should be recorded; the voice volume and speech of the interviewee must be indicated; and numbering of each section or paragraph is imperative. The researcher read the data gathered, checked for incomplete data, organised the data according to themes (thematic analysis), compared the data and then re-represented the data.

Strengths and limitations of transcription in qualitative research

Transcribing has some benefits or strengths and limitations. Transcribing immediately leads to familiarisation with transcribed data before the analysis. Data is more likely to be correct since the audio is compared with notes immediately. The notes taken by the researcher and the verbatim transcripts were analysed in this process of data analysis. The limitation with transcription of interviews is that the process is time-consuming (Silverman, 2011).

4.8.3 Analysing questionnaires

The qualitative questionnaires given to the participants had questions linked with the research questions. Each open-ended question was analysed using thematic data analysis. Themes and subthemes emanating from the responses were described in relation to the case study and questions for the research.

4.8.4 Analysing interviews

Audiotape recording, videotape recording, and note-taking are the important methods researchers use to gather data and later analyse it (Kvale, 2006; Rubin & Rubin, 2005). In this study, audiotape recording, and note taking were used simultaneously during interviewing process and both were used for analysis and data confirmation. The researcher listened to the audio-recorded interviews immediately after each interview, compared this with field notes, coded the data, and then a verbatim transcription was done. Interview data and transcripts from the teacher participants was coded according to pseudonyms that the researcher gave to the teacher participants. A comparison of the transcript with the audio was done to ensure correctness of data. Vithal and Jansen (2010, p. 27) state that the data analysis process includes three steps, which are 'scanning and cleaning the data; organizing the data; and re-representing the data.' Poland (2002) states that during transcription researchers normally face challenges in capturing the spoken words verbatim because of how sentences are structured, quotations, omissions, and common errors in wording and

phrasing. The researcher had to constantly listen to the audio tape while reading the transcription to ensure accuracy in transcription and interpretation.

The researcher has to ensure that there is high quality tape-recording to avoid challenges during the data analysis process (DiCicco-Bloom & Crabtree, 2006). The data generated from interviews were manually coded according to themes, a thematic data analysis was used. Themes were grouped according to how they related and discussed in the presentation of findings chapters.

4.8.5 Analysing visual media

Twelve visual pieces in the form of mind maps, pictures and flow charts were extracted from the last page of questionnaires and analysed using thematic analysis. The researcher analysed the visual data by following the guidelines provided by Denscombe (2014): the image on its own, the one who produced the image, the interpreter, and the contexts must be taken into consideration during analysis. All visual data sources had to be checked against research questions to determine which ones to use, devise a coding system, and look for patterns

4.8.6 Analysing observation schedules

The observation schedule sheet had questions which sought to answer the research questions and confirm the actual experience shared in the questionnaire and semi-structured interview. The researcher used the observed experiences to identify emerging themes and link with the themes already identified from the other data-generation methods.

4.8.7 Thematic data-analysis method.

Thematic data analysis method was used in this study. Themes that arose from the research findings were identified, clustered, and analysed in relation to the research question of the study. Data were rearranged into themes and subthemes in relation to theory and research questions and some emerging themes, without losing sight of speaker. The benefit of using this data-analysis method is that it tries to surface and connect important themes that arise from the research into a unified and meaningful report (Rowley, 2012). Thematic analysis is said to be a qualitative-friendly approach which is also a method or process of identification, analysis and report of themes as well as sub-themes deduced from the collected data (Ayres et al., 2003; Vaismoradi

et al., 2013). The researcher read through the questionnaire, interview transcripts, observation schedule and visual data. Thereafter, he identified themes, compared and contrasted themes from the used research method.

The researcher re-represented the data by writing a report that is inclusive of transcriptions of the interviews, observation schedules, and questionnaire as well as the visual data. This is presented in the findings and analysis chapter.

4.9 Storage of data

Questionnaires were collected at different times from the participant, after receiving each interview and the researcher scanned the questionnaires and saved them on the password-protected computer. The hard copies were kept on a file and locked in the cabinet. The audio-recorded interviews were done through the software Otter and cellphone audio record. Audio recordings were transferred and compressed into a computer folder and saved in a password-protected computer. The notes and observation schedules were scanned and saved on to the computer folder. All raw data were eventually saved on the memory stick and safely kept in a cabinet with the supervisor at the University of KwaZulu Natal and will be stored for five years as per university rules. Data such as questionnaires and observation sheets would be shredded, and the memory stick would be formatted after five years.

4.10 Rigour and trustworthiness

Qualitative researchers aim for the exploration, discovery, and comprehension of the research phenomenon and the entire research process. Guba and Lincoln (1985) assert that research data should be as trustworthy as possible, and every research study must be evaluated in relation to the procedures used to generate the findings. Positivists in quantitative research, and interpretivist in qualitative research, view validity of a research study differently. Positivists in quantitative research would consider internal validity, external validity, reliability and objectivity whereas interpretivists in qualitative research opt for trustworthiness as the key criterion to judge research results and the quality of the study (Guba & Lincoln, 1985). For Guba and Lincoln (1985), rigour in research is achieved through careful audit of the research findings, confirmation by participants and through triangulation. Quantitative researchers would check for validity and qualitative researchers would check for trustworthiness of the study findings.

Trustworthiness

Ary et al. (2002), drawing from Guba and Lincoln (1985), argue that credibility (the value of truth), transferability (generalisability), dependability (consistency) and confirmability (neutrality) are the key criteria for trustworthiness in qualitative research. On the contrary, quantitative researchers would argue for validity, reliability and objectivity. Credibility refers to data accuracy which shows the studied phenomena, basically it checks whether the study found what it was intended to find. Transferability refers to whether a study can be applied to other similar contexts or not. Dependability refers to considerations of changes that occur in a setting and what impact those have on the methodological process of research. And confirmability refers to the level to which other researchers can confirm that the study findings are not the researcher's preferences but the participants' understanding and experiences (Guba & Lincoln, 1985). For this study, methodological triangulation, debriefing or confirmation ensured credibility. Detailed explanation of the schools and teachers used in the case study was given to enhance transferability. Dependability was achieved through a discussion of case-study research design and the entire research process so that future researchers may follow a similar process. Confirmability was done through debriefing and confirmation of results with participants. This was done by giving the transcriptions and report to the participants to confirm correctness before the results were made public (Wahyuni, 2012).

According to Onwuegbuzie and Leech (2006, pp. 241-242) qualitative researchers can ensure validity by following these guidelines: triangulation, leaving an audit trail, member checking, ensuring representativeness, and clarifying bias of the researcher. The researcher in this study applied triangulation of methodology (questionnaires, interviews, and observations) and sampling (convenience and purposeful).

Triangulation refers to the combination and use of various methods, sources and /or theories to get credible data. In this study, the methodological triangulation was used in a form of questionnaires, semi-structured interviews, and observations. To ensure that there is evidence of the study, the researcher kept the records of ethical clearance, letters to request participation, consent from participants, and raw data in the form of questionnaires, audio-recorded interviews, notes and observation schedules.

Interview transcriptions and analysis were also kept electronically. The selected copies of these artifacts are found in the annexure section of this thesis.

For member checking, the participants were given the transcribed interviews and they had to confirm that the recorded information was correct, and they granted consent for it to be used. Concerning representativeness, the researcher understood that the findings are not meant to be generalised but represent itself. To avoid researcher bias, as Onwuegbuzie and Leech (2006) suggested, the researcher had to state the intentions of the study upfront, asking participants to share background information.

4.11 Limitations of the methodology

Some limitations were evident during the study. The qualitative nature of the study meant that the study findings could not be entirely generalised to other contexts. This meant that the findings could be interpreted within the context in which data were generated. However, findings may be relevant or practical in similar contexts such as the ESL classroom anywhere in the world. As much as ethical processes were considered to ensure trustworthiness and credibility of the generated data, the participants may have only shared information which they thought the researcher wanted to hear because the researcher is a colleague and, for some of them, a person of authority. The researcher might have been biased and subjective in some areas of interpretation due to personal interest in the study and results. The researcher deliberately sampled the cases and participants for his convenience and purpose. This may have a limitation to findings because different results might have been sought in different contexts.

4.12 Conclusion

To conclude, this chapter described the research methodology adopted for this study from the paradigm, approach, design, ethical processes, sampling choices, data-generation methods and analysis, how data was stored, and how trustworthiness was maintained for this study. The next chapter deals with the presentation of findings from the generated data.

CHAPTER 5: DISCUSSION OF FINDINGS: APPROACHES USED BY TEACHERS TO TEACH LITERATURE IN ENGLISH SECOND LANGUAGE CLASSROOMS

5.1 Introduction

This chapter presents a discussion and analysis of the findings from the generated data. The study used qualitative questionnaires, visual method, semi-structured interviews, and classroom observations. The data generated from the Visual Method is available in the Appendices section.

This chapter purposes to explore the approaches that high school English Second Language teachers use in teaching literature to their learners. The study comprised six research questions: three focused on the ESL teachers' approaches to teaching literature, and the other three focused on their experiences teaching literature to ESL learners. The case was based on three high schools (Schools A, B, and C) in the Pinetown District, South Africa. This chapter focuses on the approaches used by ESL literature teachers in the three selected schools. All data were analysed using the thematic data-analysis method. This chapter aims to answer the first three research questions based on approaches.

5.2 Research questions

The data presented in this chapter were informed by the research questions of this study. The first three questions sought to understand the approaches teachers use in teaching literature in the ESL classroom, which was the focus of this chapter. The other three questions sought to understand the teachers' experiences of teaching literature in the ESL at high schools. The next chapter will focus on the experiences data.

- 1.1 What approaches do teachers use to teach literature to Second Language learners of English at South African schools?
- 1.2 What are teachers' reasons for choosing the approaches that they do when teaching Second Language learners of English at South African high schools?

- 1.3 How do teachers implement the approaches that they choose when teaching literature to Second Language learners of English at South African high schools?

5.3 Themes

5.3.1 Choice and Effectiveness of Approaches Used by High School Teachers (Research Question 1.1)

To completely understand the participants' choice of approaches they use in their ESL classrooms, it was essential to first understand the approaches their own teachers used during their high school years. The English curriculum and literature are inseparable and complement each other (León & Hermoso, 2020; Van, 2009). So it is necessary to understand if and how the choice of approaches used by the participants' teachers can shape their pedagogy and implementation of the approaches in their classes. This view emanates from the constructivist view by Vygotsky (1986) who argued that the knowledge acquisition process is influenced by other people and is mediated by culture and society. Six participants went to multicultural schools where English was taught as a Home Language (L1), four went to rural schools, and two went to township schools, where English was taught as a Second Language (SL). The questionnaire, interview and observation data show that various approaches were used in the participants' high school literature lessons.

5.3.1.1 Text-based and information-based approaches

The questionnaire data findings show that six of the 12 participants were mostly exposed to a text-based approach (Van, 2009) to literature in high school, and three of the six responses showed a combination of both text-based and information-based approaches (Divsar, 2014). These findings were also reinforced by the face-to-face semi-structured interview findings. Most of the participants, however, did not specifically use the terms 'text-based or information based,'; their descriptions led to the conclusion of the approach type. However, **Noks and Joyce** specifically stated the approaches used by their teachers. In her questionnaire response, **Noks** recorded that '*A text-based approach was used by my teachers. We read the text, the teacher*

explained, there were interactions throughout, we learnt to develop critical language skills such as figurative language.' This was also true for **Joyce** whose teachers used a text-based approach and an information-based approach. She stated,

My high school teachers often expected us to read a literature text before it was learnt in class. While I perceived this as tedious at the time, I realised that it developed a sense of critical engagement with literary texts without the controlled setting of a classroom.

Noks and **Joyce** perceived the text-based and information-based approaches as having been effective because they developed critical reasoning in how they learnt literature, although these approaches are mostly used in teacher-centred classrooms (Carter & McRae, 1996). When asked which approach is her favourite, **Joyce** in her interview response stated that she prefers the information- or knowledge-based approach (Rashid et al., 2010), *'because I build on that knowledge that learners have; I find that this is like a good yardstick to gauge how to approach a poem.'* **Noks**, in her interview response, stated, *'I use the text-based approach because it encourages the learners to be confident, to be critical thinkers and it allows them to evaluate and re-evaluate the text.'*

These participants' questionnaire and interview responses suggest that their former teachers' use of text-based and information-based approaches instilled a love for these approaches, and they use these in their classes as teachers of literature. They perceive them as effective for ESL literature teaching and learning. They believed that they had effective teachers and wanted to teach in similar ways. This points to the importance of a teacher's educational background in the decisions he or she makes in the present day classroom.

Similarly, **Lolo's** questionnaire response shows that the information- or knowledge-based approach is the popular approach in her class for this reason. She phrased this as *'questioning'*. This questioning or probing encourages learners to interact with the text and then respond to the teacher and peers (Rustipa et al., 2022). This teacher-centred approach seems to be popular in ESL classrooms, as observed by the researcher during classroom observations.

It was however noted in the lesson observation that Lolo's Grade 11 poetry lesson used a combination of information-based, personal-response (Carter & Long, 1991),

context-based (Bloemert et al., 2016), and text-based approaches. In her teaching of the poem by Oswald Mtshali titled 'At A Snail's Pace Please', she introduced the lesson by asking learners to discuss what they know about a snail, chameleons, and flies, and to discuss the similarities and differences. She zoomed in on the discussion of the snail and chameleon and asked learners to share what they think of cars and motorists who may be described as snails, and learners gave responses about the snails and their thoughts about them. One learner stated that snails are slow creatures, so a slow-moving car or motorist would be compared to a snail. She then stated that slow-moving cars are safer on the road but if they are too slow, they can also cause accidents, therefore it was important to stick to the speed limit.

The lesson started using a teacher-centred approach but immediately changed into a reflection and discussion which provoked learners' thoughts and personal responses to the poem. This lesson fits with the features of the constructivist teacher who ensures that learners' prior knowledge is evoked and uses open-ended questions to help learners understand their thinking processes (Aljohani, 2017).

Another firm believer of the text-based approach was **Tee** whose questionnaire response expressed that the text-based approach was effective: *'My teacher encouraged me to read the networks by myself before it was read in class. His approach was more learner-centred and allowed us to develop our understanding and ideas.'* This was also reinforced by the lesson she presented in a Grade 10 class observed by the researcher. Her lesson employed a combination of text-based, personal-response (Hwang & Embi, 2007), reader-response (Ali, 1994; Mart, 2019), and language-based or communicative approaches (Hwang & Embi, 2007; Siaj & Farrah, 2018).

She taught a poem titled 'A Sleeping black boy' by Mongane Wally Serote. **Tee's** lesson started with her writing the title of the poem on the board. Then she asked what the reason for the poet could be to specify that the boy is 'black' and why to use a connotation that the boy is typically 'small'. She then asked learners about their feelings for street children, whether they sympathise with them or not, why they think they opted for street life and what is the solution to this problem. The participant informed learners that the poem is set in the current South African context. Learners spoke about how most people who are on the streets are children and are exposed to

violence and drugs, so the poet wants the readers to sympathise with the boy and others who are homeless.

The engagement and discussion between the participant and the learners before the reading of the actual text aroused learners' interest (Ahmed, 2022) and by the time they focused on the text, they had already identified the setting, speaker, tone, major and minor themes, and purpose of the poem.

These findings are also reinforced by the Department of Basic Education in the CAPS which states that the text-based approach teaches critical reasoning where learners are taught to critically evaluate texts, including literary texts (DBE, 2011).

Contrary to the effectiveness of text-based and information-based approaches as noted by other participants, **Sandile** in his questionnaire and interview response did not find these approaches useful as he reflected on his high school years. He noted *'My high school teachers simply gave the literature textbooks to us to read for ourselves. They sometimes also gave summaries for each chapter but the real explaining, outlining themes, plots, etcetera. were seldom done if all.'* **Sandile's** interview response revealed that he ended up disliking the English class and literature because the approaches used by the teachers were ineffective and failed to arouse learner interest and engagement with literary texts, as *'Grades 10,11 and 12 were a disaster!.'* Sandile further stated that what kept him going is his love for a career in teaching and that propelled him to work hard and ensure that his *'future learners would not suffer'* as he did.

This was reinforced by the lesson that Sandile taught in a Grade 12 class. He taught the drama titled 'My Children! My Africa!' written by Athol Fugard. In his lesson, he integrated information-based, language-based, stylistic approaches (Divsar, 2014), and communicative and context approaches. It was noted that the information-based approach was the least used possibly because it limits his learners' exposure to literature learning and understanding. This is also echoed by Rashid et al. (2010) who noted that an information-based approach is a teacher-centred approach because it requires the teacher to be hands-on in ensuring that the text is read, words are understood, and the elements of literature are well captured.

In **Sandile's** lesson, learners were asked questions about their prior knowledge of apartheid, riots, June 16, 1976, March 21, 27 April, and other significant dates in the

South African historical timeline and he shared these on the board with the learners. Learners clearly knew the events of 1976 and April 27, 1994. They had to be reminded of March 21, 1960. Other learners shared other important dates such as 1948 (the impact of riots on the Indian community) and 1990 when Nelson Mandela was released.

Sandile then asked the learners to analyse the book cover and colours before they start reading the drama. Learners noted that there is a dominance of the colour, black which might refer to black people as the majority in South Africa.

His lesson integrated history and a short story the learners previously studied and was mostly learner-centred and interactive. He ensured that learners came up with their knowledge in class for discussion and shared their perspectives about the historical timeline. Sandile's exposure to the ineffective implementation of approaches by his teachers encouraged him to give his learners a better and more fruitful experience. These observations in Sandile's classroom coincide with the argument by Ustuk and Inan (2017) that teachers should promote a constructivist learning environment by enhancing historical and cultural awareness, and creating a learner-centred and experiential classroom environment. It became clear that the approaches that teachers have been exposed to have an impact, either positively or negatively, on how they teach in their current respective literature classes. These findings also portray the view by Dewey (1929) that social and personal experiences emanate from the symbiotic relationship between knowledge and reality.

Sosha also had an unpleasant pedagogical exposure in high school and felt that the text-based approach was less effective because the teaching was teacher-centred and did not give him the liberty to think independently and share personal views: '*Teachers would read for us and then explain the concepts from the text.*' In his interview, he further stated, '*Most of the lessons were teacher-centred, I felt restricted, I felt certain limitations to my learning because there were things that I could have explored.*' Sosha's experience is contrary to Brinegar (2022) who found the text-based approach as effective for the social and cultural contexts where teachers model and deconstruct linguistic and grammatical structures, and they construct new texts, and learners become independent and construct knowledge by themselves.

This emphasises that the text-based approach is also constructivist in nature as it encourages personal interpretation and knowledge construction (Sharma & Gupta, 2016).

His own observed lesson of a short story by Gcina Mhlophe titled 'Transforming Moments' in a Grade 12 class validated his dislike of teacher-centred approaches. Instead, he used a combination of language-based or communicative, moral-philosophical, and personal-response approaches. The participant started by writing the title 'Transforming moments' and prompted the learners to discuss what they understood by those two concepts (transforming and moments) and asked them to share what they thought the story was about. Learners shared their thoughts, one learner responded by saying transformation means changing or metamorphosis and moments mean events or occurrences.

The learner further added that the story might be about occurrences which change some characters or the area. The participant agreed and wrote that on the board. The participant then wrote 'self-confidence', and 'self-actualisation' on the board. Then there was a brief discussion about self-concept, self-esteem, and survival from bullying. The participant then informed the learners that in the story they will encounter those themes in the story. The above observations coincide with Tam (2000)'s view of the constructivist classroom where the teacher and learner freely share knowledge, authority is shared amongst the teacher and learner, and the teacher guides or facilitates the teaching and learning process instead of leading it, in comparison to traditional classrooms where learning is competitive and the teacher acts as an expert (Aljohani, 2017).

5.3.1.2 Language-based approach

Three participants' questionnaires and interview findings show that the participants were taught using a language-based approach to literature and these are their favourite approaches. They expressed that it was effective and made them enjoy literature lessons. In his questionnaire response **Lunga** stated '*The teacher would make us perform some scenes in class and it was amazingly effective. She would make us write down all the words we did not understand from the play or story and find their meanings.*' However, in his interview, Lunga gave a contradictory response.

He thought that the pedagogical exposure provided by his teachers was not effective, but boring and did not evoke any zest from literature lessons. He noted, '*The teacher gave us a drama or novel, told us to go home... read on our own. When you come to class, he would give us questions, we would do the answers and then maybe we would discuss it.*' That negative pedagogical experience motivated him to find effective approaches that were relevant for his learners, '*I only started to like literature when I taught it. I used my approaches to make the lesson nice for the learners.*' **Lunga's** responses show a mixture of feelings and perspectives possibly because as a teacher now he compares himself to his high school teachers and he has therefore learnt from that and sought to create a better learning environment for his learners.

This may also suggest that he expected the teacher to do all the teaching of literature and analysis for them as he complained that the teacher just gave them the literature for personal reading. Giving learners literature to read before the lesson is not a bad approach as it may be intended to provoke the learners' thinking and inquiry-based learning through task-based and inquiry-based approaches. This is outlined by Oxford (2006) who advocates for a task-based approach because each lesson cannot be detached from learning and teaching tasks. Oxford (2006) states that various activities are given to learners as pre-activity, during-activity, or post-activity. Furthermore, Nigar (2018) argues against teacher-centred approaches to teaching literature in the SL classroom because they never arouse learner interest, so the task-based approach can be a solution for teachers in ESL classrooms.

Mpi also indicated that the lessons were mostly based on '*Discussions and demonstrations and roleplay. Some of us were even inspired to become authors.*' **Sia's** response revealed that his teachers used various approaches yet the language-based approach was dominant and effective. He asserts that '*Role plays, movies, PowerPoint, and books, reading, poems, short stories, even adverts. What I most fondly remember working for me was the plays, they were just so unique and alive.*'

Lunga, Mpi and **Sia** seem to have enjoyed the language-based approach in their high school lessons because this approach made them understand literature better and develop linguistic and writing skills. Their reflections show a positive impact of the approach in their love for literature. These findings are reinforced by those of Carter

and McRae (1996); Lazar (1993a); Rosli (1995) who stated that a language-based approach is learner centred which is associated with cloze, forecasting, role play, reciting and discussions. Divsar (2014) further maintains that teachers use a language-based approach to develop and enhance learners' language proficiency.

5.3.1.3 Reader-response approach

The other approaches evident from the participants' responses include a personal-response approach which is alluded to by **Lolo**, *'The teacher asked us questions based on the main idea so that we thought about the issue and how we felt and what our views were.'* Her teacher focused on a thematic analysis of literature, which is mainly depicted in the reader-response approach. It is learner centred and implies that there must be a shared relationship and a transaction between the learner and the actual text (Ali, 1994; Mart, 2019). This was another approach observed in her lesson. In her facilitation of the lesson, she ensured that all learners actively read and analysed the poem thoroughly, starting with the background and title. Then the stanza or line-by-line analysis was done through a discussion. The learners by themselves were able to identify the personification, metaphors, and themes of negligence or recklessness, among other themes. Tone and mood were also identified and discussed by the learners. In the entire lesson, she acted as the coach, mediator, co-assessor and a facilitator of the learning process. These are key features of the constructivist classroom (Vaishali & Misra, 2020) .

In her questionnaire response, **Tebello** revealed that her teachers usually used teacher-centred approaches but also a reader-response approach which is learner-centred, and it seemed to have been effective in the genres she learnt. She stated, *'For poetry, we were exposed to figures of speech, literal devices, stanzas, repetition showing emphasis or reinforcement. I would say this was a reader-response approach. All these approaches ignited my love for poetry.'* She further stated that her *'love of poetry'* was sparked through this approach. This response is in contradiction to her response to question four of the questionnaire, where she stated that poetry is one genre she does not like teaching, *'I sometimes fail to find the underlying cause of the writer's intention.'* In her interview, when asked whether she thinks the approaches used by her high school teachers had any impact on the approaches she uses now in her classes, she stated: *'It was not good for me when I was doing Grades 10, 11 and*

12 because our teachers used to let us read, we were reading on our own; there was no one who was assisting us.'

It appears as, if she had a choice, she would not teach poetry although she somehow enjoyed it as a learner at school. Also, she enjoyed how poetry was taught but finds it challenging to teach it in her class. Her response is unique compared to the other participants' responses who perceived the approaches used by their teachers as either effective or ineffective. This implies that some teachers might have been exposed to good literature teaching during their high school years, but they disliked teaching specific genres. In her observed Grade 11 lesson, she opted to teach a novel titled 'Dreaming of Light', which she seemed to enjoy very much. She teaches poetry as a second genre in her class, in accordance with the prescripts of the Department of Basic Education that two genres must be taught per grade (DBE, 2011) and yet she seems to have a level of discomfort with poetry.

5.3.1.4 Context-based approach

Lucia's response shows that a context-based approach was used in her high school literature class and the approach seemed to have been effective for her: *'We learnt more about the writer's biography so that we easily relate to the writings. It worked very well as it promoted a better understanding of a genre.'* This fits with Bloemert et al. (2016) who emphasised that it is essential for the reader to be informed about the history and demographics of literary movements, and historical and biographical aspects of a literary text because it can add to the contextualisation and enhancement of literary comprehension.

The questionnaire, interview and observation findings revealed, firstly, that the participants drew from the positive impact that the approaches used by their teacher had on their love for literature. Those participants who did not have positive exposure to the approaches used by their teachers learnt from the unpleasant experiences and avoided such for the learners they are currently teaching. How one learns literature does influence how one teaches in one's classes. Secondly, the teachers used blended or integrated approaches. An integrated approach to literature teaching is linguistic and multidisciplinary and it combines the approaches which explore both literary and non-literary texts, from the understanding of style, and relationship to

content and form (Savvidou, 2004; Yimwilai, 2015). An integrated approach to the use of literature in the language classroom offers SL learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types (Savvidou, 2004). This was noted in the six lessons observed: all the lessons made use of integrated approaches. These observation findings coincide with the findings by Robinson (2013); Taylor and Bilbery (2012) who noted that mixed approaches or integration of approaches are more suitable for the South African context in the teaching of literature in ESL classrooms. This was true for the six lessons observed by the researcher in this study.

The above discussion validates the approaches mentioned by Bloemert et al. (2016) who presented a combination of approaches by Carter and Long (1991), Sage (1987) and Lazar (1993). The text, context, reader, and language approaches form this comprehensive approach to the teaching of literature.

5.3.2 Approaches used by the participants' university or college lecturers (Research Question 1.2)

Eight participants had attained a Bachelor of Education degree as full-time university students, one studied at a university as a distance-education student, two participants studied for a Post Graduate Certificate in Education (PGCE) after having done a diploma and a degree in other disciplines, and the last participant studied at a college of education.

All the participants studied various genres of literature in their teacher education. Their training, however, varied in terms of pedagogy and longevity. Participants were exposed to various approaches during their tertiary studies, some with positive and some with negative effects. It was also noted that they do use these approaches in their current teaching, but not exclusively. The following is a discussion and interpretation of approaches used by their tertiary lecturers and their perspectives on the effectiveness of such approaches.

5.3.2.1 Text-based and information-based approaches

The findings of the approaches used by tertiary institutions lecturers are similar to those used by high school teachers. This is also noted by **Joyce** in her questionnaire response, who stated, *'At university, we independently read the texts and discussed the text in lecture settings. This method was slightly like that which was used by my high school teachers.'* This was true for **Sandile** and **Zola**; their responses imply that these approaches were not remarkably effective in their study of literature.

This is evident in Zola's response, *'Our lecturers would ask us to pre-read the novel and write a summary of the chapters. The lecturer would then use an overhead projector to display the analysis while discussing it.'* Her response did not show a sense of enjoyment or appreciation of the approaches used. Contrary to Zola's perspectives, **Sia** enjoyed the text-based approach in the form of lectures and PowerPoint presentations. He stated, *'I enjoyed movies, PowerPoint, and books. PowerPoint has a way with pictures and words where they can be self-studied easily.'* His lecturers blended the text with visual representations, and this made Sia enjoy literature lessons. This possibly reveals that the use of visual media in the teaching of ESL literature can be a tool in ensuring that learners enjoy and easily understand literature (Cardoso & Lago, 2021).

There were mixed responses from participants as some did not see much difference in tertiary teaching of literature compared to the high school approaches. Others appreciated university approaches because they enlightened them and propelled them to be independent readers and writers (Cardoso & Lago, 2021) like **Sosha** and **Mpi**.

5.3.2.2 Task-based, personal-response and reader-response approaches

This combination of approaches was also evident in the various responses from questionnaire data. **Lolo** and **Lucia** noted that these approaches were used in their tertiary literature lectures, and found these approaches less effective. **Lolo** said *'In tertiary, we did not read together as a class like in high school. The lecturers never facilitated the reading of literature. I did not find this effective.'* Contrary to the above findings, **Sosha** in his tertiary lectures found these approaches effective among

others: *'I was fortunate to be exposed to various approaches that were student centred at university. I got to understand what it means to interpret the text using approaches such as reader-response, literal analysis, and critical discourse analysis.'* For **Lolo**, the literature lessons in tertiary were not enjoyable because the lecturers taught differently, and instilled independent reading and analysis compared to her high school environment where teachers possibly did most of the reading and analysis for her.

Sosha's response is also reinforced by his interview response when he was asked about whether the approaches he uses in his class are shaped by former teachers' or lecturers' approaches. **Sosha** stated, *'When I got to university, there was a variety of approaches that was used to teach. That, for me, created a space to want to learn more on my own because I felt that, somehow, I was cheated in high school.'* This was also true for **Tebello** who enjoyed the tasks given by college lecturers since those tasks enabled her to associate with other students and learn more from them. *'I mostly enjoyed robust debates and discussions around the literary task.'*

Tee was the only participant who stated that she was forced to use the reader-response approach because she studied at a distance-learning university. The only approach she was used was reading and analysing by herself following the given guidelines. These findings show that the participants' tertiary experiences of literature have varied perspectives and feelings attached to them. Those who had a positive implementation of approaches enjoyed the lectures while those who did not think these approaches were useful to them did not enjoy the lectures.

5.3.2.3 Communicative and language-based approaches

Lunga, **Mpi** and **Noks** were exposed to communicative and language-based approaches, and they seemed to have enjoyed the use of these approaches during their tertiary lectures. A mixture of experiences is evident from their questionnaire responses. **Lunga** said *'We were also motivated to come to class with questions based on what we were going to discuss or learn in that particular lesson.'* **Mpi** also shared the same sentiments in his response, *'They used lecturing, discussion, and roleplaying, they rarely used lecture method though. I found discussion and role play as the most effective approaches because they are student-centred and they empowered us to be independent thinkers, value others' opinions, and practice*

tolerance when it comes to universal values and cultural practices or race issues.' These ideas echoes the idea that literature promotes universal values, understanding and tolerance (Ceylan, 2016; Mustafa, 2016).

Short stories is one genre that is rich in teaching universal values (Koutsompou, 2015). The participants found communicative language approaches effective because they enhanced their linguistic, critical thinking, speaking and writing abilities (Siaj & Farrah, 2018). This is also echoed in the findings by Tarvin and Al-Arishi (1990) saying that the communicative language approach encourages the learners' interaction, not just a reaction because it is their input which brings the depth of their experience and perceptions.

5.3.3 Favourite approaches that participants use in their ESL Literature classes (research question 1.1)

In her interview response, **Joyce** stated that she does not become too theoretical in her teaching of literature. Her favourite approach is the knowledge-based approach above all the other approaches that she uses, *'For me, I use is the knowledge-based approach because I build on that knowledge that learners have. This is like a good yardstick to gauge how to approach a poem.'* She prioritises this approach because it allows her to use the learners' prior knowledge and thereafter know how to tackle the lesson (Hwang & Embi, 2007). This response emphasises that the end goal is for learners to understand the lesson rather than choosing an approach that one is comfortable with as a teacher. This is reinforced by Divsar (2014) who stated that the information-based approach's emphasis is on literature as a cultural and creative legacy. Teachers using this approach focus on teaching about literature rather than on the literature itself.

Lolo, Sosha, and Zola prefer the personal-response approach above the others. **Lolo** enjoys it the most because she wants to incorporate *'questioning'*. *'Questioning'*, as she calls it, is a teacher-centred method which seeks to elicit information from the learners and the teacher seems to be an expert. However, her use of this approach is dominated by the personal-response approach, *'I think my favourite approach is the questioning part. For example, when teaching the short story titled 'The last breath.'* *So, the first thing I do is ask learners how they feel about organ donation. How do they*

feel about dating a person who has a disability? So then when I start reading with them, I already know what kind of people with whom I am dealing. What kind of opinions do they have, and what beliefs do they have.'

The analysis of **Lolo's** response asserts that knowledge of learners' backgrounds, perspectives and beliefs is necessary to accommodate the themes evident in a literary text that a teacher aims to teach (Rashid et al., 2010).

Sosha's use of the personal-response approach is more learner centred than that applied in **Lolo's** class, although he did not specify how he uses this approach. He stated, *'I want learners to learn, experience things on their own, I want them to, you know, to go through the journey of learning, with me being a facilitator and not the dictator.'* Additionally, **Zola's** use of a personal-response approach is learner centred just like Sosha. She stated that she recently used this approach in her poetry class. She said, *'Recently, I was introducing the poem 'Shantytown' to Grade 11. I asked them to close their eyes, and then I described this image of an informal settlement where only poor black people live, and it is during the apartheid era. When I asked the learners what they saw, they were able to explicitly share what they imagined beyond the simple descriptions I had provided them.'* These findings show that the personal-response approach can be effectively used for literature teaching in both learner- and teacher-centred lessons.

These participants believe that by using the personal-response approach, the learners become independent readers and therefore engage in self-discovery. This fits with the advocacy by Lazar (1993a); Rosli (1995) who stated that this approach is important in literature teaching because it brings motivation and encouragement for learners to create links between the themes of the literary text and personal experiences, feelings, and opinions.

Lucia's interview response shows that her favourite approach is context-based, and she uses this approach because she believes that if learners grasp the context from which the text is based, they will easily understand the content of the text (Bloemert et al., 2016). She emphasised, *'I try to get the learners to have a background of what and where the literature piece comes from.'* **Sandile** added, *'I talk about the author because the background of the author informs us of what we might expect.'* This approach is chosen because it introduces the context to the ESL learners and

broadens their awareness as it draws them nearer to the author's perspectives (Bentley et al., 2007). This was reinforced in **Sandile's** observed lesson where he started with the historical background and analysis of the book cover before he taught the play 'My Children! My Africa!' to his Grade 12 class. The assumption was that if learners understood the context, they would easily understand the content of the play (Lazar, 1993). It seemed to be effective as learners were actively engaged in the lesson and could make connections and add some important historical dates.

Tee also shares similar sentiments with Sandile and Lucia. However, her use of context-based is more teacher centred. **Tee** stated, *'I think it is important to always introduce a background that the learners can relate to. For me, I prefer to read with the learners so that we all read together. So that is one of the approaches that seems to be effective.'* **Tee** assumes that if her learners read independently, they might not understand some important aspects of the literary text. As effective as it may be in her sight, this may have learners depend on her leading them and analysing the texts for them. As emphasised by these participants, this approach is also advocated for by Carter and Long (1991) who state that the context approach pertains to cultural, historical and social contexts of the genre. Furthermore, Bloemert et al. (2016, p. 175) believe that 'Being informed about the history and demographics of literary movements as well as historical and biographical elements of a literary text could add to the contextualisation' and, therefore, could enhance further understanding.

The analysis of **Lunga's** response reveals that his favourite approach is the language-based approach, *'My first approach is to teach them the figures of speech before we go for any story. I also tell them to find all the difficult words and use the dictionary for meanings.'* He notes that this is done to ensure that learners understand the denotative and connotative language used by the writer *'before they delve deeper'* into the literary text.

For **Noks, Sia, Tebello** and **Mpi**, the text-based approach is their favourite. This is captured in **Noks's** response, *'I use the text-based approach because it encourages the learners to be confident, to be critical thinkers and it allows them to evaluate and re-evaluate the text.'* **Mpi** also constantly recorded in his questionnaires that he often uses *'discussions'* and *'roleplay'*.

The text-based approach deals with the teaching of literature's formal elements such as literary jargon (Bloemert et al., 2016; DBE, 2011). This approach requires sound knowledge of the literary genre and the ability to distinguish between various types and styles of genres (Van, 2009).

5.3.4 The Other teachers' influence on the approaches participants currently use (Research Question 1.2)

Eight out of 12 participants stated that the approaches they use currently in their ESL literature classes were positively shaped by how their teachers taught them. The other four participants did not enjoy the approaches used by their teachers and they used that as a motivation to not do the same for their learners.

Noks, responding to an interview question asking her if she thought the approaches she used were shaped by other teachers, confidently stated: *'Well, the approaches that I am using are shaped by my previous educators. I draw or infer from them, in terms of how I can best proceed in teaching my learners in the day-to-day with which we are faced.'* The previous exposure to the teaching of literature as a learner has positively influenced her to adopt the same approaches for her ESL literature classes. She believes that what worked for her then is practically applicable in her current teaching environment.

Lucia and **Joyce** also noted that their teaching has been influenced by their teachers who used visuals to teach literature; the use of visuals and edutainment is encouraged by Muthmainnah (2021). **Lucia** stated that after teaching the drama, she always downloads video clips related to the drama for her learners to watch. This was inspired by her high school teachers. She added *'we all tend to go to what worked for us. I remember that in my Grade 10 class we watched a movie that was part of our literature that year. I got the idea that sometimes literature does not have to be just text.'* **Joyce** added, *'I had a teacher who was very much into visual arts, so any poem that we would do in class would be accompanied by pictures. And that would spark a different understanding in terms of how we interpreted the poetry. So, I've also kind of made use of that. And by adding that stimulation to the lesson, it benefits the kids and enriches the lesson.'*

The use of multimedia in the literature classroom is supported by Anikina and Yakimenko (2015); Carter and McRae (2001) who argue that literature is a global phenomenon and it is not only limited to books but video, television, radio, CDs, computer, newspapers and all the media platforms where a story is told or image is created.

Zola, who inspires her learners to deduce themes and author their poems, learnt this from her high school teacher. In her interview response she stated, *'One of my English teachers has a hand in this because this one time we were studying and analysing the film, 'Dead Poets Society' and in this film, there was a scene where the teacher went to the extent of asking the learners to devise their poems.'* **Mpi** shared a similar experience. His teacher taught literature so well and the approaches he used motivated him to become a literature author. He is now a young, up and coming writer with a published novel and an anthology of short stories in the pipeline. These participants understand that how they teach literature will also have long term effects on their learners. This fits in with the constructivist language activities that Aljohani (2017) advocated for in the constructivist language classroom.

Tee shared that her teacher always used approaches which inspired her to think critically about life and reflect on her choices (Alameddine & Ahwal, 2016). She emphasised *'My English teacher tended to teach us things that were not just within the curriculum but gave us more knowledge.'* These responses capture the gist of all the participants' views who said the approaches used by their teachers directly shaped the teaching approaches they use in their classes.

Sia and **Lolo** shared similar sentiments that their teachers were energetic and did not mind marking a task more than once hence they also do the same in their classroom as it motivates their learners. This is captured in **Sia's** interview response, *'My English teacher was so energetic and full of life. You would not sleep in his class, and he would read with us and integrate language, creative writing, and literature at once'*. Sia notes that he follows the same approach, and it works well for his learners.

Lolo, **Tebello** and **Tee** further stated that they also learn from other teachers within the school or when they attend workshops or subject meetings (Noom-Ura, 2013). Tee said, *'As a teacher in the field now, I also learn a lot from my colleagues and content workshops provided by the Department of Education.'*

Her response reveals that teacher development in the form of workshops is also a principal factor in how they teach literature in their classes. Many participants did not seem to mention this aspect in their responses, so it may have been a limitation in my questions and could be an area for further investigation.

The participants who were not happy with the approaches used by their teachers believed that the teachers did not do enough to inspire them to love literature. **Lunga** said *'I had a terrible literature experience in high school. Unfortunately, for me, my teacher never read with us; but I think he did not have to. I do not know whether it was the lack of passion or what.'* **Sandile** had similar high school experiences to **Lunga**. However, he seems to be very fond of his primary school memories, *'My Grades 10, 11 and 12 were a disaster! We read and they never explained anything, never marked anything for literature or essays. However, what kept me going is that I always wanted to become an English teacher. My primary school teachers, in contrast, were the best. They made both IsiZulu and English so interesting.'* **Sosha** also stated that he had to decide to create a learner-centred classroom as a teacher because he disliked his teacher's way of teaching literature. The same was also true for **Tebello**.

Sosha stated that his class encouraged independent reading and critical thinking in comparison to how he was taught. He emphasised, *'So, that's the reason I then decided to say when I become a teacher, I'm going to allow my learners explore and do things on their own, and mine is to be there, to guide them through the learning process because learning is a process.'* This fits with the argument by (Siaj & Farrah, 2018); Van (2009) that literature will always be an indispensable aspect within the ESL classroom because it enhances imagination and creativity as learners explore different aspects presented by the texts and deal with a variety of literary devices. This is also in line with the constructivist view by von Glasersfeld (1995) that requires learners to be actively involved in the meaning-making process. The teacher's responsibility is not to give ready-made knowledge but provide opportunities and motivation for learners to create knowledge.

This shows that participants' choice of approaches may be inspired by good or bad implementation of the approaches used by the former teachers or their current colleagues. Some participants got inspired by the effective use of literary approaches.

Others had unpleasant experiences with the literary approaches used but that seems to have inspired them to be good literature teachers for their learners. This is validated by the constructivist theorists, Piaget (1980); Piaget and Inhelder (1969) that the development of one's intelligence is created through adaptation and organisation. Adaptation is the process of assimilation and accommodation (Piaget, 1953), and is the ability to conform to the environment. The participants have used their previous experiences and adapted them to their current teaching environments (von Glasersfeld, 1995). Although these theorists had contextualised theory to learners, it is relevant in this context because the participants' former experiences as young learners have shaped their current teaching approaches.

5.3.5 Learning other approaches through experience (Research Question 1.2)

All the participants noted that they are not the same teachers they used to be when they started teaching, they have developed from novice to experienced teachers in the teaching of literature within the ESL classroom.

For **Tebello** and **Lolo**, teamwork with colleagues has been instrumental in knowledge development and expertise in the teaching of literature. When **Tebello** was asked if she has come to know certain approaches through experience, her response was,

Yes, with my colleagues, we share ideas. I get a lot of ideas about the content of the literature and how to teach it. Sometimes we would swap classes and my colleague will go to my class and teach some aspect and I would sit and observe.

Team teaching and learning from other teachers is an important part of **Tebello's** pedagogical development. She values learning from others and she also believes that others can learn from her and that is how she develops as a teacher. **Tebello** has been out of the tertiary institution for over 20 years, so she believes that the recently graduated colleagues have contemporary approaches, and she is willing to always learn from them.

Sia has recently graduated and believes in teamwork and consultation with other teachers. He added, *'Whenever I face a challenge in my teaching, I consult other*

teachers for assistance then I learn an innovative approach.' Besides team teaching, consultation is another aspect the literature did not emphasise but seems to be strongly practised by Sia, and other teachers, in this district. This gap in the literature perhaps needs to be further investigated.

Joyce also agrees that experience has taught her some approaches, however, she does not only rely on what she learnt from university or her former teachers. She learns from her teaching and learning environmental experiences. She stated, *'As a novice teacher, you try to use every kind of theoretical approach that you studied at university. But when you are in a context that allows you or rather forces you to adapt, that is what you eventually do, that takes you two years or three years.'* Just like Joyce, **Lunga** has learnt approaches *'through facing challenges in the classroom'*; when noting that an approach did not work, he found an alternative approach. **Sosha** also emphasises, *'Experience does play a part in shaping up one's teaching. Yes, a variety of approaches that I use are based on previous experiences. I am a far better teacher now than I used to be when I was a novice'*. **Tee, Mpi** and **Zola** also held the same view.

Lucia emphasised that as a novice she just focused on content and neglected assessment and it was only through the experience of other approaches and the challenges she faced in the classroom that she learnt to adapt: *'You want learners to pass. It is not just about enjoyment; it is also to pass the final exam. So now I have balanced the literature learning as well as the questioning and the practising of using exam papers.'* **Lucia's** response reveals an emphasis on the examination results or achievement as an aspect that a novice teacher might neglect. Teaching Literature at a high school, especially at the Grade 12 level, demands an ability to make learners perform well in their examinations. Hence, Ayaz and Sekerci (2015) argued for constructivist approaches to be used in the language classroom because they contribute immensely to the learner's academic performance and the durability of learnt content. **Joyce** shared the same sentiments in her interview response. She complained that the teaching profession has been watered down by the sole focus on results or learner performance, so there is always a need to adopt approaches that will assist her to produce satisfying results for the Department of Education. She noted, *'the officials have reduced teaching to just an assembly line way. The only aim is just to pass learners.'*

Noks has learnt, through experience, to blend approaches according to the needs of the learners or the nature of the text being taught, *'It would be that I integrate the approaches. If I am teaching them about how to understand proverbs and idioms and figurative language, it helps them to express themselves when they are writing their creative texts.'* Furthermore, **Noks** is positive that attending teacher-training workshops has developed her pedagogical knowledge because, *'When you are attending workshops, you get to feed off others within the teaching fraternity.'* Again, teacher-training workshops are seen as an instrument which enhances the knowledge and implementation of various teaching approaches for the teachers of literature in the ESL classroom. **Sandile** also believes that he learnt some approaches in the classroom, through reading study guides prepared by other teachers and observing other teachers while teaching, as **Lolo** and **Tebello** also stated.

All participants shared that they are learning from their practice as teachers of literature in the ESL classroom. So, the teaching of literature is developmental and using various approaches creates a learning and teaching environment which develops both the teacher and the learner. It is also important to note that the use of multiple approaches by the teachers is primarily meant to enhance the learners' understanding of literature and to capacitate them to do well in the assessments (Haimbodi & Woldemariam, 2019), especially the final examinations.

5.3.6 The use of multiple approaches in a lesson (Research Question 1.3)

All the responses by the 12 interviewed participants revealed that they use multiple approaches in their ESL literature classes. However, they do have the approaches that they prefer and use more in their contexts. **Tebello**, when asked whether she uses single or multiple approaches within a lesson, stated, *'I cannot use one approach. If it doesn't work for me, I must apply the trial and error method.'* **Sia** and **Mpi's** responses seem to agree with **Tebello's** and **Sia** added that it would be selfish of him to just teach and be inconsiderate of his learners because the end goal is for learners to understand and not just for him to teach and exit the classroom.

The use of different and multiple approaches seems to be a stance that these participants take for the sake of their learners' understanding of the literature and excellent performance in assessments. The analysis of the responses also implies that

participants take into consideration that there may be gaps in linguistic and social understanding of the literary texts because the learners are SL speakers (Cheng, 2007).

Lucia's response is like that of most participants, *'Within the lesson, it is important to not exhaust the learners. So, it is important to use different approaches. So, I would go through the novel, then we would engage on the creative writing aspects, and we would have past exam papers as well to gauge their interpretation.'* Additionally, **Sosha** shared,

I use literature for learners to be able to be critical thinkers because I will challenge them to think about the issue from the text, relate that issue to their daily life experiences. Something that I recently discovered is that I could use literature to teach other pieces of writing and to teach language.

For Lucia and Sosha, the use of multiple approaches ensures that there is the integration of skills within the Literature lesson. What these participants did not indicate is how effective is their implementation of various approaches.

Lunga believes that the relevance and effectiveness of the approach are based on the type of learners being taught. He asserted, *'Some of the learners are slow. So, I must explain what is happening in the story in many ways.'* **Tee** also shares the same reason for using multiple approaches, *'it depends on the class, the type of texts that I am teaching at that moment.'* These responses imply that the teacher must know the nature of the learners they are teaching and implement approaches according to the learner's needs because they are different. This is in line with Richardson (2003) who suggests that in the constructivist classroom, attention is given to individual learners and their background; there is group dialogue; there is direct instruction, text reference, and the use of multiple resources; learners are provided with tasks which expose them to new challenges, encourage them to change or add to their existing belief systems; and learners are encouraged to reflect on their understanding (Bada, 2015).

Like Lunga's response **Zola** claims that genres are different and must be taught using different approaches, *'it would have to be multiple approaches, I use reader-response, pre-reading, during reading, and post-reading approaches, discussions, and other approaches depending on the genre and the nature of the literary activity.'*

For **Joyce** and **Sandile**, the use of multiple approaches broadens the learners' scope of understanding, social awareness (Bruner (1961), and enjoyment of the text. Sandile stated: *'I need my learners to learn everything about the text with different approaches, not just the story but the background, social values, language and personal relevance as the learners reflect.'* Lastly, **Noks** emphasised that eventually learners must learn something new and be prepared for examinations hence she uses multiple approaches, and they seem to have worked in her classroom. Noks said *'Multiple approaches always work for me because even the quiet learner gets involved and they are better equipped for examinations because I use various approaches within one lesson.'*

When asked to share what other approaches they use in their ESL classrooms, it was evident that text-based, information-based, language-based, communicative, and reader-response were among the approaches mostly used by the participants. **Joyce** stated that the language-based approach is another approach she uses. She believes that it is essential for learners to understand the language used and learn the language through literary text (Rustipa et al., 2022). **Lolo** and **Lucia** mentioned the text-based approach as the other approach they use in their ESL literature class. **Lucia** added that she also uses visual media to enhance the learners' understanding of the literary text (Anikina & Yakimenko, 2015), especially the drama she was teaching at the time; *'After we have read the drama and contextualised it, I do also send them the visuals. And it is just to cement it further because I do not think that the visual can substitute the reading.'*

Lunga, Mpi and **Noks** mentioned task-based (Nigar, 2018), and communicative approaches as the other approaches they use in their classes. The reason for such approaches is captured in **Noks's** response, *'I use task-based and communicative approaches because I get learners to work, especially those who would not normally do the work. I give them a piece of work for research and presentations.'*

Sandile and **Tebello** use a personal-response approach as an additional approach. Sandile believes that the approach is effective since it broadens the learners' mindset: *'I tend to entice them and make them think broadly because I always believe that teachers must probe learners, we must make them get out of their comfort zone.'*

Tebello also uses this approach but blends it with the process approach where she engages learners in pre-reading, during-reading and post-reading activities in her teaching. **Sosha** stated that sometimes he uses teacher-centred approaches, especially when teaching a short story that is long and boring for learners. He would step in and try to arouse their interest by using voice variations when reading and explaining concepts during the lesson.

Zola's response indicated that she uses context-based and reader-response approaches: *'I normally ask learners to deduce themes and tap into their background and context as ESL learners. And then in doing that, they get to a place where they could even author their poems.'* By using these approaches, Zola encourages her learners to reflect and begin to write updated content which was inspired by the text they did in class.

The participants' responses show that they use multiple approaches just to ensure that learners are not left behind during lessons. This proves that as learner centred as literature classes are mostly, there is still a need for a teacher who is an informative and skilled facilitator as there is a need to understand the nature of the learners being taught. Fernando and Marikar (2017) confirm that the teacher cannot be removed from the classroom because he or she is still an expert in the subject matter, so the transmission of knowledge is still necessary.

A blending of teacher centredness and learner centredness in the learning environment is implied in the responses. What was also noted is that the use of approaches emanates from a sense of awareness of their different contexts and understanding that eventually the learners must sit for examinations and do well. In analysing the responses, the most-used approaches amongst others are text-based, reader-response, language-based, and personal-response approaches.

This was also evident in the six observed lessons; these were some of the approaches that were evident in all the lessons and in all the lessons where multiple approaches were used. The approaches mainly used in all the lessons are the approaches that Bloemert et al. (2016) also found teachers using in their study. This reveals that these are the core approaches used in ESL classrooms and they are used interchangeably.

5.3.7 Favourite genres and approaches teachers use to teach the genres (Research Question 1.2)

Table 8: Summary of genres participants enjoy teaching.

Participant	Genres that participants enjoy teaching
Joyce	Drama and Poetry
Lolo	Drama and Poetry
Lucia	Drama and Short stories
Lunga	Drama and Short stories
Mpi	Drama and Short stories
Noks	Drama and Short stories
Sandile	Drama and Short stories
Sia	Novels
Sosha	Drama, Short stories, and Poetry
Tebello	Novels
Tee	Poetry
Zola	Short stories

In the questionnaire responses, most participants recorded more than one genre as their favourite. Drama was the most popular genre and was favoured by eight participants, followed by short stories which were recorded by seven participants. All the participants who noted that they preferred drama were convinced that their learners enjoyed it and found it interesting because it was not too long. **Lolo** stated that what makes drama more enjoyable is that '*Drama allows a deep and constant interaction between learners and a teacher. They get to be glued and not bored.*' This is in line with the views of Ustuk and Inan (2017) who asserted that drama is a tool which turns the teacher-centred classroom atmosphere into the learner-centred one and it enforces the teaching that is based on learners' prior knowledge and experience.

They further argue that teachers must use drama in the English classroom to promote a constructivist learning process, enhance cultural awareness and create an environment which is learner centred and experiential (Hutchison, 2006).

Poetry was recorded as the favourite by three participants. **Lolo** noted that she enjoys teaching it because *'Poetry improves the learners' language skills, and they always must think creatively.'* **Tee** shared similar sentiments in reinforcing that poetry provides a wide variety of solutions to everyday problems that learners may face. **Tee** emphasised, *'I enjoy teaching poetry because there are many things one can learn from each piece of writing. I have found that providing a brief background of the poem usually helps the learners to understand the context.'*

This was reinforced by the classroom observations, both Lolo's and Tee's lessons were poetry lessons. Lolo taught a poem titled 'At a Snail's Pace Please' by Oswald Mtshali. She introduced the lesson by asking learners to discuss what they know about snails, chameleons, and flies, and to discuss the similarities and differences (information-based approach). She zoomed in on the discussion of the snail and chameleon and asked learners to share what they think of cars and motorists who may be described as snails, and learners gave responses about the snails and their thoughts about them. She then asked one of the learners to read a brief biography of the poet Oswald Mtshali, and then gave a brief connection of the poem with the poet (context-based approach).

The poem was read and analysed thoroughly from the background and title analysis, which was done by one of the learners, the participant only facilitated (text-based approach). These findings fit with the argument by Novio and Catane (2018) that poetry is rich in imagery.

Stanza or line-by-line analysis was done by all the learners, then there was a discussion. The participant wrote the key points on the chalkboard. The learners identified the personification, metaphor, and themes of negligence or recklessness, among others. Tone and mood were also discussed by the learners as the participant facilitated and then provided feedback where it was necessary (language-based and reader-response approaches). This fits with Fauziah (2016) who pointed out that poetry is a useful instrument to learn a language so teachers must ensure the applicability of communicative competence in literature classes.

Furthermore the discussion of poetic devices seemed to have aroused the learners' interest (Ahmed, 2022; Puri et al., 2019).

Tee taught a poem titled 'A sleeping black boy' by Wally Mongane Serote. Tee's lesson started with her writing the title of the poem on the board. Then she asked what the probable reason for the poet is to specify that the boy is 'black' and typically 'small' (language-based approach). She then asked learners about their feelings towards street children, whether they sympathise with them or not, why they think they opted for street life and what is the solution to this problem. Learners spoke about how most people who are on the streets are children and are exposed to violence and drugs, so the poets want us to sympathise (context-based and personal-response approaches). Before reading the poem, learners were instructed to identify unfamiliar words and use a dictionary to find meaning (language-based approach). The title was analysed, the background was discussed, and the poem was read and analysed by all the learners.

The participant discussed the major themes and asked learners to choose one theme and write a prepared speech about that theme (language-based and personal-response approaches). Some of the themes identified by learners were street life, addiction, child neglect and abuse, and lack of sympathy by adults. For homework, learners were given contextual questions based on the poem (reader-response approach).

Both **Tee** and Lolo in their poetry classes used multiple approaches and the learners were actively engaged from the beginning. The participants also seemed to have enjoyed the lessons. These findings confirm the constructivist view that the constructivist theory emphasises that the learning process should be active and instill problem-solving and critical thinking skills (Bada, 2015).

A combination of drama and short stories appeared six times, compared to the drama and poetry or short stories combination which appeared only three times. The participants' choices and reasons are learner focused and professionally based rather than based on personal feelings. They chose genres that would benefit their learners in terms of length, enjoyment (Lazar, 1993), understanding and response to assessments (Zane, 2009).

In responding to the question of approaches that participants use to teach their favourite genres, it was noted that participants use multiple approaches to teach their

favourite genres. The questionnaire responses' descriptions show that most participants used a personal-response approach, context approach, text-based approach, language-based approach, reader-response approach, and task-based approach. It was **Noks** who specified the approach she used, this showed that she was well versed in the teaching approaches she used. Noks stated: *'I use the text-based approach with both genres [Drama and short stories]. I enjoy these genres because the endings are never predictable.'*

Sosha is the only participant who mentioned three genres as his favourite. He preferred poetry, short stories and drama and did not specify the approaches he used to teach these genres. In the observed lesson, Sosha taught a short story titled 'Transforming moments' by Gcina Mhlophe. The participant started by writing the title 'Transforming moments' and prompted the learners to discuss what they understood by those two concepts (transforming and moments) and asked them to predict what the story was about. A learner responded by saying transformation means changing or metamorphosis and moments mean events or occurrences. She further stated that the story might be about occurrences which change some characters or the area. The participant agreed and wrote that on the board. The participant then wrote 'self-confidence, and self-actualisation' on the board (language-based approach).

He started a discussion around these concepts. He also encouraged them to link this with what they know from the Life Orientation subject. Then there was a discussion about self-concept, self-esteem, and survival from bullying (moral-philosophical approach). The participant then informed the learners that they will encounter those themes in the story. Thereafter he asked the learners to volunteer and read. For homework, learners were instructed to write an informative paragraph or a verse of a song or a poem about their self-awareness or some life-changing experiences. This was due in the next lesson for sharing and discussion before they continue with the reading (personal-response approach).

Sandile's choice of drama and short stories is motivated by the perception that *'these genres are easy to teach, quite enjoyable and not too long. When I teach literature, I normally give a general overview of the text, analysing the story or drama. I speak about characters, themes, plots. This arouses interest in the learners.'*

This indicates that he prefers a teacher-centred approach in the teaching of short stories and drama, however, he ensures and feels that learners enjoy the lessons because short stories are interesting, rewarding and manageable (Bohm & Magedera-Hofhansl, 2020). Short stories also provide teachers and learners with a variety of pre- and post-reading activities which provoke imagination and result in creativity (Keshavarzi, 2012).

Like Sandile, **Zola** mentioned that she reads to her learners, *'I give learners a pre-reading activity so that they get a glimpse and form predictions of what the story may be about. I read to my learners because sometimes they understand better if I read to them.'* This teacher-centred approach is a combination of information-based and text-based approaches. Lolo and Zola seem to be confident that these learners enjoy their teacher-centred approaches, and they understand the genres better if these approaches are employed. The above findings revealed that teachers used literature to expose learners to real-world experiences and language use as Abdalrahman (2022) emphasised.

The least preferred genre was novels. Only two participants, **Sia and Tebello**, chose it as their favourite. **Sia** believes that a novel as a genre is *'enticing because of the way it allows the kids to explore their imagination.'*

Sia had previously indicated that he never taught novels before, ironically, he recorded that a novel is a genre he would enjoy teaching. This might be because he had enjoyed learning novels in high school and university. Regardless of novels being the least chosen as a favourite genre, novels had been praised by Lazar (1993) in stating that novels are linguistically and educationally beneficial not only to learners, but teachers too. She enumerates the benefits of teaching novels as motivation, enrichment of the language, and language development. This was at least supported by Tebello's choice of a novel in her Grade 11 class. Tebello's preference was reinforced by her teaching a novel in a Grade 11 classroom during a lesson observation. She taught a novel titled 'Dreaming of Light' by Jayne Bauling. The focus was on the recap of chapter one and the introduction of chapter two. The participant asked the learners to reflect on what chapter one was about.

Thereafter she reminded them of the important aspects they had forgotten to mention such as the setting of the chapter, and the origin of the boys (Regile, Taiba and Aires).

The participant then wrote the names of the characters and a table on the board: Taiba, Regile, and Aires. As a recap activity, learners had to compare the character's age, country of origin, and character traits. The participant instructed the learners to read chapter two (text-based approach, reader-response approach, information-based approach). It was evident that both teacher-centred and learner-centred approaches are used in the ESL classroom and participants find them all effective. The findings also reveal that novels can be used to extend the learners' language proficiency (Alem, 2020), cultural diversity (Siaj & Farrah, 2018), and to expose learners to specific literary jargon (Pareek 2020).

5.3.8 Least-enjoyed genres and the approaches Teachers use to teach the genres (Research Question 1.2)

Table 9: Summary of genres that participants do not enjoy teaching

Participant	Genres participants do not enjoy teaching
Joyce	Short stories
Lolo	Folktales
Lucia	Poetry, Novels, Folktales
Lunga	Novels, Poetry
Mpi	Poetry and Novels
Noks	Novels
Sandile	Poetry
Sia	(Not sure)
Sosha	Novels, Poetry
Tebello	Poetry
Tee	Novels
Zola	Novels

Table 9: Summary of genres that participants do not enjoy teaching.

Sia is the only participant who was not sure which genre he did not enjoy teaching. His reason was that *'If I have a genre to teach, I work hard in reading and finding meaning so that I deliver it to learners. I mostly like all types of literature.'* The analysis of his response reveals that he generally loves literature, and he would teach any genre if he had to. Considering his previous response on novels where he recorded that it was his favourite genre, yet he never taught it, his response is questionable. Novels were recorded as the least-liked genre; eight out of 12 participants recorded it as the genre that they do not enjoy teaching. Most participants emphasised that novels are long, complicated, boring and difficult for learners (Siaj & Farrah, 2018). This was also noted by Lazar (1990) as a challenge that novels are thick in size and consist of many new words that learners must understand. In most cases learners get confused and meaning and enjoyment get lost. The suggested solution to this was that teachers must prepare a vocabulary list for learners and train them to make summaries of each chapter rather than to understand every word of the novel.

Zola's response captures these views: *'A novel is too long and therefore time-consuming to analyse. Some novels are Eurocentric, my learners find it hard to relate to those types of novels.'* **Lucia** and **Tee** also added that they do not teach novels for the learners' benefit and **Tee** stated, *'Learners quickly forget the gist of each chapter which is why I do not enjoy teaching novels.'*

Poetry was recorded six times, and folktales appeared twice. **Sosha** stated in the previous question of the questionnaire that he loved teaching poetry, however, in this section he stated that, considering the type of learners he is currently teaching, he does not enjoy teaching poetry. **Lucia's** concern is the mediocre performance of her learners in poetry, *'Poetry is difficult for my kids judging from their responses to questions.'* The difficulty pointed out by Sosha is also noted by Divsar and Tahriri (2009) that genres like poetry normally use non-conventional English for poetic effectiveness, therefore learners and sometimes teachers find it hard to comprehend.

Sandile stated that he does not enjoy teaching poetry because he feels uncomfortable analysing it, *'At times I would read a poem and not fully understand it until I read summaries and analysis. I have taught poetry, but I was not too comfortable and do not trust myself.'* Similarly to Sandile's feelings about poetry teaching, **Tebello** also said, *'I sometimes fail to get to the bottom of the writer's intention. Honestly, I would*

not go for poetry if I had a choice, but we must teach different genres in different grades.’ The participants’ feelings for the least enjoyment of poetry are two-fold, firstly, some participants are concerned about their learners’ capability to grasp it considering its perceived level of difficulty (Meidipa, 2022).

Secondly, some participants feel that they are less competent to understand this genre and feel uncomfortable delivering it in the classroom. Nevertheless, some participants, like **Tebello**, have a cheerful outlook that they ask for help if they struggle and they trust their colleagues for enlightenment and support, although she feels trapped and forced to teach poetry.

Short stories only appeared once in the list of genres participants do not like teaching, which suggests that it is not a genre that teachers normally dislike teaching. It is only **Joyce** who did not enjoy teaching short stories, but she admitted that

the genre is not difficult to teach, my reluctance, or lack of enjoyment, stems from seeing my learners continuously struggle with compartmentalising each story. Finding them mixing up themes and characters and plot development across the short stories despite efforts to separate them led to a decline in my interest in teaching short stories.

She stated that she opted for poetry because it is brief and during examinations, the whole poem is provided whereas, for short stories, only an extract from the story is provided. Again, her reasons are based on learners’ challenges, not solely on her personal feelings or interests.

Folklore is a prescribed genre in the lower grades, not in Grades 10 to 12 doing English as Second Language. The participants who mentioned it might have taught in the lower grades. It is noted that drama as a genre did not feature in the genres participants do not enjoy teaching. The implication is that learners enjoy the drama, hence the participants enjoy teaching it to their ESL literature classes. Also, the participants feel more comfortable teaching drama as a genre, compared to poetry and novels. This concurs with the view by Koushki (2019) that the integration of literature and dramatisation is indeed a powerful tool in the English classroom.

In responding to the question of which approaches participants to use to teach the genres they do not like teaching, for novels, **Noks** specified, *‘I use the communicative*

approach to teach this genre. Other participants' descriptions show that they use text-based and reader-response approaches. Lucia stated, *'The approach I used was to simply read to the class and explain.'* She would use this approach because she wanted the lesson to be teacher centred and perhaps to go over it as soon as possible, as she was uncomfortable teaching novels. For poetry, **Sandile** stated that when teaching poetry, *'When I taught it, I would first read the poem on my own, then read it with my learners, explain and analyse the poem'* (text-based approach). The text-based approach is recommended by DBE (2011); Mohlabi-Tlaka et al. (2017) say that it produces confident and competent readers and writers and designers of texts.

All the responses for the genres that participants do not like to teach indicate that they mostly used teacher-centred approaches. They possibly thought learners would not also enjoy the genre just like them and, therefore, felt comfortable in teaching the genre the teacher-centred way. This seems to be a disadvantage to learners who are supposed to have mastered all the genres by the time they reach Grade 12.

5.3.9 Approaches teachers use to teach various genres (Research Question 1.3)

Teachers may approach the teaching of each genre differently depending on their attitude to the genre or being proactive for the sake of their learners. The researcher wanted to ascertain whether participants used different approaches for each genre or whether approaches were universally applied in their teaching of literature in the Second Language (SL) classroom. The data showed uniformity in the approaches used for different genres, however, it showed that participants use multiple approaches.

5.3.9.1 Approaches teachers use to teach novels

Joyce had only taught a novel once in her life and felt unsure of commenting on the approach she used due to her little experience in teaching the genre. The analysis of other participants' descriptions indicated that they used context-based and text-based approaches when teaching the novel. **Lolo** stated, *'I used to start with the discussion of the background, author, and era. Then move on to the title; only after this, we would*

go into the first chapter reading. After every chapter, learners would do a summary of the main events, key characters, themes, and figures of speech.' **Tebello, Tee, Zola** and **Lucia** employed the same approach. **Noks** uses the communicative and the personal-response approaches because in her class, *'Learners get to communicate their thoughts on the novel read, the storyline, development and resolution of events.'* This is also true for **Lunga** and **Mpi** who stated that they use group discussions and verbal discussions about essential literary elements and the plot of each chapter.

Sandile used the language-based and reader-response approaches blended with a text-based approach as he stated, *'I used to read it with my learners, sometimes I would be the one who reads, sometimes my learners would take turns to read and then I would explain difficult words, do literary devices and then touch on themes and characters and plots.'* These participants seem to rely on teacher-centred approaches to teach novels. This was evident in the questionnaire question which asked them the genres they least liked and the novel was chosen by many participants. Teacher-centred approaches are possibly used because the teachers want to finish the chapters quickly. After all, they do not enjoy or like teaching novels.

5.3.9.2 Approaches teachers use to teach drama

The text-based approach and reader-response approaches seemed to be the popular approaches teachers use to teach drama in their ESL literature classrooms. Most participants use a text-based approach like **Noks** who specified that she uses a text-based approach because, *'A lot of listening, reading, and viewing is involved. Each character in the drama must be explored in terms of how they change and develop as the drama unfolds.'*

Sia and **Sosha** noted that they mostly use roleplaying, which is a communicative and language-based approach and then reader-response for analysis and assessment. This fits with the argument by Santos (2020) that the learning of the language is more than enhancing language skills but also enhances communicative abilities. The communicative approach also encourages the use of authentic texts, such as literary texts, as teaching material in the Foreign or Second Language classroom (Kramsch & Kramsch, 2000).

Lolo, just like **Sia** and **Mpi**, uses a language-based approach because she uses discussions before, during, and after each scene in the drama has been read, and this is blended with the personal-response approach. **Sia** added, *'Then the reader-response approach is used for analysis and assessment.'* **Tee** and **Zola** believe in a context-based approach as the effective approach to ensure that learners grasp the literary text; **Tee** affirmed: *'Background of the drama is important for learners to understand the context.'* And **Zola** emphasised that *'Before we start the drama, I give learners the consolidated background and circumstances of the setting of the drama.'*

Like the other participants, **Sandile** uses a context-based together with reader-response approach in his drama classes. He believes that using these approaches *'ensures that by the time we [him and his learners] go read, the learners are already enticed, eager and looking forward to it [drama].'* **Sosha** is the only participant who recorded that uses a critical discourse analysis approach because it is learner centred and, *'This approach is effective in ensuring that my learners engage with the text and can relate it to their daily life experiences as it addresses issues that speak to education and inequality.'* Drama is one of the genres that questionnaire data shows as the favourite genre. The approaches participants use to teach this genre are a balanced mixture of teacher-centred and learner-centred approaches. The reason for this might be that participants are comfortable teaching the genre and therefore not afraid to allow learners to explore the text and get multiple interpretations.

5.3.9.3 Approaches teachers use to teach short stories

The context-based, personal-response, text-based, language-based, and reader-response approaches are the approaches used by the participants to teach short stories in their ESL classrooms. Those who use context-based approaches like **Joyce**, *'begin lessons with an introduction of the author as this contextualises the text to be read.'* **Lolo**, whose response revealed that she uses the personal response approach, emphasised that she *'always allows learners to bring in their firsthand experiences relating to the issues being discussed or revealed by the story. That way will get learners to easily understand the themes, tone, and mood.'*

Noks and **Zola** use a language-based blended with text-based approaches. **Noks** asserted, *'I start by giving learners the title and asking them to give any connotation*

and denotation of the title. Then the story is read in class, while I as a teacher interrupt the reading by asking questions and explaining the key issues in the story.' **Lunga** also shared the same sentiments in saying, *'I make them read the story on their own first, find the meaning of all the words they did not understand. Then we read the story in class and analyse it looking at all the elements of the story.'* The approaches used by participants to teach short stories are mainly learner centred and probe learners to read independently, and analyse and decode the language used by the writer (Brooks and Brooks (1993).

These approaches invite learners to think critically about the story's context, associate it with their environment and deduce themes evident. This is perhaps the reason most participants enjoy teaching short stories in comparison to poetry and novels. These findings confirm the argument by Alem (2020) that literature forces learners to read widely and extensively.

5.3.9.4 Approaches teachers use to teach poetry

Noks specified that she believes in using multiple and a combination of approaches in her ESL literature classes. She affirmed, *'I use the integrated approach. While the poem may be read in class with learners, it is important to explore the various aspects covered, such as figures of speech and other poetic devices.'*

This approach allows the teacher to promote discussions and individual opinions and understanding of literary devices in a poem. **Joyce** and **Sosha** use a context-based approach to teaching poetry. **Joyce** stated, *'I always begin with an introduction of the poet as this contextualises the text to be read. Literary devices are identified and discussed along with themes and other literary conventions. This I feel allows for well-rounded teaching of a text.'*

Sosha and **Zola** also use this approach combined with the text-based approach; **Zola**: *'We read the poem together, analyse it line-by-line and then write a condensed summary of the poem, tackling all the poetic devices, structure, type of the poem, symbolism, tone and mood, and themes of the poem. I even encourage my learners to create their poems from the themes identified in the poem.'* This view is validated by Aljohani (2017) who believes that in a constructivist language classroom, teachers

can offer different out-of-class activities where learners can write their poems, diaries, journals, musical lyrics, etc. In doing so, they are constructing their knowledge. **Zola's** lessons encourage collaboration between the teacher and learners. She also aims to harness creative writing and creative thinking skills through literature (Rahman and Manaf (2017); Van (2009)).

Text-based, language-based, and reader-response approaches also seem to be used by other participants to teach poetry in their ESL literature classes.

Sandile's response captures this, *'Although I have only taught poetry for two years in Grade 11, I discovered that the best approach is to give learners the poem before it is taught in class. Then before we do it in class, I will ask for learners to discuss what they have understood.'* **Mpi** believes in using communicative and language-based approaches to teaching literature as he uses group discussions and debates to give learners a chance to express their opinions about poetic devices and the elements of the poem such as the addressee, speaker and themes emanating from the poem.

Related to the communicative approach is the language approach in which **Lucia** and **Lunga** encourage learners to use the dictionary to find the meanings of the words they do not understand. In **Lucia's** class, the teacher and the learners jointly find the connotative and denotative meanings of the words. This collaborative engagement in the literature class was also noted in the lesson observations of poetry facilitated by **Tee** and **Lolo**, as emphasised by (Cardoso & Lago, 2021).

There were constant and meaningful discussions between the participant and learners and between learners themselves and this seemed to create an environment where learners learnt from each other and were free to share their thoughts. This fits with the view of Kramsch and Kramsch (2000) who argued that communicative language competence encourages the use of authentic texts as teaching material in the language classroom.

5.3.10 Adherence to and usefulness of approaches prescribed by CAPS (Research Question 1.3)

(i) Teachers' implementation of approaches in the CAPS

Lunga believes that CAPS has some useful approaches, but he also felt that his discretion is always necessary because he understands his learners better. So, he adheres to the approaches in the CAPS, yet he also blends these with the other relevant approaches, *'I would say 50/50 because some approaches for me just do not work in my class.'* This was evident in his Grade 12 drama lesson, where he mainly used the language approach and the text-based approach.

Joyce gave a similar response by saying, *'The CAPS document will prescribe standard approaches to teaching literature. So, I use a hybrid of the CAPS document and my own experience as a teacher coming together to form an innovative approach that I can then grapple with while still being in line with the prescripts of the CAPS document.'* These participants did not specifically state which approaches they employ from CAPS and which ones they use to supplement the ones from CAPS. **Sia** is another participant who believes in blending his approaches with those of the CAPS. However, their view is that approaches from CAPS should be blended with their approaches as they understand their context and learners better. It is assumed that they know which approaches CAPS has prescribed for ESL literature.

Sandile's interview response revealed that he normally uses his discretion and even forgets to check what CAPS says about the teaching of literature, *'I am not sure because I always use my intuition when I teach, and it works for me. So, I seldom go and check in the CAPS document if I am still in line with what they are saying.'* Furthermore, **Sosha** believes that CAPS restricts him, and these restrictions do not lead to an environment which promotes self-discovery and problem-solving for learners. He stated, *'CAPS is limiting. Yes, it gives us nice approaches, but it is limiting in the sense that one is expected to treat a lesson in a certain way at a given point in time.'* Sosha seemingly gets frustrated by the structure of the policy as it prescribes what skills to teach every two-week cycle.

For **Tebello**, CAPS is a document she has never familiarised herself with, it is in her file for officials to find when they check her file. She narrated, *'No, I do not want to lie. I am not used to CAPS document. It is something that is there in my teacher file.'*

This participant sees less value in the CAPS and perhaps feels that she is doing well without it. CAPS is, however, the policy which guides how every teacher in the system should teach, what they should teach, what to assess and how to assess it. When asked what she uses to substitute the CAPS, she stated that *'I solely depend on my experience, teacher training or workshops and interaction with my colleagues.'* Teacher workshops in the district are facilitated by the Subject Specialist for English, specialising in Grades 10 to 12. Subject specialists modify their subject policies from the prescripts of the CAPS. Therefore, **Tebello** is implementing the CAPS in her teaching and assessment without her being conscious of this.

Tee, like **Tebello**, does not constantly consult the CAPS for teaching purposes because she believes it is somehow irrelevant to her context. However, she consults it for assessment purposes: *'Honestly, I do in some parts, for instance, in assessments. But in terms of the teaching itself, I will have to be honest, I don't remember the last time I looked at the CAPS document.'* She possibly consults the CAPS to check for assessment approaches because the examinations are external, so she wants to be abreast with the departmental requirements. This implies that should there be no external examinations CAPS and its approaches would be ignored entirely. She added that she depends much on her colleagues, just like **Tebello**. **Tee** stated, *'We even joke about it in saying that our CAPS document is our colleagues; in a sense that we consult them for guidelines. They lead us and they become our mentors.'*

Teamwork, teacher workshops, and consultations were found to be a source of approaches teachers use in the ESL classroom for literature. As negative as it may seem that participants are not aware of what is in the CAPS after ten years of its implementation, it is interesting to note that participants still seek guidelines from other resources to ensure that they do the correct thing. This may also imply that participants are not keen to read the policy for themselves but want the interpretation from someone else and use something that has been tried and tested in a similar environment by someone they know and trust.

Lucia's response clearly shows that she is aware of what approaches CAPS prescribes and she is confident that the approaches are useful and identical to the daily practice in the classroom. She specifically stated, *'The CAPS document speaks*

about making every attempt to read as much of the text in class as possible without taking breaks. And then the CAPS says that creative writing should be closely attached to the study of any literary text. So, those two approaches are very much aligned with CAPS.'

Zola strictly adheres to the CAPS and its approaches, as she stated *'As it is outlined in the CAPS document that there are no answers that are cast in stone, but different perspectives should be accepted if they are grounded by the text. CAPS says that the teacher must mould the learners' imagination, get them to become critical thinkers, and make them aware of figurative language and how to use it appropriately.'* What seems to motivate Zola to follow the guidelines from CAPS are the benefits for both the teacher and the learner's interaction within the ESL Literature class. She believes that CAPS facilitates critical thinking, multiple perspectives and interpretation of the text and linguistic expertise. **Mpi**, like **Zola**, stated that he is relatively new in the teaching profession, so he reads the CAPS often and ensures that he teaches and assesses according to its prescripts, *'As a new educator, I must learn what CAPS says, I do exactly that for both teaching and assessment.'*

Lolo is the only participant whose interview response disregards CAPS approaches and finds them unrealistic and somehow irrelevant: *'Honestly, I think some of the approaches in the CAPS document somehow may be unrealistic at times, mostly when it comes to the assessment and other things.'* **Lolo's** arguments against the CAPS were not grounded on any reference or at least a comparison of what works for her classroom against what CAPS states. This might be a statement of defence because she was unfamiliar with approaches prescribed by the CAPS and not very aware of her approaches. Contrary to her belief, her Grade 11 poetry lesson was dominated by the text-based approach, which is an approach prescribed by the CAPS.

The findings show that the participants are content with their implementation of approaches, whether they are CAPS oriented or not. It seems like the approaches they use yield the expected results for them. They are confident that the approaches they use are okay for them and some see no need to even verify if they are still implementing the policy or not. However, the responses in the questionnaire data in the previous section do show that they at least teach the required texts and the correct number of prescribed literary genres.

The fact that Grade 12 learners are expected to write common examinations during the year and the national examination at the end of the year does assist in this regard. Teachers' focus is on teaching literature and making sure that learners are well prepared for the examinations. The findings also show that most participants do not consult the CAPS document and do not know what CAPS has prescribed as the teaching approaches for English as a Second Language. It could be that they follow a routine of what works for them and do not want to try more learner-centred or other innovative approaches.

(ii) Usefulness of approaches prescribed by CAPS

Mpi stated that the CAPS approaches are useful because he does not exclusively use the CAPS approaches but integrates approaches according to his learners' needs, *'Yeah, they are useful. I use different approaches at the time. Their usefulness is gauged by my learners' understanding of the text, ability to interpret the text and eventually passing the class tests and exams'*. **Joyce** also agrees that approaches prescribed by CAPS are useful, however, she also emphasised that using multiple approaches is more useful than using CAPS approaches only, *'So yes, they are giving one a foundation of approaches to use in teaching. But as a good teacher, one needs to constantly be evolving, be developing the approaches to provide learners with a more genuine experience, not one that just relies solely on prescriptions. Joyce and Mpi's'* views are that using multiple or integrated approaches enhances teaching skills and in effect develops learners' capabilities in their learning of literature.

Lucia and **Sandile** stated that approaches stipulated by CAPS are indeed useful but also require creativity of the teacher to find suitable resources for these approaches to be effective in the ESL classroom, **Lucia's** response captures this *'I think with the CAPS document, they have tried to standardise how we teach. But it needs the teacher to be innovative. So, CAPS is useful because it takes the context of the resources we have in South Africa. So, I feel naturally inclined to do what is in the CAPS document.'*

Lucia further showed her appreciation for how CAPS and books are related which makes her job easier as a teacher, *'It is user-friendly. Textbooks are user-friendly to the teacher as well as relevant to the class.'*

Noks, who is a user of the CAPS approaches, is confident that they are useful: *'Aah, I would say that they are useful because looking at the first one that I mostly enjoy which is the text-based approach. When [I am] using this approach in class, I try to get the learner to think beyond what is given in the text.'*

Sosha critiques the CAPS and policymakers: *'They [policy makers] tend to treat our learners as a homogeneous group. They use a blanket approach to say that this is going to work for everyone, which is not the case because we have a variety of learners that come from different social backgrounds that come from different economic backgrounds.'* **Sosha** felt that teachers should be given more options and perhaps have a voice as practitioners in the classroom. He felt that there are many structural and inherited inequalities, *'We've got learners that have learning barriers, I mean, you can't expect one method to work for everyone.'* His critique, though, fails to provide an alternative to the CAPS as a policy. The policy provides guidelines and seeks to present uniformity, so if there is no policy in place; what then should be done? Teachers' discretion and creativity are not prohibited by the CAPS in any way.

Zola shares the same view with **Sosha** that CAPS views the education system as if there is equality, however, she is for the approaches prescribed in the CAPS. **Zola** emphasised, *'Where CAPS talks about the fact that learners are exposed to figurative language, I like that, so that is useful. What happens with me is that I feel that CAPS as a policy kind of prejudices our learners and applies a blanket approach.'* **Sia**, **Tebello** and **Tee** stated that they are not sure whether these approaches are useful or not since they are not well-versed with the approaches in the CAPS document. Tee: *'I'm not sure.'*

Most of the participants' responses show that they may not be sure of what exactly is stipulated as approaches in the CAPS document. However, they are confident that what they are doing is using an integrated approach (Savvidou, 2004); Yimwilai (2015) of their personal approaches and the ones prescribed by CAPS.

Those who are not sure what is in the CAPS and who clearly stated that they do not feel like the approaches are effective are also confident in the usefulness of the approaches they use. It was noted in the observation findings that the approaches prescribed by CAPS were part of most lessons that were observed. So, the participants use these approaches such as the text-based approach and the

communicative approach and find them effective, but they are not aware that these are the prescripts from the CAPS. Pedagogical experience, teacher training, consultations with colleagues and guidelines provided by subject specialists have possibly contributed to the implementation of multiple approaches within the ESL literature class.

5.3.11 Usefulness of the approaches used by ESL teachers

(Research Question 1.2)

The effectiveness of the teaching approaches within the Second Language environment is gauged differently by different practitioners. It was important to understand how the participants perceived the approaches they employed in their classes.

Most of the participants felt that the approaches they used were useful because learners grasp the content, interact in class and show satisfactory performance in assessments. **Joyce** was conflicted in her interview response concerning the usefulness of the approaches she used in her class. She believed that the approaches she used benefitted the Department of Education system more than the learners or the teacher in the classroom, *'If by useful, you mean, the learners are performing at a pleasing level, I think, yes. However, useful is an ambiguous term because for me it is seeing learners becoming writers.'* **Lolo**'s response focused on learner performance that **Joyce** was critiquing, *'Yeah, they've been performing very well in their assessments when it comes to literature, moreover they find the lesson fun.'* **Lolo** bears the point of view of many participants in the study who gauge the effectiveness of the approaches according to learner performance in assessment and their perceived enjoyment of the literature lesson whereas **Joyce** believes that there should be more aligned to the effectiveness of the approaches than making learners pass examinations. Moreover, she felt that her learners do have fun in her literature classes but that is not enough, *'Oh, yes, learners seem to, they seem to enjoy it. But I mean, I feel like it's a bit vain to be commenting on that.'* **Joyce**'s hesitation revealed that she did not qualify the learners' enjoyment as the most important criterion for the effectiveness of the teaching approach.

Sosha noted that his approaches were useful because they allowed him to use visual media so that he caters to the learning needs of various learners (Raj, 2021; Rautrao, 2021). He asserted, *'Learners respond to learning in numerous ways, some learn through reading, some through visual interpretation, seeing the pictures or images, and through drawings. So, using these various aspects to the teaching of the literature does bear some positive outcomes to the reading and the learning of the literature.'*

The analysis of **Sosha's** interview response shows that his teaching is holistic and meant to teach literature not just to bank information for retrieval in the examinations and get excellent results, but also to teach various skills. Exposing learners to holistic aspects and valuing their perspectives is evident in these findings, and these are co-principles of constructivism (Brooks & Brooks, 1999).

As much as **Tee** was content with her current approaches and their effectiveness, she felt that there was a need for her to learn innovative approaches for the benefit of the generation she teaches, *'I would say the approaches are effective. But I would like the chance to explore more approaches than the ones that I am currently using because as time goes on, the learners themselves are changing.'*

All the participants' responses indicated that they are content with the approaches they used in their ESL Literature classes. Learners pass tests and examinations, they find the lessons fun and interesting, and the Departmental officials are happy. However, some participants felt that there should be more to the teaching of literature than performance. This implies that the approaches used by the teachers to teach literature should inspire learners to be writers, advance their critical thinking skills (Abu Zahra & Farrah, 2016), and arouse awareness (Puri et al., 2019) and reflection on personal and social issues.

5.3.12 Assessment approaches that teachers use (Research Question 1.3)

Assessment has always been an essential aspect of the classroom as it gauges the learning processes and seeks to improve educational standards (Durga & Kumar 2020). Teaching approaches and assessment approaches differ but relate to each other. This study also wanted to understand what assessment approaches the participants used and how they perceived the effectiveness of the assessment

approaches. Table 10 below summarises the words participants used to describe their assessment approaches, as recorded in the questionnaire responses.

Table 10: Summary of ‘assessment approaches’ used by participants.

Participant	Choice of Assessment Approaches or Methods
Joyce	Question-and-answer; contextual questions; essays.
Lolo	Group discussions; class tests.
Lucia	Question-and-answer
Lunga	Questioning; peer and teacher assessment; formative, summative.
Mpi	Teacher assessment; peer assessment
Noks	Formal; informal
Sandile	Contextual questions; baseline; summative assessment
Sia	Verbal questions; pre-reading, during, and post-reading approach; contextual questions
Sosha	Group discussions; random contextual questions; tests; assignments; examinations
Tebello	Peer and group assessment
Tee	Baseline assessment, individual activities
Zola	Contextual questions drawn from previous question papers.

The above table presents the assessment approaches or methods participants used in their daily engagement in ESL literature classes. Each participant mentioned more than one assessment approach, which showed that they employ multiple assessment approaches in their ESL literature classrooms. Some mentioned assessment types, while others specified the assessment activities that they use to assess their learners. Verbal and written random and contextual questions were mentioned by five participants. **Joyce** said she used these assessment approaches in order, ‘*to gauge learners’ understanding*’. This was also true for **Lucia**, **Lunga**, **Sia** and **Sosha**. These

participants believed that these approaches are effective in assisting the teacher to identify what learners know and the gaps in their knowledge.

That understanding then aids the teacher to be proactive for the next lessons. Group and peer assessments are other approaches that the teachers used; it appears five times in the table above. **Sosha** stated *'I use basic class discussions where random questioning and answering takes place. Group discussions also foster collaborative learning and remediation in class, as per policy, learners also must write tests, assignments, and exams which I also employ in my classes.'* **Sosha** mostly uses learner-centred assessment approaches which enforce working together and communication during the assessment which can be classified as formative assessment. The use of examinations and tests may be classified as a summative assessment (Durga & Kumar 2020; Thompson, 2021).

Sandile and **Tee** usually use baseline, formative, and summative assessment approaches. **Sandile** emphasised, *'I give questions beforehand. I want the learners to know the kind of questions that are asked in the tests and exams. So, I use both baseline and summative assessments and the reason is so that the learners will be able to cope with the tests and exams.'* Similarly, **Lunga** stated that he uses, *'formative and summative assessments to measure the learners' progress and aptitude.'*

These participants use these assessment approaches with examination excellence as the end goal. This implies that ESL literature teachers assess using activities that are relevant (Aljohani, 2017) to the examination standards. The various other assessment methods recorded by the participants include literary essays, class activities, group discussions and class tests.

The different forms of assessment can be grouped into two main forms of assessment: formal and informal assessment. Baseline and formative assessment may be formal or informal such as class work, homework, extended activity, and others. A summative assessment is formal and usually administered at the end of the chapter or term, for example, assignments, examinations, and projects may form part of a summative assessment (Durga & Kumar 2020). These findings are also reinforced by the lesson observations done in the six classrooms where different genres and different grades were taught.

All lessons included examination-related contextual questions in the form of classwork, homework, or extended learning opportunities. The observed lesson by **Lolo** assessed learners' understanding of denotative and connotative meanings of the words 'chameleon; snail.' Learners also had to identify and discuss figurative language. **Sandile's** lesson assessed learners' ability to identify the literal and figurative meaning of the drama title, summary skill, and identification of the effectiveness of figurative language.

Similarly, **Lunga's** lesson encouraged learners to analyse the symbols in the drama; they also identified character traits, irony, and themes in their classroom activities (Aljohani, 2017). **Sosha** instructed learners to write an informative paragraph or a verse of a song or a poem about their self-awareness or some life-changing experiences, based on the short story taught on the day. **Tebello** assessed learners' understanding of the background and characterisation of the novel 'Dreaming of light', using contextual questions. The contextual questions also required learners to compare and synthesise information. **Tee**, like **Sosha**, integrated creative writing by asking learners to write a speech about one of the major themes from the poem 'A sleeping black boy'.

All the above activities and approaches used by the participants in their daily ESL literature classes are examinable in the formal assessment tasks in the form of examinations.

Again, this suggests that participants teach and assess having the examination in mind. It was surprising to note that only **Sosha** and **Noks** mentioned formal assessments or examinations in their questionnaire response, whereas the observation data shows that all assessments leaned towards what is assessed in the examinations.

Zola did specify that she also uses previous question papers as one of the assessment strategies; the implication is that she uses those questions in preparing learners for better performance in the examinations.

5.3.13 Effectiveness of providing learners with information or encouraging self-discovery (Research Question 1.3)

Participants were asked in the questionnaire to state whether they found it effective to provide learners with information or to allow them to find information for themselves. In their questionnaire responses, eight of the participants recorded mixed responses where they felt that learners should find information on their own, however, they also felt that there is a need to provide some relevant information for learners.

The responses by **Lunga** and **Joyce** capture this. **Lunga** stated *'It is both effective because our learners are lazy to do things on their own, I as a teacher end up giving them information for the sake of progress. I prefer to allow them to read by themselves and form opinions because I also learn a lot from their opinions.'* His response reveals that as a teacher he sometimes felt cornered to provide information because learners would not do the work. What his response does not address though is the possibility of dependence that his learners have because they are used to being given information rather than looking for it. It may be possible that the learners are lazy to search for information because they know the teacher will provide relevant information.

Lunga's lesson observation did show his view that both giving information and allowing self-discovery is effective. In his Grade 12 drama class, the learners already had most of the information that was discussed in class. However, it was noted that the lesson was mainly learner centred, and the information learners presented and discussed emanated from their understanding of the text and not from the teacher as a resource. **Joyce** also shared, *'While I believe that learners should find information on their own, the context in which I teach does not allow for them to do that as the school does not have a library and many of them are without cell phones. Joyce* teaches in a rural school where resources are unavailable. As a teacher who lives in the city, she brings information for the learners for lessons to be effective. This confirms that learners who are in rural areas are disadvantaged.

Noks, Lolo, Lucia, Sia, Sosha, and Tebello also felt that learners should discover information by themselves, but the teacher is also central in identifying relevant information. **Lucia's** response captures this view, *'It is better to enlighten them with the key elements and allow them to find information for themselves. That makes them acquire certain skills like researching skills, they go all out hunting for information that*

will help them understand better. Unconsciously they become better analysts with more vocabulary.'

She values self-discovery and perceives it as a valuable tool that teachers can use to facilitate vocabulary-building and analysis skills. However, she still believes that the teacher's role as an expert is necessary. Richardson (2003) affirms that constructivist teachers need to have strong knowledge and expertise of the subject matter. The use of the word 'enlighten' implies that without the teacher's sharing of information the learner is ignorant, which is not a reality in the learner-centred and constructivist literature classroom. Phillips (1995) maintains that constructivism forbids the perception that a person is an empty vessel but a knowledge constructor through experiences. Two important arguments support this notion: firstly, people construct new understandings using what they already know. Secondly, learning is an active rather than passive process. These notions are further explored by Sharma and Gupta (2016) who argued that people construct knowledge and meaning for themselves individually and socially.

Sia further highlighted that his decision to give information or promote self-discovery depends on the type of literature. He asserted, *'When it comes to drama and short stories, I prefer for learners to explore and find it themselves. However, with poetry and novels, I find it easier to teach. After giving a poem and a novel, I welcome their opinions and further guide them back to the real message.'* **Sia** believes that learners cannot understand poetry and novels without him giving information or guiding learners.

Novels are, however, his favourite genre hence he uses a teacher-centred approach when teaching them because he wants to feel in control of the lesson. His teacher-centred approach to his lessons and providing information may be a limitation to knowledge discovery and create teacher dependence.

The participants opted for a combination of providing information to the learners and encouraging them to discover information independently. They understand their teaching context and focus on what best works for them. However, this may perhaps be a hindrance for learners who are capable and keen to find their information but are prohibited because they are thought to be lazy.

Zola is the only participant who believes that learners should find information by themselves as this creates a learning environment which promotes critical thinking, understanding and exploration of principal issues surrounding their lives. It also trains them to do independent searches for relevant information. **Zola** stated, *'I find it more effective to give them a pre-reading activity, not information, it probes them and provokes them to critically think while forming perceptions.'* This is underpinned by Bada (2015) who pointed out that in constructivist educational environments, people learn better and have fun when the learning process is active rather than when it is passive; and education is more effective when it focuses on thinking and understanding, rather than on rote memorisation (Xu & Shi, 2018).

Three other participants believe that they should give the information to learners. Considering the rural context **Mpi** works in he felt that *'It is more effective to give them information because most of my learners are not exposed to the necessary amount of literature at an early age. It becomes difficult if I ask them to find relevant information by themselves.'* Additionally, **Sandile** shared, *'When I teach literature, I give information. This makes teaching and learning easy and saves time.'* Furthermore, **Tee** stated that she gives information because *'learners are limited in ways of finding information.'*

The responses reveal that participants consider their teaching environment and the type of learners in deciding whether to provide learners with ready-prepared information or allow them to discover information on their own. These beliefs are pre-judging learners and therefore limiting their learning possibilities. The process of giving information emanates from the belief that learners are from disadvantaged backgrounds yet the teachers who are supposed to emancipate the learners are not doing so but freely and easily giving information for learners to consume easily and then reproduce in assessments.

This was reinforced by the observation of **Sandile's** class. In his teaching of the drama 'My Children! My Children!' he provided information to the learners for most of the lesson. He started by cautioning learners that drama is a different genre compared to short stories and he compared the features such as length, structure and style of writing. He informed the learners that the drama is set in 1984, during the Apartheid era in South Africa. He then discussed the playwright of the drama, which is Athol

Fugard, and the historical background of the play. His ESL Literature class then becomes an environment of banking and withdrawing and is not constructivist. This is the opposite of Piaget's argument that learners need to be active participants in the learning process and not just passive constructors of knowledge from the environment (Piaget, 1980).

Most participants blended the giving of information and self-discovery by learners. This seems to be a better approach than providing information to the learners and only expecting them to understand what has been given without exploring other perspectives and reasoning. Those who give information believe that by them sharing information they are mitigating the gaps and ensuring that learners have the relevant information. They also believe that learners should be able to discover information on their own as this enhances critical thinking skills (Xu & Shi, 2018).

5.3.14 Arousing learners' interest (Research Question 1.3)

Learning literature in a Second or additional language may not be an easy activity for learners. Furthermore, teachers in the ESL classroom may need to find ways to enhance learner involvement and interest in the literature being taught. The researcher was interested to find out how teachers ensured that they aroused the learners' interest in their respective classrooms.

In her interview response, **Lucia** stated that for every genre she made sure that she starts by unpacking the background: the 'where,' and 'why' the text was written and how it is relevant to them as learners in the ESL context. Then she would help learners understand how the text relates to them and their context.

She feels that this keeps her learners interactive and interested in the text, *'And then once they feel that they are connected, it makes them appreciate, empathise, understand the characters and the emotions around the plot of the story.'* She felt that this helps to create a link and a hook between where they are currently in terms of their lives, and how the past has shaped their current situation. **Lucia's** response implies that if learners get interested in and can relate to the background and history, they would then be able to relate to characters and their challenges (Cardoso & Lago, 2021).

Sosha, who believes in the use of discussions and exploring the background of the text, also stated that teenagers are visual beings and he, therefore, uses visuals for most of his classes. He uses *'visual texts and video clips to constantly ensure that the learners are interested'*. In addition, **Joyce** and **Noks** use the learners' favourite television programmes by asking learners to share their knowledge of the characters and plot and then share their feelings about what is happening at that time in a particular programme. **Joyce** would then associate this with the text that is about to be read in class. She noted the questions she asked, *'What is your favourite television show? Why is it your favourite?'* She also takes her learners to watch plays. She noted, *'As they watch the play, learners fill in the information sheets that they use when there is a discussion in class the next day. The information sheets help them to capture who are the characters. What is this show about? Where is it taking place? That is how I have been trying to spark interest.'*

Similarly, **Noks** also believes in using the learners' favourite television programmes to introduce the text and themes evident in the text. She specified *'Before a text is read, I take learners through asking them questions about what their favourite programme is. You find that the discussion is quite lively because everybody would like to have an input of what they watched.'* These participants seem to believe that the methods they use to keep the learners captivated are effective. Moreover, the learners in these classes would possibly feel comfortable sharing their views without the fear of being judged because the focus is on the character on television and not them as individuals. So, they learn from outside the classroom and link the text with what they encounter on television every day.

Some participants stated that they use their personalities and roleplay to capture the interest of the learners. They noted that teenagers want the lessons to be full of fun and laughter, and so they constantly ask questions that would cause a stir in debates and interactions. This is also emphasised by Muthmainnah (2021) who states that a combination of education and entertainment yields excellent learning experiences.

Zola confidently stated that her personality is important in the classroom and that is one strategy she uses to arouse learner interest, *'I would say I use myself! I am the tool because when I get to class and begin to break down whatever genre we are doing, they are already interested. I get into character. Roleplaying works very well for*

me in my literature classes. I also allow them to role play any excerpt I select from the text at that time.'

Like **Zola, Lolo** also believes that her personality is central to the teaching of literature, and it keeps learners interested, *'I think most of the time I rely on my personality, and I always make sure that my lessons are fun. That is the one thing that I depend on.'* It was evident in the analysis of the interview responses that participants' personalities and minimising tensions and seriousness is an essential tool to keep learners captivated and involved.

This is also evident in the analysis of **Sandile's** interview response: *'I exaggerate! Even the voice, and the movements. No learner can sleep when I am teaching. That is guaranteed. I try to be interesting, energetic, and as fascinating as possible.'* Like **Sandile, Tebello** added, *'I arouse their interest by demonstrating in most cases when I'm reading. It works for me; the learners love it.'* **Sandile** and **Tebello** are confident that their personalities keep learners awake and interested in the lesson.

What works for **Lunga** is classroom discussions, *'by opening a discussion before we even read the story, talking about abortion, adoption, asking questions like: Would we ever adopt a child? Then we talk about culture. Would you ever date someone who's a different race? I'm arousing that interest by doing that.'* As much as this method is teacher centred, Lunga feels that it makes his learners always interested and they can participate comfortably during the lessons (Bender, 2017; Grove, 2019). Hutchison (2006), who values cultural constructivism, emphasises that teachers must be sensitive to different cultural perspectives, and further draws from Kuhn (1996) and Taylor (1990) who argued that persons with similar worldviews and cultural backgrounds easily reach common ground. It was important to note that **Lunga** considers culture as one of the important themes in his class. The issue of culture did not emerge from most of the participants' responses, which was unexpected since various genres taught at schools are written from different cultural perspectives.

Tee and **Mpilo** believe in learner engagement and allowing learners to use their personal and social experiences and freely share their thoughts and feelings about controversial issues (Grove, 2019). **Tee** emphasised, *'For me, it's more about making sure that learners are an important part of the lesson, because if they're not, then they*

will not be interested. I would ask questions that require them to draw from what they know and are relevant to them.'

This is in line with the constructivist learning environment suggested by Bada (2015), which emphasises that constructivist learning is transferable to new real-life situations; constructivism provides people with ownership of the learning process; they are engaged in questions, explorations and assessments; learning activities are authentic, based on real-world issues and engage people; and constructivism promotes negotiation and communication skills by creating a learning environment that emphasises collaboration and exchange of ideas (Bada, 2015; Xu & Shi, 2018). These are the elements that were noted in the above discussion considering how participants aroused their learners' interest.

Sia added that he uses various class and group discussions to ensure that learners are actively involved and feel in charge of the learning process. This fits with Vygotsky's social constructivism which emphasises that learning occurs through engagement with the adult (teacher), peers (other learners) and the world (Vygotsky, 1980).

5.4 Conclusion

The purpose of this chapter was to present, analyse and interpret the generated data on various approaches employed by ESL literature teachers in one district of KwaZulu natal. Data from qualitative open-ended questionnaires, semi-structured interviews and classroom observations showed that the approaches participants use have been influenced by the participants' former teachers and lecturers.

Furthermore, participants employ multiple approaches including those prescribed by CAPS. It was also noted that teachers use teaching and assessment approaches which would lean towards preparing learners for the final examinations because the education system judges their teaching through learner performance.

CHAPTER 6: DISCUSSION OF FINDINGS: TEACHERS' EXPERIENCES OF TEACHING LITERATURE TO ENGLISH SECOND LANGUAGE LEARNERS

6.1 Introduction

The previous chapter discussed the findings from data and interpretation related to the approaches used by teachers to teach literature in the English Second Language (ESL) classrooms. This chapter presents data and interpretations of the teachers' experiences of teaching literature in ESL classrooms. The experiences presented below show some similarities and differences in the teachers' experiences. The experiences range from personal and social exposure to literature, and professional experiences in teaching literature. This chapter answers research questions 2.1, 2.2 and 2.3 and the data presented and interpreted in this chapter is drawn from questionnaire data, visual method data, interview data, and observation data. The data generated from the visual method is available in the Appendices.

6.2 Research Questions

The three research questions of the study answered in this chapter are:

- 2.1 What are teachers' experiences of teaching literature to English Second Language learners at South African high schools?
- 2.2 To what do teachers ascribe their experiences of teaching literature to English Second Language learners at South African high schools?
- 2.3 How do teachers' experiences of teaching literature to English Second Language learners shape their current teaching practices?

6.3 Personal and social experiences of literature

Most children get early exposure to literature through their parents' or guardians' reciting of nursery rhymes, storytelling and story reading. The view of learning from the social environment and interaction is underpinned by Vygotsky (1980) who argued that interaction and language use between people helps children to acquire and construct knowledge.

So, children construct their understanding as they learn from their environment. The constructivist learning theory underpinned the analysis of the generated data of teachers' experiences of teaching literature in ESL classrooms.

Muthusamy et al. (2017b); Rashid et al. (2010) argue that children need to be introduced to literature as early as possible for their language proficiency to be enhanced. That might have a beneficial impact on the child's love and enjoyment of literature. The researcher in this study also wanted to know what the teacher participants' experiences of literature in their childhood were, and further wanted to understand if those experiences might have had any impact on their teaching of literature. The themes discussed below are from all data sources used in the study by the researcher.

6.3.1 Childhood experiences of literature exposure

The questionnaire asked the participants to reflect on and share their childhood memories of literature, the books they read, and their experiences of reading to others. The sections below discuss and interpret several subthemes that emerged from the data.

6.3.1.1 Teacher participants' experiences of having someone read to them

when they were children

The questionnaire responses to question asking for participants' experiences of being read to revealed that two of the 12 participants were read to before they started formal schooling. One participant experienced being read to at pre-primary school, and nine participants experienced literature at primary school. In responding to childhood memories and experiences of having someone read to the participants, **Lolo** reflected that her mother read her an isiZulu book titled 'Masihambisane' and later understood that '*It was meant to improve my listening and pronunciation skills.*' Like **Lolo**, **Tebello** had her older brother read to her and she reflected that she enjoyed the literature because this seems to have made her inquisitive yet in awe, and further created a desire to be a reader of literature. She asserted, '*it made me wonder how a child can read fluently. The way he uttered words was like music in my ears.*'

The above responses display the benefits of exposing children to literature as early as possible as it creates the suspense and desire to be good readers and sparks love for literature. Reading literature to children also teaches them listening skills and an appreciation of literature.

Joyce noted that her memories of being read to are from pre-school where teachers used to read for the class. However, she was later exposed to reading at home too as she grew older. She noted *'As I grew older my mom bought books that she would read to me.'* On the other hand, **Mpi** experienced non-fiction from newspapers when his aunt read to him, *'It was a form of literature to me, although the stories were real and non-fiction. For the fact that I was still a child, it seemed as if they were just stories like any other piece of literature.'* This suggests that any piece of writing read to a child becomes a form of literature and inspires one to read for oneself, be inquisitive and love stories.

Lunga stated that he enjoyed being read to at primary school and it enhanced his imagination, critical thinking and concentration in class, *'I enjoyed what was being read to me, it made me think critically about life. But it also made me believe in things which were not real.'* Lunga's reflection is in line with Lazar (1993a) and Siaj and Farrah (2018) who view literature as any piece of writing that evokes imagination and reflects on people's experiences. Lunga's development of critical thinking, even when young, is also asserted by Lazar (1993a) as a benefit of literature because literature develops learners' interpretive abilities. Literature opens 'new doors' and allows the learners to form hypotheses and inferences. They read for meaning as they critique, evaluate and comment on the elements of the story and what it means to them or the society at large. They can even judge the position from which the writer wrote the literature piece.

Sandile seems to have fallen in love with literature in Grade 2. He indicated *'When our teacher Mrs Mbatha was on leave, Ms Buthelezi substituted for her, and she read us stories. They were taken from a folklore anthology called 'Umchachazo.'* We always looked forward to those daily stories and Ms Buthelezi read very well.' **Sandile's** love for literature might have been coincidental as his teacher went on leave, but the experience brought on by the substitute teacher seems to have been a catalyst of change for **Sandile**. His love was cemented by that experience and possibly influences his teaching now.

All the above participants' responses reveal that the participants were all exposed to literature as children, some earlier and others later in their formal education. It was also noted that literature reading at an early age sparked the love for reading these participants.

6.3.1.2 Experiences of reading to and for others

Three of the 12 participants had negative initial experiences of reading to others while nine participants loved reading to others at school and even looked forward to it. **Sosha**, who stated that he only started to enjoy literature in Grade 3, disliked reading for others at first but grew to enjoy it. He stated, *'As a beginner reader, it was challenging to read accurately and eloquently, however, with practice I got better. Storybooks with visuals became my favourite.'* For **Tebello** reading for others was also a challenge and somehow affected her self-esteem as a beginner reader: *'I felt nervous, scared to read more especially to others. I was a laughingstock. To crown it all, I could not understand what I was reading.'* Similarly, **Lunga**'s questionnaire response revealed that he detested reading to others whereas he enjoyed being read to. He recorded, *'I hated reading as a child, I was scared that people, especially in class, would judge my reading skills and laugh at me.'* **Lunga** and **Tebello** seemed to have hated reading to others due to the fear of being judged and being a joke in the classroom. This is also underpinned by Aljohani (2017) in arguing that social and physical experiences influence reality.

The other nine participants had good experiences and memories to share about them reading to others as children. **Lolo** seems to have been an active reader and enjoyed reading. She noted *'Between Grades 3 and 5, I was part of a reading group because I loved reading. I ended up being a leader of that group, which meant I had to read to my peers most of the time.'* Similarly, **Sandile** noted that he enjoyed reading to an extent that he would volunteer first to read to others, and he prides himself that he did an excellent job when he read to others: *'I would always volunteer to read. I was an exceptionally good reader and I thoroughly enjoyed reading to others.'* For **Noks**, more than just reading for others, she learnt to love the analysis part of literature, *'I loved explaining the story, its development, the message and how the story ended. I enjoyed captivating the attention of my classmates at primary school.'*

Tee, later in her primary school, remembers that she was confident to read English stories to her little siblings, *'I remember when I was old enough to read to my little sisters. I read fairytales to them, and they mostly enjoyed Hansel and Gretel.'*

These findings revealed that most of the participants enjoyed reading for others except the three who had negative experiences. However, even the three participants with negative experiences loved reading for themselves and being read to; the challenge came from their personalities and the social environment as they were too sensitive to what others said or did when they read. These findings concur with the observations by Bruner (1961) and Vygotsky (1962) who maintained that an environment, especially the social environment, is important to learning. These participants learnt literature from their social and school environment and those experiences shaped how they interacted with literature daily.

6.3.1.3 Books that the teacher participants were exposed to as children

The participants were exposed to a combination of isiZulu and English literature as children. **Lolo** and **Tebello** remember 'Masihambisane' and **Sandile** remembers 'Umchachazo'. These were isiZulu anthologies of short stories and fairytales that others read to them, and they also read these to others. These participants' responses indicated that they enjoyed the literature from these books. **Lolo** posited, *'My experience when reading was fun and quite easy at times. I remember reading 'Masihambisane', and an English book which contained a series of stories from 'Winnie the Pooh.'* Moreover, **Tebello** noted that pictures associated with the story were useful in helping her make sense of the story and that is how she developed her reading abilities. **Tebello** noted: *'In Sub Standard A (what is now called Grade 1 in the Foundation Phase), I enjoyed listening to those stories and looking at the pictures associated with the story. That is how I learnt how to read, and I began to enjoy stories. It was such a wonderful experience.'*

Sosha noted that he enjoyed bible stories because they had relatable images and were relevant to him as he went to church often. **Mpi** remembered the stories he read but could not remember the book titles, but he stated, *'It was written in isiZulu, and some were written in English. I remember that I enjoyed reading stories.'* These responses fit in with Long (2013) in his description of literature as being artistic in

nature; appealing to the senses of the human being not just the mind; lasting forever, and so do its effects on humans.

Joyce stated that she read multiple stories which developed her listening and reading skills, *“The Adventures of Poldi’ series’ is one of the key experiences of reading that I recall. My mother bought the series that came with cassette tapes which had a narrator reading the book. It also incorporated songs that made reading fun and exciting. I also remember reading ‘The Goosebumps’ series as well as ‘The Sweet Valley High’ series that was also relatable and interesting’* She further emphasised that what made these fun and interesting was that they were relevant to her life as a child. This coincides with the argument by Lazar (1993a) that literature motivates learners; if the literature material is carefully chosen, learners will enjoy reading and will relate it to their contexts.

Lucia also added that the stories she read gave her life lessons hence she enjoyed them. She remembered *‘Benny and Betty’; ‘Joey’, ‘Pride of the Hunter’, and these were quite interesting and there was always a life lesson one learnt every time we read it.’* Lucia’s response indicates that literature serves as an avenue to instill good habits in learners. The books mentioned by the other participants were, ‘Jack and the Beanstalk’, ‘The Lion King’, ‘Brother Bear’, ‘Hansel and Gretel’, ‘Cinderella’, ‘Snow White-Sleeping Beauty’, ‘Beauty and the Beast’, and ‘The Mighty.’ They all seemed to have had exceptional experiences of literature during the reading of these books, as the above findings show.

6.3.2 Reading experiences as a high school learner

The questionnaire required teacher participants to reflect on their experiences of reading English literature as high school learners. The findings revealed that three of the 12 participants had mixed feelings and the other nine participants had enjoyable reading moments in high school. **Lunga**’s response showed dejection and dependence on his teacher rather than in himself being an independent reader. He stated, *‘I enjoyed it when my teacher was reading for us but hated it when I had to read. I would focus more on being a perfect reader than making sense or understanding what I was reading.’*

Similar to **Lunga** was **Sandile** who also did not enjoy much of the literature prescribed at school because he depended on his teachers and expected them to analyse the literature for him, which they did not. Nevertheless, he read all the literature and further read literature that was not prescribed. **Sandile** stated, *'At high school, I read a lot of prescribed and non-prescribed texts. My Grade 10 to 12 was full of literature. I did not enjoy it much as most of the literature in high school was self-taught. My teachers explained truly little, if at all.'*

Sandile's response indicates that he got to high school with love already ignited from primary school, however, his teacher dependence limited him from fully exploring and enjoying the prescribed literature. It is possible that his primary school teachers did much analysis and instruction for him rather than encouraging self-discovery.

Like **Sandile**, **Sosha** read extensively beyond the prescribed texts. He stated, *'Joining a reading and debate club in high school pushed me to be a member of the local library. That is where I started reading immensely and got exposed to other literature genres which I feel had a positive impact in broadening my knowledge and understanding of the world.'* **Sosha** indicated that his extensive reading of literature enhanced his worldview and knowledge about the world. This is also emphasised by Ghosn (2002) who pointed out that literature is beneficial to Second Language (SL) learners because it deals with some aspects of human conditions and attempts to bring about an understanding of life. Furthermore, these findings concur with the literature objectives in the ESL classroom pointed out by Cheng (2007) that literature is meant to instil the reading habit and develop learners' vocabulary and language content, enhance learners' thinking skills, promote cultural understanding, improve English language proficiency, and to provide lively, enjoyable and high-interest readings.

Joyce noted that high school literature was challenging compared to that in primary school and the literary genres she had to read were not as interesting as what she was used to in primary school. She stated *'High School introduced more complex literature, such as poetry from around the world as well as short stories. The one I remember reading before completing Matric was Bessie Head's 'When rain clouds gather'. It was a lengthy novel that I felt was not particularly interesting at the time.'*

Joyce's experience coincides with the argument by Lazar (1990) that novels are thick in size and consist of many new words that learners must understand. In most cases learners get confused and meaning and enjoyment get lost. On the other hand, **Noks** seemed to have loved novels, nonetheless. She asserted *'Wow! I enjoyed reading novels as a high school learner. When I was in Grade 10, we would be given material at the end of that academic year for Grade 11. It enabled one to always hit the books. I was in a sense buried in books.'*

Lolo, Mpi and **Tee** read 'Animal Farm' by George Orwell in high school and seemed to have enjoyed it. **Tee** read this novel because her uncle was reading it in matric. She stated, *'When I was in Grade 8, my uncle was doing Grade 12 and they were reading 'Animal Farm', so, I read it and ended up analysing it for him before his exam. From then I read every book I came across.'* Tee's response indicated that she was intrinsically motivated to read, and the experience of reading with understanding and analysing for someone doing matric motivated her to read more literature outside of the school prescripts.

Lucia stated that she was always motivated to read in class and was competitive and wanted to be the one chosen to read in front of other learners, she indicated. *'Given a novel to read on your own and present it in class was a golden opportunity. We competed with some of the learners and that compelled me to do a thorough preparation before taking to the podium.'* A novel was a genre that most participants referred to in their high school memories. The participants' teachers, or those who made choices on which genres to be taught, seemed to have loved novels and planted the love for novels in the participants. This also implied that novels are rich in language and enabled readers to master language skills through reading novels. This is echoed by Lazar (1993a) who asserts that novels are linguistically and educationally beneficial not only to learners but to teachers too.

Sia then reflected on the mixed emotions which came from his first Shakespearean drama in high school and its impact on his understanding of different forms of English. He stated, *'The first of the Shakespeare we read was 'Midsummer Night's Dream',' This book was confusing at first. I could not understand what type of English I was reading but quickly came to realise that with literature there are many forms of English.'*

Lastly, **Tebello** emphasised that she enjoyed literature in high school because she was more confident to read in comparison to her primary school years. She referred to her high school experience of reading literature as *'It was splendid, I could put two and two together, at least I had an idea of how to pronounce words correctly and that built up my confidence.'* Her ability to read boosted her confidence as she was possibly no longer afraid that others would laugh at her. **Tebello's** childhood reading experiences had been negative due to low self-esteem and her inability to read well. She seemed to have developed her reading skills and more confidence in high school.

6.3.3 Favourite genres in high school and tertiary institutions

The findings from the questionnaire revealed that all the participants learnt all four genres in high school and tertiary institutions. They had preferences based on various reasons, these are summarised in Table 11, and the reasons are discussed and interpreted in this section of the chapter.

Table 11: Summary of genres teacher participants loved at school and tertiary

Participant	Favourite genre at school	Favourite genre at tertiary
Joyce	Drama and Poetry	Poetry
Lolo	Drama and Poetry	Drama
Lucia	Short stories and (partly) Novels	Drama and Short stories
Lunga	Drama	Drama
Mpi	Drama and Short stories	Poetry and Short stories
Noks	Drama (Shakespearean)	Novels
Sandile	Short stories	Novels
Sia	Novels	Novels and drama
Sosha	Poetry, Short stories and Novels	Drama and Novels
Tebello	Short stories and Novels	Short stories
Tee	Novels	Novels
Zola	Poetry and Novels	Drama and Poetry

6.3.3.1 Novels

The questionnaire findings revealed that **Tee** and **Sia** enjoyed novels in high school and at their tertiary institutions whereas, for other participants, novels became their favourite as they progressed to tertiary. Tee's reason for enjoying novels both in school and tertiary was that she *'found novels interesting, to see the characters develop and the story unfolds. Novels are long enough to keep me interested and anticipating what is next.'* She also stated that what kept her glued to novels was that she always anticipated discovering something new in every chapter and, *'It would be like an escape from reality.'* Tee's response revealed that literature can inspire someone to evade challenging situations and think beyond the limitations of what they may be facing at a specific moment by 'escaping' into another 'world.' So, literature may provide a coping mechanism for the readers. This is in line with the view of Lazar (1993a) who advocated for the use of literature in the English classroom and emphasised that through literature, learners may get the opportunity to change or adapt their worldviews and adjust their understanding based on the world being presented by the writer. Khatib and Ziafar (2012) further pointed out that literature is a vital tool in teaching and learning the language and, through it, learners experience the world while seated in the classroom.

Similarly, the questionnaire and interview findings revealed that like **Tee**, **Sia** enjoyed novels and believed that they allowed him to escape into the new world and stated that his reasons for loving novels were that *'The length of a novel gives you so much content to work with. The idea of escaping to a completely different world always excited and relaxed me. Being able to read about and understand other people's lifestyles and the world was super exciting. You could travel the world one page at a time.'* His interview response, when asked which genres he liked, reinforced the questionnaire response where he stated that a novel was his favourite genre. He further stated that *'novels allow one to develop vocabulary and explore other views and cultures.'* Additionally, **Tebello** also noted that she enjoyed novels because they kept her captivated and in suspense throughout the chapters.

Sosha also loved novels both in high school and in tertiary, **Sandile** only appeared to enjoy novels in tertiary. **Lucia** only loved novels *'partly'* in high school. In the questionnaire response, **Sosha** mentioned novels as the third favourite in high school

and second in tertiary, and he believed that themes in novels had *'relevance to my personal life and contexts were pertinent to the texts I read.'* For **Sandile**, novels were only his favourite at tertiary, *'At tertiary I enjoyed novels more than anything else. Most of the dramas for example were Shakespearean and the language was overly complex and difficult to comprehend.'* Novels were easy to understand for him because of simple language whereas drama was Shakespearean and difficult for him to master. His choice of novels was based on simplicity and not length or the other reasons others had stated. This may suggest that a novel might not have been his choice if the drama were not Shakespearean. Lastly, **Noks** loved novels because she could relate to the themes explored by the novels read at tertiary. She asserted, *'I loved novels and I had a passion for delving into novel after novel. 'Nervous Conditions' comes to mind which explored the challenges faced by women in a patriarchal system, among other themes evident.'*

Novels have been perceived by the participants as a source of vocabulary building, personal transformation, a form of escapism and fantasy, social understanding and tolerance, as Mustafa (2016); Van (2009) noted.

6.3.3.2 Drama

In their questionnaire responses, **Lolo** and **Lunga** enjoyed drama in high school and in tertiary. **Lolo** preferred drama because *'Drama was enjoyable because it was fun and interesting to read because of different characters practically conversing and different learners reading as those characters in class. One would not get bored because of the variety of voices and the hype around reading.'* At tertiary she enjoyed drama because she never ran out of ideas when she did her assignments as *'it touches a lot of themes excitingly and conversationally.'* **Lunga** enjoyed how his high school teacher taught drama *'She was very dramatic and would change voices and characters to make the play interesting.'* At tertiary he enjoyed it more because of the performance he had to partake in and got a conviction that *'Drama is alive, as a student, you feel like you are part of the play. It is direct, immediate, and alive!'* This fits with the constructivist classroom that Xu and Shi (2018) describe as characterised by learner cooperation, interaction, and involvement.

Mpi's response relates to **Lunga**'s because his teacher inspired his love for drama. He recorded that in his class they changed voices and acted out some scenes. He reflected *'We were also made to role-play, which made it enjoyable.'* These findings are reinforced by Ustuk and Inan (2017) who argued that drama is a source of transformation from the teacher-centred classroom atmosphere to the learner-centred one and it enforces the teaching that is based on learners' prior knowledge and experience.

Joyce and **Lucia** enjoyed the drama because they could relate to the themes explored by the genre. **Lucia** noted, *'The lecturers who taught the genre were well versed in the sense that one found oneself falling in love with the genre.'* For **Noks** her drama enjoyment emanated from studying Shakespeare which was a new encounter for her at university. She stated that she had to ensure that she was dedicated so that she could master the language used in the texts. Lastly, **Zola** emphasised that drama was her speciality and she always found it *'relevant and interesting.'* The interview and questionnaire data revealed that all the participants who chose drama as their favourite in high school and tertiary also chose to teach this genre in their ESL classrooms. This suggests that teachers' choices of genres are probably influenced by how they perceived the genre in high school or tertiary.

6.3.3.3 Short stories

When **Tee** was asked in the interview about her favourite genre, she seemed to be hesitant in her response but stated, *'Possibly short stories because a short story is short, learners have a very short attention span.'* This is however contrary to her questionnaire responses where she only mentioned novels as her favourite genre in high school and tertiary. This may indicate that as a teacher, she preferred short stories for the benefit of her learners and their performance in literature, although her preference is novels. Short stories have also been **Lucia**'s favourite genre in school and tertiary. Her reasons are like those of **Tee**. She stated, *'I enjoyed short stories as they are easy to read and finish in a short space of time.'* Furthermore, she believed that learners have to be politically aware and that short stories provide that platform as she indicated that short stories *'helped one to understand politics better.'*

The short length of the short stories seems to be the reason most participants enjoyed the genre, this was also true for **Mpi** and **Sandile**. This theme of short stories is also emphasised by Braz da Silva (2001) who pointed out that one of the benefits of using short stories in the ESL classroom is their short length. **Tebello**'s reason was however not based on length but on captivation, suspense and imagination she experienced when reading short stories. She asserted, '*I enjoyed short stories even more because of the interesting storyline and twist of events, it always kept me captivated*'. As Keshavarzi (2012) reinforces, short stories provoke imagination and result in creativity.

6.3.3.4 Poetry

Joyce and **Zola** loved poetry in high school and in tertiary. **Joyce** found poetry to be meaningful and relevant to her life whereas she felt that drama and novels were out of touch and could not make sense of them. She asserted '*Poetry stood out more for me as I took a greater interest in teaching it and knowing how to interpret it.*' When asked which genres she liked the most, her interview response reinforced that poetry was her favourite genre because '*it is diverse, you experience different types of texts.*' In her responses, she confirmed that her love and choice of poetry as a teacher now were influenced by her high school and tertiary experiences of learning poetry.

Zola's reasons for enjoying poetry are similar to **Joyce**'s. She stated, '*some of the poems we did were relevant and interesting such as 'Let me not to the marriage of true minds.*' At tertiary, poetry was her favourite because it '*inspired my critical thinking and writing skills. I enjoy reciting poems because I mastered that in tertiary.*' This was reinforced by her interview response in which she affirmed that she loved poetry '*because you get to travel, you get to view life and certain things differently.*' Imagination, the change in worldviews, social cohesion and tolerance are suggested by the participants as reasons for enjoying poetry.

Mpi fell in love with poetry at tertiary since his lecturers taught it so well and it inspired him to enjoy it, '*The way our lecturers taught poems, it made me fall in love with poetry. As a student, I could imagine then being able to grasp the intention of the poet.*' How teachers and lecturers teach the genres in the classroom has an impact on how learners perceive the genre and has a possible influence even on the teachers' teaching preferences. These findings concur with findings by Novio and Catane (2018)

who believe that poetry should be introduced early in language classrooms because it is an excellent introduction to literature since poems are rich in imagery.

Sosha's questionnaire findings indicated that his first love seems to always have been poetry: *'I enjoyed poetry a lot, followed by short stories and later, novels. The rhetoric and literary devices used by various poets were intriguing and challenged me to think deeply about the poets' intentions and messages.'* His interview response coincided with the questionnaire response as he stated, *'I love poetry, the play of language, the language devices that poets use, the intriguing aspects that they use to challenge the reader to want to dig deep and understand the deeper meaning.'*

His love for poetry seems to be based more on the nature of poetry than how he was taught poetry in school or tertiary. Poetry seems to be meaningful to his life. **Sosha's** reasons for his enjoyment of poetry are like **Lolo's** reasons, who emphasised that poetry allowed her to *'think outside the box and deal with a lot of figurative language.'* The above findings fit with the view by Fauziah (2016) that poetry is a useful tool to learn a language, it is also fictional or imaginary and requires critical reasoning and multiple interpretations.

6.3.4 Reading for pleasure or reading for teaching

The reading of literature has been noted by Lazar (1993a) to be beneficial to both the teachers and learners, especially novels due to their diverse, linguistical and educational strengths. The questionnaire asked the teacher participants to share whether they were currently reading for enjoyment or for teaching.

The questionnaire findings revealed that 11 of the 12 participants were reading literature for both leisure and teaching, and **Lunga** stated that he was only reading for teaching because he did not have enough time to read for leisure. **Lunga** stated *'My life is too busy to just sit down and read for fun.'* He seemed to see no reason to read any other piece of literature except those prescribed for teaching. His response suggested that he used to read for leisure but not anymore. This may also be the result of complacency that he no longer needs to read something outside of the prescribed literature. Whether this may be a limitation, or has no impact on his teaching, may be a question for another study.

The other participants showed interest in reading for enjoyment outside of their teaching responsibilities. Their responses for reading other literature showed some similar and also varied motivations. **Sosha**, who indicated that he reads for teaching and also for his research degree, noted *'I am a life-long learner and I need to keep updated on universal issues, while enriching my understanding of the content that I teach and gathering data for my research.'* His motivation comes from the principle that a teacher should keep abreast with current issues. This was also noted by **Noks**.

Joyce's choice to read emanated from her need to want to improve her reading skills. She asserted *'I also read research into literature teaching in an attempt to improve the way I read and teach. I have also been drawn to literature by African authors such as Chimamanda Ngozi who writes about issues that resonate deeply with me.'* Furthermore, she reads literary work that relates to personal issues and the issues she faces every day. **Lolo** and **Lucia**'s responses revealed that they read for enjoyment but most of their reading would be the reading of prescribed texts that they read in preparation for the lessons. **Noks** added that *'As a language educator I must read. Reading the genres to teach helps me be prepared for any questions that may arise in class. Reading for pleasure helps me update my vocabulary.'* This was also true for **Sia**. Lesson preparation seems to be a key motivation for teachers to read literature and they possibly become confident in their teaching of it because of their reading.

Tebello, **Sandile** and **Mpi**'s questionnaire responses suggested that reading for them is for enjoyment and, therefore, they do not find any reading a burden or difficult. **Tebello** said *'I cannot teach something that I don't enjoy. By reading for enjoyment, I also gather more vocabulary so that I assist my learners with it, especially when dealing with character traits, tone and mood.'* She seems to believe that reading the text and enjoying it would eventually benefit her learners as she would have extensive vocabulary since she is also an ESL speaker. **Mpi** noted, *'I read for enjoyment all the time. I am a bookworm; I take any book for reading.'* This was reinforced by his interview response as he stated that he got inspired to be a writer through reading a lot of literature. He is currently writing his anthology of short stories and he has already published a novel. **Sandile** emphasised that as much as he mostly read prescribed material, *'I have realised that when I have read something which I enjoy it becomes easy and pleasurable to teach it.'* The assumption may be if the teacher does not enjoy

the literary text, the learners would be at a disadvantage and miss the holistic elements of the text.

The teacher participants in this study have had various experiences with literature before, during formal schooling, and also at tertiary. Some participants might have had negative experiences with literature earlier in their lives but that changed as they gained the confidence to read in front of others. Tebello's responses attested to this.

Seemingly, those who have had good experiences from the onset enjoyed literature throughout; the responses by **Joyce**, **Noks** and **Lucia** are some examples of this. This is also emphasised by Hall (2005) who believes that literary texts are linguistically memorable, provide pleasure and develop advanced reading abilities. **Sandile** and **Sosha** might have had some negative experiences in the middle of their schooling years, but they found it within themselves to take the initiative and read extensively for enjoyment. Did these experiences have any impact on how these teacher participants teach currently and on the choice of genres they teach? The next section purposes to explore this further.

6.4 Professional experiences of teaching Literature

This section of the chapter focuses on the presentation, and discussion of the experiences teachers encounter within the ESL classroom. The data emanated from the visual representations (See Appendices J1 to J10) that participants presented to describe their experiences of teaching literature, data from a questionnaire, semi-structured interviews, and data from observations.

6.4.1 Teaching English literature is enticing and entertaining

Lolo's interview response indicated that she enjoyed teaching literature and what made it more exciting for her was that after teaching the drama she would invite *'the actors to perform the drama for the learners.'* She seems to be confident and excited that this would keep learners enticed and entertained while watching the drama they learnt in class.

Sia stated that from an incredibly early age, he experienced literature as incredibly attractive. He believes that literature has the power to change someone through the

moral lessons from the texts; *'I view literature to have an innate power to allow the reader to escape into another world where the writer takes them. This enhances the reader's imagination and analysis abilities. Readers discover innovative ideas, opinions, and world view.'* Additionally, **Lunga** emphasised in his interview that his literature lessons were enjoyable for him and his learners because he would *'change the voices and do all sorts of tricks'* to ensure that they were interested and enjoyed the storyline.

Seemingly, literature is his favourite section of the curriculum, *'I think out of all the sections that I teach; literature is what I do best because I get to be many different kinds of characters. I get to entertain, it's like edutainment for me.'* His love for literature suggests that he would do all he could to make learners love it too. Therefore, teacher motivation seems to be an important factor in the ESL classroom, and this has a positive impact on learner performance.

Sandile similarly *'enjoys dramatising'*, which makes him enjoy teaching literature and he felt that his learners get interested and love literature because of his character and how dramatic he can be in his class. He also believed that *'learning should be fun, and learners must be relaxed and comfortable'* because English is their Second Language. This view is evident in Keshavarzi (2012) who argued that literature creates a conducive environment for English learners to be reflective on the content and context, form expectations and reach conclusions. It evokes an emotional response from learners, and they get to understand the tone and mood of literary texts. Furthermore, Mustafa (2016) is of the view that literature should be taught in the ESL classroom because it provides authentic texts, enrichment to the target language, exposure to a wide variety of literary texts, enhances cultural understanding and tolerance, and personal development.

For **Tee**, teaching literature is enjoyable because *'learners are an interactive bunch, they participate in the lessons, ask questions, give inputs, and share opinions. At the moment, the group that I do have ... they are spectacular. The challenges most probably arise when it comes to figurative language.'* **Tee** has found teaching literature to be enjoyable because her learners are responsive to the literature and classroom activities. She seemed to be aware of her learners' weaknesses and possibly works with them to deal with the challenges. She however did not mention how they

ultimately perform in their assessments considering their weakness in figurative language but their strengths in class responsiveness and activities.

The data from questionnaires, interviews and visual representation revealed that teachers enjoy the teaching of literature in the ESL classroom, however, it is not without challenges. This is contrary to the study by Muthusamy et al. (2017b), whose findings were that English teachers teaching literature in ESL classes find literature difficult to teach due to their own compromised language proficiency in many cases. Some teachers hate it to an extent that they never concern themselves with how to make it fun or employ different approaches. This was not evident in the findings from questionnaire data, interview data and lessons observed by the researcher.

6.4.2 Teaching literature is challenging and intimidating

In her visual response (See Appendix J1), **Joyce** outlined that in her teaching of literature the main factors that pose difficulties and inhibit the successful teaching of literature are overcrowding and lack of teaching and learning resources in her classes. Her visual representation shows a class full of children and there is no space in between desks and the teacher cannot even walk to the back of the classroom. Overcrowding limits the contact between the teacher and learners. This experience fits with the comments by West and Meier (2020) that overcrowding is a major contributor to poor performance and learner failure.

Overcrowding results from poor infrastructure, teacher shortage and lack of teaching and learning resources. The situation gets worse in rural settings where teaching and learning resources such as textbooks, and visual and audio media are not available or in limited supply, as is vivid in **Joyce's** visual. Lack of resources often limits exposure to a broader variety of literary texts. These two factors hinder **Joyce** from holistic engagement with learners and gauging their understanding through constant and various assessments. The unavailability of essential literary texts and Information and Computer Technology resources may seem to be trivial, but it has a great impact on the teaching of literature in the ESL environment. This challenge was also noted by Floris (2004) and Novianti (2016) in their respective studies. They stated that lack of resources often hinders swift progress for learners.

Sosha further noted that it was challenging to teach literature in the ESL classroom because learners normally have a 'language barrier and there is a lack of 'culture for reading'.' This makes it hard for the teacher to teach effectively because the learners are not self-motivated. He noted that perhaps the reason for lack of motivation and reading culture emanated from *'the technology that is there. They are mostly glued to their cell phones. If you give them a hard copy, you'd find that they haven't read the text.'*

These findings reveal that the daily use of hardcopies may be a limitation and make learners lose interest since they are used to gadgets such as cell phones. In his earlier questionnaire response, **Sosha** stated that he uses visual media in his class more often just to capture the learners' attention or arouse their interest. The motivation might have been the experience of learners not reading or interacting with written texts. None of the participants mentioned using cell phones in their classrooms or sending texts via cell phones. This might be because of the rural and underdeveloped areas in which the study is located.

Sosha also stated that he finds the teaching of literature challenging in the ESL classroom because of the learners' disadvantaged background and language barriers. *'It then becomes a challenge, especially if you teach learners who are second language speakers of English because they are expected to simultaneously master the language, be eloquent, read and comprehend the text. It's a challenge for them!'* He further noted that because of the challenges teachers face in the ESL classroom they often *'get demoralised and demotivated.'* **Sosha's** views suggest that the context and environment in which teachers teach have an impact on learners' morale and on how teachers perform their duties.

Similar to **Sosha's** concerns, **Tebello** noted that her learners struggled to grasp the literary content easily because they are ESL speakers. Moreover, she further asserted that she also has to *'familiarise'* herself with the content because she is an ESL speaker, and she understands the learners' challenges better. She added, *'We end up sometimes code switching for them to understand.'* Her response indicated that she felt like code switching was not a good thing to do but she had to do it for the learners' benefit.

It was notable that only Tebello admitted having used code switching in her lessons. Noks also noted that *'the unfortunate or the shortcoming of teaching literature in class is that some learners would not work with you as an educator. So, it becomes a bit cumbersome when you have to come to class, you are ready, and they have not read before coming to class.'* The learners' readiness and motivation for reading become an important yardstick for the enjoyment of literature in the classroom. The participants felt that their job would be easier with learner motivation and dedication in place.

Zola reflected that the teaching of literature was very intimidating when she started teaching; *'I was greatly intimidated in my first year of teaching Grade 12. I felt like I would not be able to know and cope with what to focus on since literature is vast.'* She felt overwhelmed, anxious and inexperienced in her first year of teaching because she recognised the enormity of the task. She was also teaching a Grade 12 class for the first time. Teaching a Grade 12 class came with expectations for her to produce excellent results since Grade 12 is externally examined and teachers are normally judged by the performance of the learners they taught. Amongst other challenges, English teachers teaching literature in ESL classes stated that they find literature difficult to teach due to their own compromised language proficiency (Muthusamy et al., 2017b), as indicated in the findings.

6.4.3 Teaching literature is fantastic, life-changing, and fascinating

Lucia, Lunga, Sandile, Sia and Zola's experiences of teaching English literature were described as *'fantastic', 'fascinating', and 'life-changing'* (See appendices J3, J4, J7, J8, and J12). For **Lucia**, the teaching of literature is profound and she wants to produce future writers. The fact that the learners are exposed to genres from different times is a great benefit to the learners and teachers; she asserted *'It is fantastic as it arouses interest to develop and raise future authors. It assists in learning about future life situations. It is also difficult because of the language used and the complexity of each literature piece. Moreover, the texts are from different eras.'*

For **Lucia**, literature seems to fascinate learners and teachers through relevant themes, suitable language, and equipping learners with knowledge from old and current years. **Lucia** seems to believe that literature facilitates this process, and she does not have to be the one providing knowledge. Learners create knowledge as von

Glaserfeld (1995) argues, that in the constructivist environment the teacher's responsibility is not to give ready-made knowledge but provide opportunities and motivation for learners to create knowledge.

Noks's interview response coincides with the above discussion and adds that the themes or moral lessons from literature make it fascinating and life-changing because those lessons drive '*the holistic development*' of learners. After all, literature '*ignites imagination*'. **Joyce** felt that, for her, the teaching of literature is meaningful and life-changing for her learners because it added value to their pre-knowledge. She said, '*I am certainly filling the gaps in some of the learners' knowledge.*' This fits in with Piaget's theory in that newly created knowledge is assimilated into existing knowledge to create a new schema as Piaget (1953); Piaget (1980)

More than just being '*fascinating*' and '*life-changing*', **Lunga** and **Sandile** also experienced the teaching of literature as an impactful catalyst for change in their personal lives and their classrooms (See Appendix J4 and J7): '*Literature teaching is fascinating and life-changing for both the teacher and learners because both learn to engage with evident themes and learn life lessons. They [learners] must turn the pages with words into a living discussion that mostly transforms their thought and perceptions about culture, race, gender, politics, and other issues.*' This was also true for **Sandile**: '*I have always gotten a lot of life lessons from teaching literature.*' **Lunga's** interview response further revealed that he enjoyed teaching literature because his learners can learn important values and moral lessons from the literature they do in class: '*learners get to learn a lot from the experiences that are happening with the characters in the story.* Furthermore the literature lessons also allow him to speak about real-life issues and then he would '*motivate them that it's not the end of the road.*' The literature teacher also ensures that the learners' feelings are nurtured and protected. These findings are validated by Khan et al. (2020) who argue that constructivism skills can be progressively learnt by both teachers and learners since constructivism requires learner-centred and diverse classroom practices.

So, the teaching of literature has been experienced by these teachers as a double-edged sword. As they read and teach literature to their learners, they also get lessons from the various pieces of literary texts. These findings coincide with Mustofa (2016) who says that literature is meant to teach moral values to the readers. Constant

exposure to literature shakes the teachers' worldview as well, which becomes important for their classroom experiences.

6.4.4 Teaching literature brings multi-dimensional experiences

For **Noks**, teaching English literature brings multi-dimensional experiences personally, socially and professionally. She learnt to love literature from a young age through early exposure. She reads texts of any form, not just those she reads for teaching which impacts her social life and decision making.

Professionally, she reads prescribed literary texts for her teaching, which also teaches her some lessons and empowers her to be imaginative, to solve problems and to be tolerant of others and their contexts: *'Teaching English literature is a multi-dimensional experience. As an educator, I must cover a broad spectrum of communication skills. The joy of teaching the language is heightened when learners make sense of what has been taught.'* So, language and literature are not just a component of how humans express themselves but also a component of life, culture and history (Lakshmi, 2013).

The interview response by **Lucia**, when asked if she enjoyed teaching English literature, revealed that she enjoyed it because it provided her learners with an insight into the experiences of the past merging them with the current experiences. She noted that the literature she teaches *'focused on South African history, and the past, which is relevant to the youth. And they use the drama to experience the trauma in our history so that they fully appreciate the democracy in this new South Africa.'* **Lucia** also asserted that literature promotes creative writing, and she finds the use of visual media relevant during literature lessons. She was however concerned that learners in her school were prohibited from using cell phones at school. She pointed out that the use of visual media *'can allow the learner to have a visual understanding of the literature using other visual media that is available.'* So, she is of the view that visual media should be accessible to learners and perhaps schools that still have restricting cell phone policies should reconsider the use of such gadgets because they have an educational value to literature classes.

The teaching of literature has also been described by **Lunga** and **Sandile** as exciting yet challenging: *'I get to act out scenes and characters for my learners. It is challenging*

because I must introduce a story that may have themes that are out of context, difficult vocabulary, and issues that are hard for them to grapple with. During the teaching of literature, the teacher and learners also get to relax, have fun and share jokes, this is where one navigates through the challenges of life. That is the power of literature!' What was more exciting about the teaching of literature for **Sandile** was that through teaching literature he learns something new all the time, that something new is also shared with his learners. He further outlined that as much as it is exciting, it is not without challenges. Some genres, especially poems and short stories, sometimes have aspects that are not easy to understand until summaries and discussions with other language teachers take place.

He also stated *'I have found other literature to be challenging and requires me to plan for more than I normally do, like poetry. I have also found other literature incredibly challenging at first, then I get used to it through practice and experience of teaching the genre.'*

Sandile suggested that experience with the texts builds confidence and lessens the challenge. **Sosha** concurs with **Lunga** and **Sandile** in experiencing the teaching of literature as challenging and he also emphasised that it is also fun: *'Teaching literature is fun; however, it poses a challenge if learners do not take an interest. The experience becomes the vital key as it allows room for me as an educator to address the challenges I experience and for the learners to successfully engage in the lessons. Most learners find literature challenging and do not perform as expected in paper 2, in comparison to papers 1 (the language) and 3 (creative writing).'* **Zola** believes that literature enables her to create a rapport with her learners, *'I feel, you get to learn more about your learners, you get an insight on their experiences and their background, in terms of where they come from, and how they view the world when we are learning literature.'*

These findings concur with Hokor (2020) who says that the constructivist classroom is not a one-way street but knowledge is transmitted continuously and randomly from teacher to learner, learner to learner, and learner to teacher. Furthermore, **Tee** felt that she enjoyed teaching English literature because of its multiple opportunities and benefits such as that *'it's easy for the class to be more interactive, it gets them to have certain opinions about issues.'* She felt that literature is one aspect of the curriculum

that she enjoys the most because of such benefits. The classroom becomes an interactive environment which is learner centred and which stimulates critical thinking and self-discovery, as Xu and Shi (2018) assert that learner cooperation, interaction, and involvement are key elements in the constructivist learning environment.

6.4.5 Teaching literature is a journey and a process

Zola started her teaching journey as a timid literature teacher. She then developed confidence as she interacted with the prescribed literature. She stated that she felt very confident and perceived the teaching and assessment of the literature as an ongoing discovery: *'I began to be familiar with questioning techniques in literature and how learners are expected to respond. I became more confident in preparing learners for paper 2 (literature examination paper). I am now on a journey of growth in literary analysis.'* **Zola's** response indicated that the process of discovery and learning is from other teachers, self-discovery and learners. She perceives learners as informative partners rather than empty vessels to be filled with information that they will pour out during examinations. This fits in with the constructivist view as Phillips (1995) points out that constructivism forbids the view that a person is an empty vessel but a knowledge constructor through experiences.

This is also similar to the findings by Lee (2016) who investigated teachers' perspectives and experiences of teaching literature in the EFL classroom and found that teachers lacked confidence in teaching literature, and they felt unprepared to use literary texts as good sources or references in their lessons. They opted to rely more on English language-teaching textbooks. It was only the teachers who taught literature as a subject (not as part of the English curriculum) who were more optimistic about learning innovative ways of teaching. The advantage of the South African context is that literature is part of the English curriculum and not a separate subject.

Lolo draws from her exposure to literature as a child and in high school and said that it has positively impacted her love and passion for teaching English literature. She stated that her love of literature emanates from the early days when her mother read stories to her and when her teachers encouraged her to read for others in the class.

In her questionnaire and interview responses, she declared that literature was her favourite aspect of the curriculum; she was *'optimistic and excited about future endeavours'* in her teaching of English literature.

In describing the teaching of literature as a process, **Mpi** used the example of *'The Doll's House'* short story in the form of a mind map (see appendix J5). He stated that he uses a mind map whenever he analyses short stories in his class; *'This spider web or mind map is the approach I use with my learners to analyse all the genres of literature that I teach in Grades 10 to 12. It makes my learners easily summarise the literature text and be able to respond to questions.'* He seemed to believe that using a mind map makes the learners understand the literature better, especially short stories. What he did not clarify was how he gauged the attainment of his lesson objectives although he was confident that this approach worked for his class.

Tebello and **Tee** also referred to the process as a key factor in their literature teaching experience. They stated that pre-, during, and post-processes (see appendix J10 and J11) form a major part of their literature teaching experience. They constantly follow this routine because it works for them, and they better understand every literary text by using it.

6.4.6 Literature brings escaping and coping mechanisms for real-life challenges

Sia believes that literature has the power to enable a reader to cope with real-life challenges by escaping to *'another world'* where they feel emotionally better, stable and hopeful. This is facilitated by imagination propelled by literary devices and characterisation in literary texts. Literature also brings critical thinking skills and acceptance of the things one cannot change. **Sia** said *'literature has an innate power to allow the reader to escape into another world where the writer takes them. This enhances the reader's imagination and analysis abilities. Readers discover innovative ideas, opinions, and world views.'* Sia's words reinforce the idea that literature enhances language development and it is related to real-life contexts so it provides the relevant choice of words hence it cannot be considered as just a trivial part of the curriculum (Keshavarzi, 2012).

6.4.7 Literature enhances vocabulary development

Lucia stated that the teaching of literature builds and enhances her learners' vocabulary. Moreover, her learners master the integration of skills from different aspects of the English curriculum. *'It helps in the building of vocabulary which helps with answering papers 2 and 3.'* Van (2009) argued that literature provides an opportunity and exposure for vocabulary development that learners can use in their everyday situations.

She was however sceptical about whether literature is truly significant for the learner's university life. This doubt by **Lucia** was answered in the questionnaire and interview responses where participants were asked questions relating to their childhood, high school and university literature experiences. All responses revealed that the process of reading literature has a ripple effect. For example, how teachers teach literature in their ESL classroom is influenced by their former experiences of literature, whether they were negative or positive. All participants' current perceptions and teaching of literature seem to have been influenced by their former experiences of literature from childhood to tertiary education. So, the vocabulary development from primary to high school does have a positive impact in tertiary studies and in how participants teach literature in the ESL classrooms.

Noks concurs that literature teaching enables her to learn unfamiliar words daily and she is always fascinated by learning etymology as she engages with different genres and texts. She gets excited when beautiful images are formed in her mind and words describe those images. She also emphasised that *'I find it quite interesting because whenever I read, I am developing another part of my brain, like the language portion. I extremely enjoy reading because even myself, as an African individual, I am learning, and I am updating my English vocabulary.'* Noks suggests that ESL learners who are SL speakers have a responsibility to develop their vocabulary. Vocabulary is essential as one of the objectives of literature within the ESL classroom is to develop and enhance vocabulary (Cheng, 2007).

In advocating for the use of literature in the ESL classroom, Ghosn (2002) states that it presents natural language and promotes vocabulary development in context, stimulates oral language, involves the learner with the text being read and exposes the learner to aspects of the English language, and it also has the potential to promote

academic literacy and critical thinking skills. This indicates that literature is important for language and vocabulary development, and it has an integral role within the ESL classroom.

6.4.8 The choice of genres taught by teacher participants

6.4.8.1 Decision makers for genres taught by teacher participants

Teachers teaching ESL learners know the texts relevant in their contexts and it is essential that they have a voice on which texts to be used and, furthermore, it is essential that they choose literary texts that are not too complex in terms of language and culture, especially at the early stages or during the introduction of literature (Khatib & Rahimi, 2012).

Responding to the interview question asking participants about who decided on the genres they were teaching at the time, the findings revealed that schools allowed the teacher participants to make decisions. It seems that as new teachers arrive, they usually see no need to change the genres, except for **Sandile** who influenced the school to phase poetry out since he had witnessed a high failure rate in poetry assessments in his experience of teaching literature. He stated *'When I arrived at this school, they were doing poetry and short stories. I said no, but I know from experience, for some reason the kids did far better when they were doing short stories, and drama or novels. So, I changed. We kicked out poetry.'* He seemed content that he made a good decision for choosing the other genres but not poetry in Grade 12. This shows that previous experiences influence the teachers' choices of genres.

Tee, Lunga, Lolo, Mpi, Noks, and **Sosha** also stated that when they arrived at their current schools the genres had already been chosen but they were comfortable because they had done the same genres in their previous schools. **Lunga's** stated in an interview, *'When I arrived at that school, they were doing the same genres as in my previous school, so I was okay with it.'* **Noks** added that she was happy with the choice of her predecessors, *'I found myself enjoying the drama and short stories. Nothing against novels and poetry at Grade 12 but because of the learners that we teach, you must dive in and make sure that you take them to step by step.'* Her contentment emanated from her belief that learners easily understand and do well in

assessments when they are doing short stories and drama in Grade 12. Just like Sandile, **Noks** also felt that poetry was going to be difficult for her learners hence she was happy that the choice of short stories and drama was made earlier.

Joyce and **Sia** chose the genres they are currently teaching. **Joyce** emphasised, *'I chose the genres; the school gives you leeway because you are the one who's going to be teaching. So, it is more comfortable if they allow you to choose and teach with what you are comfortable. Not only that, when you look at the school genres that the kids go through, in Grade 10, and Grade 11, it is a build-up towards the combination of doing poetry, and the drama in matric.'* This suggests that teachers choose genres according to their comfort or how they view their learners' capabilities. This is reinforced by the study of Carter and Jones (2012) which pointed out that teachers in Europe were worried about the cultural differences that literature posed. They were worried that literature was linguistically difficult and culturally diverse hence learners might find it hard to grasp. It was suggested that the chosen literature must be accessible to teachers first and then cater for learners' linguistic differences.

Lucia, **Tebello** and **Zola** noted that they were part of the decision making and it was a collective agreement. **Lucia** stated, *'It was also an agreement that we took in the context of the supplies of the school because we wanted to use something easily available.'* Much is considered when the choice of genres is made, for example, learners' capabilities, the availability of textbooks, and the expertise and experience of the teacher who would be teaching the literary text.

6.4.8.2 Genres that teacher participants teach and the reasons for their choices

The participants taught a minimum of two genres per grade as per the requirement of the Department of Education for English as a Second Language (ESL) or First Additional Language (FAL) in Grades 10 to 12 (DBE, 2011).

The findings revealed that all the teacher participants were teaching two genres per grade as per the prescripts by the CAPS. Eleven out of 12 participants were teaching drama in the year of the study. The one participant who did not list drama as the genre she teaches was teaching Grades 10 and 11 and her grade 12 colleagues were

teaching drama in their classes. This indicates that drama is preferred by most teachers, and they seemingly enjoy teaching it.

Similarly, 11 participants mentioned that they were teaching short stories. **Joyce** was the only participant who did not teach short stories and had mentioned in her interview response that she felt that her learners *'mix up characters and short stories are not as interesting as poetry or drama'*. She further noted that in the examination, *'learners are given a whole poem for poetry questions'* whereas for short stories, *'only an extract is given'*. This suggests that short stories had pedagogical and assessment or performance implications for Joyce, hence she opted for this genre.

Between the four prescribed genres, novels, drama, short stories and poetry, teachers have their favourites and reasons why they enjoy teaching those favourite genres over others. Participants were asked in the questionnaire and interview about which genres they like the most, and which ones they did not enjoy teaching.

(i) Novel

Sia is the only participant out of 12 who shared in his interview that his favourite genre is a novel. This was also reinforced by his questionnaire response. His reasons for liking novels were that *'I enjoy novels more; they allowed me to work with so much content and learn a lot from the themes evident in them.'* His love for novels started in high school and was further cemented during his tertiary lectures. More than enjoying reading novels he seems to find novels useful in teaching readers relevant life lessons, as Gareis et al. (2009) noted.

Zola and **Sia** found it hard to choose a genre that they disliked teaching. This was reinforced by **Sia**'s questionnaire responses where he said that he was *'not sure which genre I hate teaching because if I have a genre to teach, I work hard in reading and finding meaning so that I deliver it to learners, I mostly like all types of genres.'* **Sia** is of the view that as a teacher he has to master all genres for the benefit of the learners. **Zola**'s interview response of not being sure contradicts her questionnaire response where she stated that she did not like to teach novels because *a 'novel is too long and therefore time-consuming to analyse'*. She further stated that *'some novels are Eurocentric'* and that has negative effects on her learners' understanding of the text. Her uncertainty might be the reason for this contradiction.

The interviews revealed that seven of 12 participants stated that they did not like teaching novels. **Joyce** did not like novels because they are too long (Lazar, 1993a; Sijaj & Farrah, 2018) and learners normally perform badly in assessments, *'I find that with the novel, the kids will mix up characters and plot.'* This is also evident in **Sosha's** response, *'there's so much happening in the novel that you end up being lost in the mix.'* **Sosha** further emphasised his dislike of novels in saying that they are long and also least interesting, he asserted *'Yoh! Novels are too long, and they are daunting, and they are boring!'*

Lolo and **Tee** noted that they did not mind reading a novel for themselves and they seem to enjoy it. The problem is with teaching the novel that *'it is very long'*. **Tee** also felt that it was important to consider her learners' concentration span. Their responses reveal that they think learners find it hard to read long genres and they easily get distracted or bored. However, there may be learners who enjoy novels and, due to the teachers' perceptions, they are deprived of the chance to read and analyse novels. **Lunga** had the same view that *'learners get bored'* because of the length of novels. **Lunga's** perception is also influenced by his previous experience. He shared that, *'Unfortunately for me, the novels that I have taught in the past, they tend to be very boring, you know, so I just don't like them.'* This may indicate that teachers' choice of genres may be influenced by how they have experienced the genre as former learners or as current teachers.

Noks further highlighted that the length of the novel for her is a limitation because the Department of Education has time frames of when to teach a specific genre and when to complete it. She felt that she would not finish the syllabus considering the *'type of learners'* she taught. Noks's response revealed that the CAPS prescriptions and time allocations of what aspect to teach and when, need to be implemented differently in different contexts, so that it does not impose limitations and make some teachers dislike some genres like novels because of the impossibility to meet the expected timelines.

Tebello is also of the view that teaching a novel is challenging because as a teacher she has to first read the entire novel before assessing the learners. She noted, *'I do not like the novel! You need to understand the whole book before assessing the kids.'* Surprisingly during the observed lesson, Tebello taught a Grade 11 novel titled

'Dreaming of light' and she seemed to enjoy the lesson and was well-versed in it. **Tebello's** lesson experience indicates that teachers might not like teaching a specific genre but if they have to teach it, they do their best, especially because the CAPS document suggests that learners should have been exposed to all four genres between Grades 10 to 12 which is the Further Education and Training (FET) band.

(ii) Drama

The participants who chose drama as their favourite genre are **Lolo, Lunga, Noks, Sandile** and **Zola**. **Lolo's** interview and questionnaire responses revealed that she loved teaching drama because *'it improves learners' language skills'* and creates a learner-teacher engagement and rapport because *'when you're teaching drama, you cannot read it by yourself as a teacher,'* but learners take part as characters in the play. This suggests that drama is enjoyable for both the learner and the teacher, and it creates a fun learning environment. As Bada (2015) pointed out, in a constructivist learning environment, learners learn better and have fun when the learning process is active rather than when it is passive; and that learning is more effective when it focuses on thinking and understanding, rather than on rote memorisation (Amineh & Asl, 2015).

Lunga, as a former Dramatic Arts student in high school and university, stated that, *'I adore teaching drama. It allows me to mimic different characters, to act them out. Sometimes I ask the learners to do a certain character.'* **Lunga's** response suggests that past experiences of learning and enjoying drama have positively influenced him to enjoy teaching it and he also ensures that his learners enjoy it. **Zola** shares similar views to **Lunga** in stating that, *'I love drama. When you are studying drama, you get exposed to different characters. Some of them would be stereotypes, and some would be individuals in their sense. So, it becomes easy for learners to engage and to participate.'*

Noks also enjoyed drama more than other genres. She happily stated *'I love drama because of how the story unfolds, and how the characters develop. The fact that it has acts and scenes versus novels where you've got many chapters.'* She further noted that drama's manageable length and interesting structure allowed her to teach her learners and substantially prepare them for examinations, as she emphasised *'I finish*

it quicker and then can go back and iron out items that were not clearly understood the first time around.'

Sandile's special love for drama emanates from the first drama he taught in 2008 'Nothing but the truth' by John Kani. His interview and questionnaire concur that *'drama takes the crown'* because *'it is easy to teach and enjoyable.'* His love for drama was also reinforced by his Grade 12 lesson where he taught the drama titled 'My Children! My Africa!' by Athol Fugard. He seemed to enjoy the lesson and the learners were interactive throughout. His lesson blended both the teacher-centred and learner-centred approaches. These findings concur with Jonassen and Rohrer-Murphy (1999) that constructive learning theory cannot be separated from activity theory because conscious or active learning is a result of an activity or performance in that activity.

Lucia was the only participant who did not enjoy teaching drama, her dislike was partial as she felt that *'I think what I consider to be a constraint is the drama, just purely because of time. It does need you to work in a very time pressurised environment because it sometimes demands more time than you might have. So, it just becomes challenging to balance the teaching of the drama, as well as the other language aspects.'* Her dislike of drama is not the structure or content but the length and technicalities of having many different characters. She implies that had she more time, she would enjoy teaching drama. Her response also revealed that she teaches literature separately from the language and she did not see how she would integrate the two. This would possibly create a challenge for teaching if literature were exclusively taught in their classroom and not used also to teach language skills. These findings are similar to study findings by Cheng (2004) on the experiences of English Second Language teachers in China. He found that there was a lack of integration in the lessons' delivery, as teachers taught different aspects of English separately.

(iii) Short stories

Mpi, Sandile, and **Tee** enjoy teaching short stories the most. **Mpi** started enjoying short stories in high school and then at university. He stated, *'short stories are my favourite because they are short, as the term suggests, yet they have so many moral lessons and themes.'* Furthermore, he stated that he is a writer of literature, and he is currently writing his anthology of short stories. **Sandile** loves short stories because he

once read a short story as a teenager and it captured his attention: *'the best short story ever for me, is titled 'The Suit' written by Can Themba. I read that a long time ago, and it still stands out as the best.'* **Sandile's** drama lesson, observed by the researcher, showed his love for short stories as he kept on referring and linking the drama lesson to a short story titled 'A chip of glass ruby' because he said it has similar themes to the drama. This finding is significant as it indicates that Sandile recognises the need to link different sections being taught and not teach in silos. He draws on the learners' background knowledge when teaching a new section.

These findings reveal that prior experience with the genre and literature, in general, does influence the current teacher choices and how they teach literature in their ESL literature classes. This influence may be negative or positive. This fits with the views of Piaget (1953); Piaget (1980); Piaget and Inhelder (1969) who argued that a learner's intelligence is created through adaptation which is the process of assimilation and accommodation, as this is the ability to conform to the environment. Learners must be able to merge new information with their pre-knowledge.

Tee enjoys teaching short stories because of her understanding of learners' short concentration span and that short stories are *less 'technical than drama because you're just dealing with one story in which you can identify all the literature aspects.'*

Joyce is the only participant out of 12 who did not like teaching short stories because she has had an experience where learners *'mixed up characters'* when they responded to questions, and she felt that her learners did better in poetry than in short story assessments. Her preference was based on what she perceived as a hindrance for her and her learners.

(iv) Poetry

Joyce, Lucia, Sosha, Tebello and **Zola** enjoy teaching poetry. For **Joyce** poetry is her favourite genre because, *'It exposes learners to different styles of English and opens them up to those sorts of experiences, and which is why I enjoy teaching it.'* Her response suggests that literature must expose learners to various types of English and that poetry is the only genre that can do that. **Lucia** believes that poetry is simple, yet it develops the learners holistically and the lessons are mostly learner centred.

She stated, *'I love how simple and short but also very deep and profound a poem can be. I enjoy the fact that it allows learners to also have their interpretation, it allows engagement. And it's something you can do within the period of a class.'*

Sosha also echoed that he enjoys it more because of the *'multiple interpretations'* that learners can produce. **Lucia's** preference emanates from the idea that a poem can be read and analysed in one sitting, compared to the other genres. She also believes that poetry lessons are learner centred and propel learners to think critically, engage in sound discussions and share their thoughts freely. Furthermore, **Lucia** uses poetry to *'improve their creative writing skills'* by training learners to become authors and poets. This fits with the expectation from a teacher within the constructivist classroom as Jonassen (1999) argues that the strategic roles of a constructivist teacher involve modeling, coaching and scaffolding.

For **Sosha**, the language used in poetry is what makes it appealing to him. He stated, *'I love the language devices that poets use to explain certain concepts, the intriguing aspects that they use to challenge the reader to want to understand, to want to dig deep and understand the deeper meaning or the hidden meaning, just by looking merely at the simple words.'* He also complained, that as he only teaches Grade 12, he has noticed that learners get to this grade ill-prepared when it comes to poetry and that is also the source of learners' problems with poetry. He had a sense that a *'majority of educators fail to lay a solid foundation for the teaching of poetry, especially at the lower grades.'* He however emphasised that at the moment he was not teaching poetry because of the learners' language barriers and lack of reading motivation, but should he be given learners who are willing to learn, he would *'teach poetry for a living'*.

Tebello's response revealed that she did not initially enjoy poetry but lately poetry is her favourite genre because she has learnt from her colleagues. She stated *'One of my colleagues taught me how to teach poetry. And he instilled a love for poetry in me. I now adore teaching poetry.'* In her questionnaire response, she indicated that she disliked poetry, but seemingly within a short period between the questionnaire response and the interview she had developed into enjoying teaching poetry because of her interaction with a colleague and her determination to master the teaching of poetry.

Zola's response indicated that she loved poetry the most because it enhances learners' imagination, *'I love poetry because it takes you to places; you get to travel, you get to view life and certain things in a different way.'* She further stated that she also learns from her learners because they explore and get into a deep discussion of themes emanating from the poem in a sense that *'they dive into the depth that you were not even expecting it because they get to look at it from different angles and different perspectives.'* For **Zola**, poetry changes her worldview, and she gets inspired when learners think critically. This also suggests that poetry develops both the teacher and learners personally, socially and professionally through the themes which are embedded within the poem.

On the other hand, **Mpi** and **Sandile's** interview responses revealed that they did not like teaching poetry. **Mpi** stated that the learners *'find it difficult to understand poetic devices and poetry needs avid readers and critical thinkers.'* **Mpi** seemingly believes that poetry is not for all ESL learners but for those who are exceptional readers, who enjoy reading and who are critical thinkers. The classroom environment can be perhaps used to develop and enhance such skills, rather than judging the learners and deciding for them.

Sandile was not confident to teach poetry because he also felt that the language is most challenging, especially for himself. So, he would find it even more challenging to teach something in which he was not interested. He asserted, *'I am not comfortable teaching it. I also don't think I would enjoy teaching Old English Shakespearean poetry, because the language that is used for me is so old and difficult to understand. And surely the learners if they were to read that, it would be difficult to comprehend.'*

6.4.8.3 Teachers' allegiance to the genres they teach

When asked if they would choose the same genres if given a choice, the participants' interview responses revealed that one of 12 participants was not sure, three would change the genres or add genres, and eight were happy with the genres they were teaching and saw no need for any change. **Tee** stated that she was not sure whether she would change the genre if given a chance because she was content with drama and short stories. She, however, showed some interest in teaching poetry in Grade 12 although she was hesitant and noted, *'A part of me feels like I would have liked,*

maybe, to venture a bit more into poetry.' Her hesitation came from her teaching experience. She had never taught poetry in Grade 12 but she taught it in Grade 10. So, she seemed to be comfortable with the drama and short stories as she has taught these for some time.

Joyce, Tebello and **Zola** said they would make some changes if given a chance. **Joyce** stated *'I would probably and possibly go for Macbeth. I feel like Shakespeare is timeless. And I feel like I've been robbing my kids in the sense of that experience.'* **Joyce** felt that she has not exposed her learners enough and by teaching them *Macbeth*, she would be able to expose them to different types of literary work. **Tebello** would choose poetry because she felt that *'I think it's easy to understand poetry because most of the responses are visible within the poem, kids don't have to apply abstract thinking, answers are mostly there.'* Like **Tebello**, **Zola** would choose poetry. She stated, *'I would have chosen poetry instead of the short stories that we are doing in Grade 11 because it is easier to have learner resources for poetry rather than other genres.'* **Zola's** response suggests that her school might not have enough resources or literary texts, which is a common problem in ESL classrooms (Floris, 2004; Novianti, 2016).

The other participants were content with the genres they were teaching at the time for various personal and professional reasons. **Lolo** stated that poetry and drama are *'fun to teach'*, moreover, poetry improves learners' *'language skills'* and *'understanding of figurative language'*. **Lucia** and **Noks** would choose the same genres because of *'convenience'* and being *'accustomed'* to the genres. They felt comfortable with the genres and hesitated to challenge themselves by choosing another genre, as **Noks** noted that *'to begin a new type of genre will also perhaps demand some time investment from me.'* This may reveal that when genres change, teachers may feel challenged and uncomfortable learning the new texts and teaching those genres. However, it is significant that they are content to stay with the same and not challenge themselves or their learners.

Lunga was happy with the genres he was teaching because they served the purpose as the learners enjoyed them and passed the examinations. He stated, *'Yes, I would still choose the same genres, short stories and drama because learners understand those genres better. Poetry is a bit tricky for learners. So, I had to choose something*

that they will be more comfortable doing.’ Again, the choice of the genres has a learner in mind and not just the teacher’s preference, and passing examinations played a role. Their choice of genres is also motivated by the simplicity of the genre and the chances of producing good results as the Department of Education expects.

Mpi, Sandile, Sosha and Sia were happy to continue with the drama and short stories because *‘it worked’* as Sandile pointed out. They had taught those genres over the years and learners enjoyed and passed them well.

6.4.9 The need for changes in the ESL class

In their response to the interview question which asked, ‘If there is anything you could change in your ESL class, what could it be and why?’, the participants provided varied responses showing the gaps they have identified in the Department of Education’s system, social environment and some reflections on personal teaching experiences.

Joyce wanted the officials who select the prescribed Grade 12 poems to include South African poems. She stated, *‘The selection of poems. I feel like there is still a lot of room for some South African poets to be given a platform to influence the youth, and to speak about issues that speak directly to the South African experience.’* She further noted that as much as history is important, the focus of the poems selected is *‘apartheid’*, yet *‘that is no longer the experience of your modern teenage child sitting in a classroom.’* This was also echoed by **Sia** and **Lucia**. **Lucia** stated *‘I feel like we mainly got literature focusing on the apartheid era. We need to find a balance in the literature that learners can also relate to and enjoy. And that gives them a fuller perspective of history, not just the apartheid era.’* These participants argue that, as much as the history of Apartheid is necessary, there is an over-emphasis on literature addressing this major theme. The suggestion may be for selectors to consider literary work with themes that are relevant to the learners currently taught in the ESL class.

In contrast, Sandile emphasised that *‘sometimes we learn about things that are not South African, things that children will not relate to, and have stories that would be believable and not farfetched.’* Additionally, **Tee, Mpi and Sandile** wished that teachers could have an input in the selection process of literature. Teacher involvement in the selection of prescribed literature is sought to be a solution for literary

work that would be relevant to both learners and teachers, as Novio and Catane (2018) emphasised. This would in essence make learners enjoy literature and possibly promote the independent reading that **Lunga** and **Sosha** said learners were reluctant to do. However, **Sandile**'s response seems to shy away from the reality that learners in the global world also have to understand what is happening outside their country or continent.

Lolo noted a gap in her teaching and asserted that she would include '*more resources, like videos, or have learners just do different things and not just read the stories in class.*' **Lunga** and **Sosha** complained about the lack of love for reading and wished that their learners would '*love reading more*'. This seems to be a particular concern for **Sosha** as he stated this in both his questionnaire and interview responses. He however stated that he tries to mitigate this by using visual material to enhance learners' understanding and this somehow motivates them to go through the prescribed literary texts.

Tebello suggests that the prescribed literature should also include visuals, especially if the themes are foreign to South Africa. She seems to believe that pictures might spark some insight and possibly encourage learners to read independently. Also, on the aspect of visual media, **Noks** added that she would like literature classes to have '*TV screens so that after I've taught the lesson. Then learners may be able to see stage directions because they are visual beings.*' **Zola** further noted that there is a limitation in visual resources provided by the school or Department of Education, so that is one thing she would advocate for if given a chance. **Zola** added, '*In my respective classes, it would be the access to sort of conducive facilities because one would want to do so much but then be limited in terms of the material that you have in the school. For instance, say I have a video or audio clip and I'd like to share.*'

The participants who seem to blame the Department of Education for not providing visual resources for their learners did not mention circumstances where they tried to ask for resources and were not provided. The participants who claimed to be using visual material in their classrooms used their own visual resources and not material that they expected from the Department of Education.

While the Department of Education should be considering the best strategies to enable effective teaching and learning, dependence on the Department of Education will

become a hindrance to the progress of learners and teachers. In South Africa, rural and semi-urban schools (where the participants are located) lack many resources.

6.4.10 Exceptional experiences in teaching literature

The interview question asked participants to share the outstanding experiences of teaching literature that they have had. Mostly positive, compared to negative experiences, were shared by the teacher participants. **Joyce** reflected on her first year of teaching Grade 12 when she taught the drama 'Nothing but the truth' by John Kani. She narrated that *'I remember how the learners took on the lives of the characters in the drama, and they understood their struggles and the experiences, and it taught me that literature is about the experience.'* **Joyce** was surprised that the learners could resonate with the issues dealt with in the drama and somehow associated with the context in which the drama was based. She reflected *'I thought it was going to be removed from their lives because it was talking about the experiences of people just post-apartheid.'* This experience taught Joyce that literature is multi-dimensional, enriching, and insightful and persuades learners to navigate through fiction to better understand their daily occurrences.

Sosha, referring to the drama he taught recently, 'My Children! My Africa!', stated that it has been fruitful and enjoyable for him and the learners because learners surprisingly understood and enjoyed the drama very much. He noted that the reason for this comfort and easy engagement with the drama is that *'the drama touches on the theme of education and its inequalities. And so, they are then able to express themselves or to say what they think or feel.'*

Like Sosha, **Lucia** also shared an experience of teaching the 'My Children! My Africa!' drama to Grade 12 learners. She stated that she enjoyed teaching the drama to the Social Sciences group of learners because they were informed about History, so it was easy for them to fully understand the storyline and background. She narrated *'It was with my Grade 12 D class last year, they were quite informed and knowledgeable of the history, and therefore, the emotions behind the characters to them, were something to which they could relate. And they were extremely engaging. So, using a visual text and a video was the cherry on top. This will always be a memory I will cherish.'*

The three experiences reveals that if learners have solid prior knowledge, they easily grasp and interact with the text and that creates a learner-centred environment. This is validated by Phillips (1995) who argued that people construct new understandings using what they already know.

So, there is a need for baseline assessment to check what learners know before the reading and analysis of any literary text. The findings from the baseline assessment will assist the teacher to be well prepared and to know which part of the background to emphasise. This is also emphasised by Zane (2009) who identified principles of constructivist learning theory concerning learner performance assessment design. Zane notes that learning and assessment must be based on the complex and integrated nature of the real world, and tasks must define the real world.

Another drama experience was shared by **Zola**: *'I was teaching a Matric class last year, and we were learning the drama 'My children! My Africa!'. There was this learner, from the Humanities stream. As we were exploring the character of Mr M in the story, this learner was like, yes, Mr M was a traitor. I was sort of expecting that everyone would side with Mr M. I call it quite an experience because I was not expecting it. When he got to explain himself, I was in awe because that's the whole point of teaching literature.'* **Zola** possibly seems to have understood that responses to literature are unpredictable and such unpredictability makes teaching enjoyable. Enjoyable teaching has a positive impact on both the learner and the teacher. The learners' and the teacher's critical reasoning was enhanced through the discussions.

Lunga's experience, which is still stuck in his mind, was when he taught the short story titled 'Village People' by Bessie Head. He reflected *'The first section talks about poverty and a mother who had lost her child. So, unfortunately, a learner in my class had just recently lost a baby. So, as I was busy explaining, and talking, I just realised that the whole class was no longer paying attention to me. And then she started crying, and the girls started going to comfort her.'* **Lunga's** experience reflects the social realities within classrooms and indicates how literature can move learners in a literature class. There is also the implication that much tolerance and sensitivity is needed of teachers in the literature class, especially when the text addresses controversial issues such as death, poverty, and other issues. **Lunga's** experience is validated by one of the reasons, as cited by Lazar (1993a), for literature use in the

language class because it encourages learners to express their opinions and feelings. Although this was a challenging and sad experience, it did reflect what the learner was dealing with in her personal life, and she then responded emotionally to the literature. This might have provided a sense of healing for the learner as the theme, the death of a child, was addressed in the classroom and she would have recognised the support of her peers.

For **Lolo** and **Noks**, whenever learners learn something new is a point of excitement and fulfilment for them as teachers. **Noks** noted, *'That Aha moment, that light bulb moment when they understand what the story was about. That is when I feel that I have done a good job in terms of teaching and making sure that they understand.'* Signs of learners' understanding are the physical manifestations of learning and when teachers see such signs, it is rewarding.

Sandile narrated a story where he taught a short story in the early years of his teaching.

There was a year, some time ago, when I taught the short story that was about Mrs Parvena, a strong woman who was fighting the municipality over an electricity bill. It was titled 'The Trial'. I remember that we acted out the story. So, in a class, we had a court, a judge, Mrs Parvena and the audience. I was just amazed at the talents that children have. It stood out for me.'

Tebello also cannot forget her experience of teaching a short story some time back, *'Oh, wow. It was 2014 when I was teaching a short story that I found interesting. It was titled 'The Secret Life of Walter Mitty'. Whoa, I enjoyed it. It seems as if I was teaching it yesterday. Looking at the fact that the man was living in the world of fantasy.'*

Sandile and **Tebello**'s responses about exceptional experiences of teaching literature are vividly remembered, even though both instances were from some years ago. The reflections and memories indicate how important they recognised those experiences to be. It also points to the importance of teachers reflecting on their approaches and experiences to know what to continue doing and what to do differently. Their experiences reveal that they enjoyed the stories more because they allowed themselves and their learners to dive into the imaginary world, act out and explore the lives that characters in the stories lived. As Van (2009) emphasises, literature

enhances imagination and creativity. That seems to have made the stories to be believable and relatable to them, hence they enjoyed those stories and they are still memorable (Hall, 2005).

The other participants shared that every day is a memorable day and they do not remember any specific outstanding lesson that they can refer to, however, literature still seems to be their favourite aspect of the curriculum.

6.5 Conclusion

The chapter purposed to present and analyse the data generated from 12 participants on their experiences of teaching English literature to English Second Language learners. The data presented and analysed in this chapter answered the three research questions on teachers' experiences of teaching literature in the ESL classroom. The chapter discussed the personal and social experiences of literature where data based on childhood, high school and tertiary literature experiences were explored. Then the professional experiences data relating to teachers' current teaching experiences were analysed.

The study findings revealed that there is a relationship between the former and current experiences of literature. Positive and/or negative experiences of literature have influenced how teachers teach literature in their classes. It was also evident that rural and semi-rural schools have challenges of learner motivation, limited English proficiency, and limited teaching resources including visual material. However, teachers were able to reflect on their teaching experiences and could share what worked and what did not.

CHAPTER 7: SUMMARY, IMPLICATIONS, FURTHER RESEARCH AND CONCLUSIONS

7.1 Introduction

At the end of this study, the researcher purposed to find the answers to the research questions in terms of teachers' personal, social and professional experiences of and approaches to teaching literature within the English Second Language (ESL) classroom. Twelve teachers participated in this qualitative study framed by the constructivist learning theory, and the data generated from four methods were thematically analysed. It was noted that the previous experiences of learning literature influenced the teachers' implementation of approaches within their classrooms. Those experiences also helped them to assimilate new information and judge which approaches are useful and practical in their respective ESL classrooms. This thesis thus contributes to the discussions on ESL teaching experiences and approaches from the perspective of ESL high school literature teachers. It also emphasised the importance of knowledge construction in ESL learner-centred high school classrooms and how teachers navigate their content delivery in effective ways which promote self-discovery and independence for ESL learners.

This chapter presents a synthesis of research findings and discusses the theoretical, policy, professional practice and methodological implications. The chapter concludes by reporting on the study's limitations, areas for future research and contribution to knowledge.

7.2 Synthesis of Research Findings

This synthesis of findings is presented in line with the research questions posed.

7.2.1 Teachers' Experiences of Teaching Literature to ESL Learners

One of the key objectives of this study was to explore and understand the high school teachers' experiences of teaching literature in the ESL classroom. This study has indicated that the teacher participants' experiences of teaching literature in the ESL classroom seem to be diverse and yet not unique to individual teachers. Most teachers from similar contexts find literature to be an essential tool for the enhancement of

learners' language, concentration, vocabulary development and critical thinking skills. The findings from teacher participants in this study revealed that both the positive and negative experiences of teaching literature emanated from their childhood years, high school as well as tertiary education years. This has had a great influence on how they perceive literature, literature teaching, how they choose genres for teaching, and how they teach it practically in their classrooms. The type of literary and non-literary texts that parents, guardians and teachers read for the teacher participants in their early years developed a sense of interest and imagination and therefore sparked sincere love for and appreciation of literature. It is also noted that during the teacher participants' school years there were challenges of experiencing literature as difficult due to some texts' length or difficult language. Those challenges propelled the teacher participants to work harder in mastering the literary content and developing a positive attitude towards it. These teachers also aimed to develop the same positive attitude toward their ESL learners. The teacher participants' former experiences with literature have helped them to be intentional in their teaching environment and to form a supportive thread in their teaching so that there are no content or linguistic gaps.

The findings from all data generation sources showed that literature is a source of edutainment in the ESL classroom. Literature brings with it a sense of liberty and rapport as it allows the teacher and learners to dramatise yet learn life principles and morals from characters depicted in literary texts. These moral values also inculcate cultural tolerance and appreciation of universal values. Once the teacher has made the literary lesson interesting and learner centred, learners get enticed and enjoy literature more. Learner-centred classrooms, which encourage interaction and self-discovery motivate learners to enjoy literature and to do well in assessments. This is an important yardstick for the Department of Education. Findings also revealed that there is a prevalent influence and connection between the choice of genres teachers currently teach in their ESL classes and the experiences of the genres they enjoyed or disliked during their high school and tertiary years. Teachers choose to teach genres that they are comfortable teaching, but some teachers are so fond of literature that they are willing to learn and teach any genre.

This study also found that literature has also been labelled as challenging and difficult for the teachers and the learners in the SL classroom. Most challenges emanate from

overcrowded classrooms, insufficient learning and teaching resources, and poor linguistic backgrounds.

The study additionally found that novice teachers are normally overwhelmed and intimidated to teach literature in the ESL classroom because it is generally assumed to be difficult and that learners perform poorly academically in this section of the English curriculum. It was however noted that, as teachers get more experience, the intimidation fades and they gain confidence in teaching literature. The process of gaining confidence in teaching literature even for experienced teachers is unending. They referred to it as a process where they learn from the prescribed and unprescribed literary texts and learn from their learners and other colleagues within the school or teacher-training workshops.

Further, the findings also revealed that the teacher participants thought literature provided a sense of escape from life challenges and taught learners to manage their emotions and deal with instant problems they face on a daily basis. These life skills are learnt through the lives of the characters and the background of the text. Learners learn to view the world differently, and this becomes a great milestone for the teacher who witnesses this change. This shows that literature is not just part of the curriculum so that learners read and then pass examinations, but it is supposed to shape their lives and prepare them for any prospects.

The significance of these findings points to teachers' firm understanding of the importance of literature in a classroom, especially an ESL classroom. They pointed to important life lessons that may emerge from literary texts and which could enable learners to learn and benefit from discussions that emanate from the texts. Of course, the participants recognised that learners may benefit from literature if it is taught appropriately, understanding the entertainment and interactional value needed in high school classrooms. While novice teachers, teaching any subject, are usually overwhelmed initially, the importance of experience helps them acclimatise.

In classrooms that are resource-deprived and overcrowded, teaching in general, and teaching of literature specifically, is hampered. Exacerbating that situation are language barriers that make ESL teaching and learning even more difficult. However, the findings point to innovative ways to engage learners even though the situation is not ideal.

7.2.2 ESL Literature Teachers' attributes to their Literature Teaching

Experiences

The study found that literature in the Home Language (L1) and in the Second Language (L2) has been part of the teacher participants' lives as they grew up. Literature was read to them at home, and they were read to and also read at primary school and high school as well as during their tertiary level of education. So, they learnt from their social environment before they attended formal schooling up to the moment they exited the tertiary education level. Furthermore, they still learn as they prepare lessons for their ESL classroom practice, and also from teacher-training workshops and from close colleagues. Early exposure to literature developed a special love for literature and inspired them to become teachers of literature.

All of these experiences are key attributes of their literature experiences and have been a continuous reference for their daily teaching practices. The genres that teacher participants have learnt, enjoyed at school or university, and disliked at school or university have guided how the teachers choose the genres they teach in their classrooms.

The implications surrounding the participants' early reading experiences indicates the importance of children and young people being immersed in literature from as early as possible. While this might not be possible for every child in resource-deprived homes or in homes where other more pressing issues take precedence, it becomes clear that any literacy experience (storytelling, songs, chants, games, radios, television) has the ability to make a difference, as it did with the participants in the study.

7.2.3 The Extent to which Teaching and Learning Experiences shape the ESL

Teachers' Teaching Practices

This study has found that teacher participants' former experiences have developed an allegiance to literature in the sense that they mostly read prescribed literature for teaching and also read for enjoyment. When they prepare for their literature lessons they read literary texts and analyse them prior to their lessons. This strengthens their expertise and gives them leverage to guide learners as they provide their

understanding and perspectives. Those who read for enjoyment do so because the love of literature has been sparked by childhood experiences, high school and university exposure to literature and the benefits thereof. Those teachers who only read the prescribed text for their teaching do acknowledge that reading for pleasure is necessary but complain of limited time due to busy personal lives. Furthermore, the research revealed that the teacher participants had positive attitudes to, and trust in other teachers' expertise because they consulted each other for information-sharing purposes. That generally seems to have a significant impact on how they teach in their classrooms. It became clear that collaboration and mentorship play important roles in all teachers' lives, including teachers of literature.

The significance of the findings points to the importance of teachers of literature being readers themselves. While most participants read and enjoyed reading, they recognised the benefits of reading which included extending their knowledge, familiarising themselves with additional literature genres, and for enjoyment. However, being readers themselves means that they could authentically encourage their learners to read as well.

7.2.4 Approaches that English SL literature teachers use to teach literature

What is significant from the study findings is that teachers teaching literature in ESL contexts use multiple approaches at once. This is done to make lessons more interesting and to achieve the teaching of multiple language skills. Some teachers could give a name to some approaches as stated in the CAPS document, which they presumably refer to as the policy guiding their teaching and assessment.

Some teacher participants also showed expertise in the approaches that were not stated in the CAPS. The teacher participants noted that they integrate approaches to ensure that the literary lessons are not teacher centred. Also, the lessons are motivational, entertaining, and for learners to enhance their imagination which would help them in analysing the literary texts.

In addition, teachers also use different approaches to teach different genres. The approaches teachers use, for example, to teach novels are not entirely the same for poetry. However, the combination of approaches for a genre strengthens the

effectiveness of the lesson and interaction in the classroom. The use of multiple approaches allowed teachers to integrate the four language skills as well as integrate literature with language and creative writing aspects of the English Second Language curriculum. The study revealed that some participants had experienced mainly teacher centred approaches during their high school and university studies, and they viewed those approaches as weak and ineffective in the English Language classroom. Contrary to their experiences, participants have avoided using these approaches in their classrooms because they are trying to eliminate negative experiences for learners.

The implications of these findings are that teachers are able to reflect on past experiences and make informed decisions about what works in their classrooms. While all participants were not fully *versed* with the CAPS document, which is of concern, they, nevertheless, could clearly identify those approaches (whether in the CAPS document or not) that made a difference in their learners' lives. The power of reflection and clear decision-making for a teacher (or anyone else) becomes central to teacher and learner success.

7.2.5 Reasons for approaches that teachers use to teach literature in ESL classrooms

The study results showed that the approaches used by their university lecturers have had both positive and negative influences on which approaches teachers use in the classroom and which ones they ignore. The approaches used by high school teachers were also used by most of their lecturers, who have had a significant influence on their current practices because of their perceived effectiveness. It was evident in the findings that teacher participants had favourite approaches and approaches they disliked using in their ESL classrooms. Teachers seemed to enjoy employing teaching approaches which provided knowledge and used texts as a source as well as approaches which focused on the language as the main focus during the teaching of English literature. A combination of teacher-centred and learner-centred approaches was used by the teachers.

The majority of the teacher participants' choice of teaching approaches was positively influenced by their peers or colleagues through teacher workshops, consultations and team teaching. Some teachers learnt some teaching approaches through their practice and experience. As they got used to their teaching spaces, they discovered suitable and relevant approaches that would assist their learners to master the literature. Also, they discovered those approaches while looking for answers on how to make literature enjoyable, motivating, arousing interest, and enhancing critical thinking.

It was also noted that beyond having favourite and disliked approaches, they also have genres they enjoy teaching and genres they do not like teaching. On the effectiveness of the approaches used by teachers in ESL literature classrooms, participants in this study were convinced that their chosen approaches are effective because they arouse learners' interest, facilitate vocabulary building, and insight into the world and eventually help learners perform better in their literature assessments.

It becomes clear that the teacher participants build on their own experiences of literature and on the positive or negative reinforcements they receive from learners' responses to the approaches used to teach literature. The importance of understanding who teachers are and what learners enjoy should form the starting points in teacher workshops.

7.2.6 Implementation of approaches ESL literature teachers choose for teaching

One of the significant findings of this study is that the participants implemented the approaches by not using them exclusively but using multiple approaches within a lesson. They also use the expertise they learnt in their practice on top of what they learnt in tertiary and high school. It was noted as well that participants would use approaches that would help them achieve the assessment goals because, eventually, learners have to pass the literature paper well.

Participants seemed to be quite confident that using multiple teaching approaches in the ESL classroom is essential because it assists the teacher to integrate skills.

Findings revealed that teachers who taught novels seemed to lean more towards teacher-centred approaches such as the context-based approach and text-based approach. The reason for this seemed to be a lack of interest in novels.

For drama, teachers mostly used learner-centred approaches or a combination of teacher-centred and learner-centred approaches such as the communicative approach, personal-response approach, language-based, text-based, and reader-response approaches. Most teacher participants were aware of the approaches prescribed by the Curriculum and Assessment and Policy Statement (CAPS) and seemed to use those teaching approaches. Some participants used their own experiences and approaches with which they were familiar, not necessarily aware of whether those are prescribed by CAPS or not. Those who were aware of what approaches are prescribed by CAPS showed that they found the approaches useful in their English SL classrooms. These participants believed that approaches suggested by CAPS, alone, are not enough as teachers need to be aware of other approaches and use multiple approaches in their teaching.

It was also shown that participants used various assessment activities and assessment approaches to gauge learner understanding. Those range from baseline assessment to summative assessment activities, teacher assessment to learner assessment, and individual to group assessment activities. It was also evident from questionnaire data that teachers equally provide information and also motivate learners to produce their information. Finally, teacher participants employed different activities and approaches to arouse learners' interest in the literature in the English SL classroom, which included dramatisation, the use of technology and teacher personalities. Some participants also used the knowledge of television programmes to stimulate learner concentration and interest.

7.3 Theoretical Implications

The study aimed to explore the teachers' literature experiences and their approaches to teaching literature. Therefore, the use of the constructivist learning theory in this study proved to be useful, since the study findings revealed that teacher participants used their previous knowledge and experiences as a stable yardstick (von Glasersfeld, 1995) to construct ideas and meaning in their classes.

It became clear that participants demonstrated cognitive constructivism as they constructed knowledge through their prior knowledge and self-concepts. The teacher participants used literature to develop and enhance critical thinking and language development. These skills are only effectively achieved if there is learner-teacher engagement (Vygotsky, 1980), and the classroom is learner-centred. The teacher facilitates and scaffolds when learners struggle to create knowledge.

The study findings suggest that the participants are generally constructivist teachers who aim to create constructivist learning environments where learners create knowledge (Piaget, 1980) and take charge of the learning process. This was evident in the observation data, questionnaire data, visual representations and interview data interpreted in this thesis.

The constructivist learning theory proved to be relevant in the South African ESL environment because the teachers created a learner-centred classroom regardless of poor social backgrounds and poor English proficiency. Scaffolding comes into effect during the identification of challenges as learners engage in activities (Jonassen, 1999) and this was evident in the research findings of this study. In addition, participants' understandings of literature and experiences of literature were shaped by their interaction with others and the new knowledge they encountered.

7.4 Policy Implications

The South African English Second Language (ESL) or First Additional Language (FAL) legislative framework is the Curriculum and Assessment and Policy Statement (CAPS). This provides guidelines on what teachers should teach, the duration, how they should teach it, and what forms of assessment should be used. This study only needed to explore the understanding and the use of CAPS-aligned teaching and assessment approaches that literature teachers in Grades 10 to 12 use. So, the study also gauged the implementation of the policy. The study findings revealed that CAPS is a useful policy with clear guidelines on approaches to teaching the English language. It is incumbent on teachers to familiarise themselves with the policy and adhere to the guidelines surrounding it. Some teachers noted that they knew which approaches are prescribed by CAPS and they used them in their classroom, while others were reluctant and some even admitted that they did not even know which

approaches were suggested in the CAPS document. The policy implications, then, become difficult to evaluate if teachers do not know the policy. Perhaps the Department of Education needs to enable the greater engagement with the policy. Such engagement will assist teachers to know the basic requirements for teaching in the ESL/ FAL classroom. In addition, the findings imply that CAPS may need to include other approaches to teaching literature rather than just the communicative and text approaches (DBE, 2011) or just the strategies provided there for literature teaching.

Further, there may be a need for policymakers to clearly describe how teachers can integrate skills rather than separating the four skills as is done in the CAPS document. There is also a need for clear guidelines on how to teach novels, dramas, short stories, and poetry and not to leave this to textbook writers.

7.5 Methodological implications of the study

As the study aimed to explore the high-school English SL teachers' experiences of teaching literature and the approaches they use, the researcher employed the qualitative research approach to understand and interpret the research. The use of the interpretivist paradigm helped the researcher to understand participants' lived experiences and realities (Guba & Lincoln, 1985; Maxwell, 2006), individually and collectively. This was necessary to understand the experiences from participants' childhood to their current teaching era. The use of qualitative open-ended questionnaires, visual representations, interviews and classroom observations helped to generate data and to understand the underlying influences on literature teaching practices. The use of these four data-generation methods provided triangulation and trustworthiness to the study findings as each method confirmed most findings but others disputed some claims.

Beyond the study, the participants were asked to critically reflect and evaluate their approaches and experiences, and that, in itself, may have had important implications for them. The use of these methods led participants to share their experiences, perspectives, and practices freely and explicitly. Observations cemented the findings from the other methods.

While the sample of participants was small, the choice of the sample was a suitable decision because it made the researcher focus closely and explore the participants' experiences of literature and the approaches they used.

7.6 Professional Practice Implications

The researcher engaged in this study because of his interest and passion for the teaching of literature in ESL high school classes. He had to understand that as much as participants were teachers of English and colleagues, for the study, they were important sources of data and there was an explicit observance to be objective during data generation. Their insights, besides generating data, provided insights into which aspects teachers, including the researcher, need assistance and reskilling during teacher-training workshops. On a personal note, the researcher recognised the need to include technology into his ESL classrooms. This insight would not have been identified without this study.

By engaging in this study, the researcher was forced to reflect and gain insights into what approaches he used and which ones he had never used in his classes. He was motivated to do a self-assessment and checked how effective his approaches were and what influenced him to use those teaching approaches. The study provided a sacred space of reflection for the researcher on his literature experiences as a child, high-school learner, and tertiary student. This, in itself, has had huge professional practice implications for the researcher.

7.7 The limitations of the Study

This study was not without a fair share of limitations. The first limitation is that the researcher is both an insider and an outsider. The researcher is a teacher in the district and works in one of the sampled schools. This might have made participants withhold necessary information and experiences out of fear of being unofficially appraised by a peer, colleague and friend. The researcher is also an outsider in the other schools. The participants might have withheld information because of their fear of being judged by the researcher. The researcher considered such limitations and tried to assure all

participants of confidentiality and the fact that their experiences and choices of approaches were personal and no answer could be deemed correct or incorrect.

The second limitation was the Covid-19 pandemic which meant that the research process had to stop. When the research process was deemed safe to resume, strict health protocols had to be put in place. The researcher and participants managed to work with such protocols.

The third limitation was that the study sampled only 12 participants and this might have been a limitation, but it was also beneficial for the study because the researcher managed to focus thoroughly on the exploration and the interpretation of the participants' experiences and the approaches to teaching literature in ESL classrooms.

7.8 Recommendations for future research

On completion of the study, further areas for research emerged. This thesis, therefore, makes the following suggestions for future research:

- Research is needed into learners' experiences with and performance in literature based on the approaches their teachers used to teach literature in the ESL classroom.
- Studies could be undertaken into the importance, or lack thereof, of technology use in the teaching and learning of literature in the ESL classroom.
- An action research study may be implemented to consider how literature serves as a source for language teaching and creative writing in the South African ESL context.
- A study may be undertaken to explore the role and effectiveness of teacher-training workshops and consultations that are held to prepare and upskill teachers to teach literature in ESL classrooms.

7.9 Contribution to Knowledge

This study confirms previous findings cited but contributes additional dynamics to the phenomena studied. The study asserts its contribution to knowledge in its focus on both teachers' experiences of literature teaching and on the approaches they choose to use. Previous studies have studied these phenomena as independent, discrete entities but did not attempt to explore the impact of teachers' personal, social and professional experiences, and how these influenced the approaches used by teachers in their teaching of literature in ESL classrooms in South African high schools.

It was noted that there is a strong relationship between how participants learnt literature and the significant impact on what literary genres they chose to teach, and which approaches they opted for. Some teacher participants had unpleasant experiences with literature earlier in their lives and vowed to change that in their classrooms by becoming exceptional literature teachers in their ESL classrooms. Despite its exploratory nature, this study offers new insights into the important role of teachers' experiences with literary texts both in the school and home contexts. The need for teachers to reflect on past experiences to explain present choices became evident as the study progressed. The current study's findings add substantially to our understanding of the role that teachers' background experiences play in their teaching and learning endeavours.

Additionally, the research questions were also answered using a combination of four data-generation methods which on their own is a contribution since it was used for the first time in such a context of literature teaching in an ESL context in South Africa. In addition, the study contributes to ESL literature teaching discourses in the African, South African and other ESL contexts.

7.10 Conclusion

The teaching of literature in the ESL classroom has more benefits than any challenges that may be posed by the teachers' or learners' backgrounds and/ or linguistic barriers. This study revealed that previous experiences and prior knowledge are central for the continuous interaction between the teacher, the learner and the literary text, because

these better facilitate the construction and understanding of new knowledge during learning.

It became clear that teachers have to be conscious of their experiences, teaching approaches and attitudes to literature to create a learning environment that is effective and beneficial to ESL learners. The teacher is at the center of this intricate process. Teaching literature can interest and motivate learners if the teacher uses appropriate teaching approaches (Magulod, 2018). Learners become critical and analytical readers of literature and the development of such skills enhances the learners' writing.

For learners to become critical and analytical readers and then skilful writers, teachers' teaching choices and their own histories and engagement with their subject matter become vitally important. Ultimately, the study asserts the importance of teachers' reflecting on how they teach and their reasons for their choices of approaches and strategies when teaching literature or any other subject matter.

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APPENDICES

APPENDIX A: ETHICAL CLEARANCE APPROVAL



17 September 2019

Mr Sboniso Praisegod Zondli (213571159)
School Of Education
Edgewood Campus

Dear Mr Zondli,

Protocol reference number: HSSREC/00000300/2019

Project title: Teachers Approaches to and Experiences of Teaching Literature to English Second Language Learners at Selected High Schools in the Pinetown District, South Africa.

Full Approval – Expedited Application

This letter serves to notify you that your application received on 22 August 2019 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

This approval is valid for one year from 17 September 2019.

To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

Yours sincerely,

Dr Rosemary Sibanda (Chair)

/spm

Humanities & Social Sciences Research Ethics Committee
Dr Rosemary Sibanda (Chair)
UKZN Research Ethics Office Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4002
Website: <http://research.ukzn.ac.za/Research-Ethics/>

Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

INSPIRING GREATNESS

APPENDIX B: ETHICAL CLEARANCE-APPROVAL FROM DOE



education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Phindile Duma/Buyi Ntuli

Tel: 033 392 1063/51

Ref: 204/8/4150

Mr Shonisiso Praisegod Zondi

Unit 2 Extension
HAMMARSDALE
3700

Dear Mr Zondi

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: "TEACHERS' APPROACHES TO AND EXPERIENCES OF TEACHING LITERATURE TO ENGLISH SECOND LANGUAGE LEARNERS AT SELECTED HIGH SCHOOLS IN THE PINETOWN DISTRICT, SOUTH AFRICA", 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 July 2020 to 10 January 2022.
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/Mrs Buyi Ntuli at the contact numbers above.
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.

Dr. EV Nzama
Head of Department: Education
Date: 05 July 2020

...Leading Social Compact and Economic Emancipation
Through a Revolutionary Education for all...

KWAZULU-NATAL DEPARTMENT OF EDUCATION

Postal Address: Private Bag 30757, Pietermaritzburg, 3200 • Republic of South Africa

APPENDIX C: LETTER SEEKING GATEKEEPER PERMISSION

Gatekeeper Letter: Principal

46120 Esikebheni New Rd

Inanda

4310

03 July 2019

Dear Sir/Madam

REQUEST TO CONDUCT RESEARCH

I, Sboniso Praisegod Zondi, a student at the University of KwaZulu-Natal, enrolled for a PhD Degree request permission to conduct research at your school. In conducting the research, I will request to speak to the English First Additional Language teachers in the FET phase. The research will involve me asking questions and observing.

The topic for this study is Teachers' Approaches to and Experiences of Teaching Literature to English Second Language Learners at Selected High Schools in the Pinetown District, South Africa. The purpose of this study is to explore teachers' approaches to and experiences of teaching English Literature to Second Language Learners in grades 10 to 12.

The objectives of this study are:

- 1.1 Identify the approaches that teachers use to teach literature to Second Language learners of English at South African high schools.
- 1.2 Understand teachers' reasons for choosing the approaches that they do when teaching a Second Language to English at South African high schools.
- 1.3 Explore how teachers implement the approaches that they choose when teaching literature to Second Language learners of English at South African high schools.

- 2.1 Describe teachers' experiences of teaching literature to English Second Language learners at South African high schools.
- 2.2 Identify to what teachers ascribe their experiences of teaching literature to English Second Language learners at South African schools.
- 2.3 Explore how teachers' experiences of teaching literature to English Second Language learners shape their current teaching practices.

Furthermore, I wish to bring to your attention that:

- The identity of the school and teachers will be protected in the report writing and research findings
- Teachers' participation will be voluntary
- Your institution will not be mentioned by its name, and pseudonyms will be used for all schools and participants
- Interviews will be voice recorded to assist in the accurate capturing of data collected
- There is no financial benefit towards the participants as a result of their participation in this study.

Should you have any concerns or queries about this study please feel free to contact my supervisor or the university Research Office, whose details are below:

Supervisor: Dr Ansurie Pillay
School of Education

University of KwaZulu-Natal Edgewood Campus
Tel no. 031 260 3613
Email: Pillaya3@ukzn.ac.za
Research Office: Mr Prem Mohun
Tel no. 031-260 4557

I hope my request will be considered.

Yours Sincerely

Sboniso Praisegod Zondi



e-mail: sbonisoh85@gmail.com

APPENDIX D: GATEKEEPER PERMISSION FORM

[SCHOOL LETTERHEAD]

GATEKEEPER PERMISSION

I, _____, principal of
_____ School do hereby grant
permission to _____, to conduct research with
_____ in the said School.

I understand that

- The identity of the school and teachers will be protected in the report writing and research findings
- Teachers' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the School and participants
- Interviews will be voice recorded to assist in the accurate capturing of data collected
- There is no financial benefit towards the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully


NAME

DATE

SIGNATURE

[SCHOOL STAMP]

APPENDIX D1: GATEKEEPER PERMISSION FROM SCHOOL PRINCIPALS

 <div style="display: inline-block; vertical-align: middle; margin-left: 10px;"><h3 style="margin: 0;">Mqhawwe High School</h3><p style="margin: 0;">Nil Desperandum</p></div>	<p>P.O. BOX 43051 INANDA 4310</p> <p>031 518 2017 mqhawwehighschool@gmail.com</p>
GATEKEEPER PERMISSION	
<p>I, <u>R. S. MTHEMBY</u>, principal of <u>MQHAWWE HIGH</u> School do hereby grant permission to <u>MR S.P. ZONDA</u> to conduct research with <u>ENGLISH FIRST ADDITIONAL LANGUAGE</u> in the said School. <u>IN FET PHASE</u></p>	
<p>I understand that</p> <ul style="list-style-type: none">• The identity of the school and teachers will be protected in the report writing and research findings• Teachers' participation will be voluntary• The institution will not be mentioned by its name, and pseudonyms will be used for the School and participants• Interviews will be voice recorded to assist in the accurate capturing of data collected• There is no financial benefit towards the participants as a result of their participation in this study.• Full consent will be sought from all participants, and in the case of minors, from their parents.	
<p>Yours faithfully</p> <div style="background-color: black; width: 150px; height: 20px; margin: 5px 0;"></div> <p>NAME</p> <p><u>20/07/11</u></p> <p>DATE</p> <div style="background-color: black; width: 100px; height: 20px; margin: 5px 0;"></div> <p>SIGNATURE</p> <p>[SCHOOL STAMP]</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;"><p>KZN DEPT. OF EDUCATION MQHAWWE SENIOR SECONDARY SCHOOL</p><p>2019-07-11</p><p><small>P.O. Box 43051, Inanda 4310 Tel: 031-518 2017 Email: mqhawwehighschool@gmail.com</small></p></div>



JE NDLOVU SECONDARY SCHOOL

PINETOWN DISTRICT

DURBAN NORTH WEST CIRCUIT

EMIS NO. 500170607

Address: N332 Ibohlololo drive
KWAMASHU
4360

Private Bag: P.O. BOX 27021
KWAMASHU
4360

TEL: 031 503 2997
Fax: 031 503 2997

E-mail Address: jendlovuhigh@gmail.com

GATEKEEPER PERMISSION

I, T. J. MBANJWA, principal of
J E NDLOVU HIGH School do hereby grant permission to
S. P ZONDI to conduct research with
EDUCATORS in the said School.

I understand that

- The identity of the school and teachers will be protected in the report writing and research findings
- Teachers' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the School and participants
- Interviews will be voice recorded to assist in the accurate capturing of data collected
- There is no financial benefit towards the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully

[Redacted Signature]

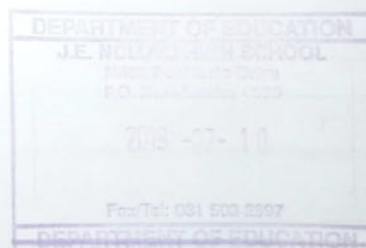
NAME

2019/07/10

DATE

[Redacted Date]

SIGNATURE



[SCHOOL STAMP]



INANDA NEWTOWN COMPREHENSIVE HIGH SCHOOL

P. O. Box 43288, INANDA, 4310

EMAIL: inandanewtowncom@gmail.com

ENQ: T.C. KHUMALO

CELL: 0670503083

I, T. C. Khumalo, principal of
INANDA NEWTOWN COMPREHENSIVE School do hereby grant permission to
MR S. P. Zombi to conduct research with
EDUCATORS in the said School.

I understand that

- The identity of the school and teachers will be protected in the report writing and research findings
- Teachers' participation will be voluntary
- The institution will not be mentioned by its name, and pseudonyms will be used for the School and participants
- Interviews will be voice recorded to assist in the accurate capturing of data collected
- There is no financial benefit towards the participants as a result of their participation in this study.
- Full consent will be sought from all participants, and in the case of minors, from their parents.

Yours faithfully

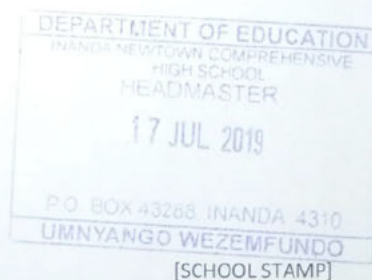
NAME

2019/07/17

DATE

[Signature]

SIGNATURE



APPENDIX E: LETTER SEEKING PARTICIPATION FROM TEACHERS

**UNIVERSITY OF KWAZULU-NATAL
SCHOOL OF EDUCATION
ETHICAL CLEARANCE NUMBER:**

Dear Prospective Participant

PHD

Researcher: Sboniso Praisegod Zondi [REDACTED]

Supervisor: Dr Ansurie Pillay (031 - 2603613)

Research Office: Ms P Ximba (031 260 3587)

I, **Sboniso Praisegod Zondi**, am a **PhD** student in the School of Education at the University of KwaZulu-Natal. I would like to invite you to participate in my research study entitled **Teachers' Approaches to and Experiences of Teaching Literature to English Second Language Learners at Selected High Schools in the Pinetown District, South Africa**

The objectives of this study are to:

- 1.1 Identify the approaches that teachers use to teach literature to Second Language learners of English at South African high schools.
- 1.2 Understand teachers' reasons for choosing the approaches that they do when teaching a Second Language to English at South African high schools.
- 1.3 Explore how teachers implement the approaches that they choose when teaching literature to Second Language learners of English at South African high schools.

- 2.1 Describe teachers' experiences of teaching literature to English Second Language learners at South African high schools.
- 2.2 Identify to what teachers ascribe their experiences of teaching literature to English Second Language learners at South African schools.
- 2.3 Explore how teachers' experiences of teaching literature to English Second Language learners shape their current teaching practices.

Through your participation, I hope to explore the approaches and experiences of your practice. The results of the study are intended to be shared with teachers, subject specialists, curriculum designers and future researchers.

Your participation in this study is voluntary. You may refuse to participate or withdraw from the study at any time with no negative consequence to yourself. There will be no monetary gain from participating in this study. Confidentiality and anonymity of records identifying you as a participant will be maintained by the School of Education, UKZN.

If you have any questions or concerns about participating in this study, you may contact me, my supervisor or the Research Office at the numbers listed above.

The questionnaire should take you about 20 minutes to complete; the interview should take 15 minutes and the observation should last 30 minutes. I hope you will agree to participate in my study.

Yours faithfully

Sboniso Praisegod Zondi

Date : 03 July 2019

INFORMED CONSENT

I..... (full name of participant) hereby confirm that I understand the contents of this document and the nature of the research study, and I consent to participate in the research study.

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

SIGNATURE OF PARTICIPANT

DATE

.....

APPENDIX F: INFORMED CONSENT AND INFORMATION FORM

Informed Consent and Information form

Consent Form for Participation of Human Subjects in Research

University of KwaZulu-Natal

PROJECT TITLE:

Teachers' Approaches to and Experiences of Teaching Literature to English Second Language Learners at Selected High Schools in the Pinetown District, South Africa

RESEARCHER:

Mr Sboniso Praisegod Zondi, University of KwaZulu-Natal, Student number 213571159, last completed Master of Education (UKZN 2018) and currently a PhD Candidate, contactable on [REDACTED]

INVITATION

You are being asked to take part in a research study proposing to explore teachers' approaches to and experiences of teaching English Literature to Second Language Learners in grades 10 to 12. The study will focus on 12 teachers; 4 teachers per 3 schools. Your selection in this project was based on geographical location and accessibility. The purpose of this research is to complete a PhD at the University of KwaZulu-Natal duly supervised by Dr Ansurie Pillay. The project has been approved by the Humanities and Social Sciences Research Ethics Committee.

WHAT WILL HAPPEN

Your voluntary involvement in this study will require you to participate in a 15-minute face-to-face interview in a place convenient to you. During this time, the researcher will engage you in a semi-structured interview. You will be asked to provide information about approaches to and experiences of teaching literature to Second Language learners in grades 10-12. The interview will be recorded on a Dictaphone to ensure all salient points are recorded as it would be physically impossible to write everything down and engage in questions and follow-ups

TIME COMMITMENT

The study typically takes 20 minutes of your time initially. An additional session may be required for clarity-seeking questions.

PARTICIPANTS' RIGHTS

You may decide to stop being a part of the research study at any time without explanation. You have the right to ask that any data you have supplied to that point be withdrawn/destroyed. You have the right to omit or refuse to answer or respond to any question that is asked of you

You have the right to have your questions about the procedures answered (unless answering these questions would interfere with the study's outcome). If you have any questions as a result of reading this information sheet, you should ask the researcher before the study begins.

A summary report and explanation of the results will be made available to you when the study is completed, using an electronic copy of the research.

CONFIDENTIALITY/ANONYMITY

Each individual's participation will be strictly confidential and nobody other than the researcher and supervisor will be allowed to discuss them. While the results will be published, no names or addresses will be revealed. The information will be kept under lock and key and stored securely and will be disposed of after five years.

FOR FURTHER INFORMATION

My supervisor, Dr Ansurie Pillay will be glad to answer your questions about this study at any time. You may contact her at Pillaya3@ukzn.ac.za or (031) 260 3613.

Details of Supervisor:

Dr Ansurie Pillay

Language and Arts Education, UKZN

Email: Pillaya3@ukzn.ac.za

Telephone: (031) 260 3613

Details of University Ethics:

Ms Phume Ximba

Humanities and Social Science Research Ethics

Tel: 031- 260 3587

Email: ximap@ukzn.ac.za

Please tick the appropriate box:

Yes

No

I consent to participate in the semi-structured interview in a place that is convenient to me		
I consent to the audio recording of the interview		

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

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

.....

Signature of participant

.....

.....

Date

Name of Participant

APPENDIX G: QUESTIONNAIRE TEMPLATE

Questionnaire

A. Background information

Please tick the appropriate box

1. How do you identify your gender?

Female	
Male	
Prefer not to identify	

2. How old are you? Are you between...?

20-30	
31-40	
41-50	
51-60	
61-65	

3. Qualification in teaching English.

Diploma	
Bachelor Degree	
Honours Degree	
Masters Degree	
Doctoral Degree	
None of the above	

4. Teaching experience as an English teacher in grades 10-12.

1-5 years	
-----------	--

6-10 years	
11-19 years	
20-29 years	
30-35 years	
35+ years	

B. Personal experience of Literature

1. Please share any experiences or memories that you had as a child where someone read to you.

2. Please share any experiences or memories that you had as a child of reading to others.

3. What books do you remember reading or being read to as a child and how did you feel about the experience?

4. Please share your experiences of reading English literature as a high school learner.

5. In terms of genres (novels, drama, short stories, poems, folktales, other), which were your favourites at school and why?

6. In terms of genres (novels, drama, short stories, poems, folktales, other), which were your favourites at your tertiary institution and why?

7. At this moment do you read for enjoyment/ pleasure, or do you read to teach? Please explain

C. Approaches to teaching literature

1. Please explain the various approaches used by your high school teachers to teach literature. Please indicate which of those you found effective. What can you remember about how your English teacher taught literature?

2. Please explain the various approaches used by your tertiary institution lecturers to teach literature. Please indicate which of those you found effective.

3. Please identify the genres you most enjoy teaching, say what approaches you use to teach those genres, and explain why you enjoy those genres.

4. Please identify the genres you DO NOT enjoy teaching, say what approaches you use to teach those genres, and explain why you DO NOT enjoy those genres. Which genre(s) don't you enjoy teaching and why?

5. Please indicate the approaches you use to teach the following genres and please explain why you consider each approach to be useful:

- i. Novel

ii. Drama

iii. Short stories

iv. Poetry

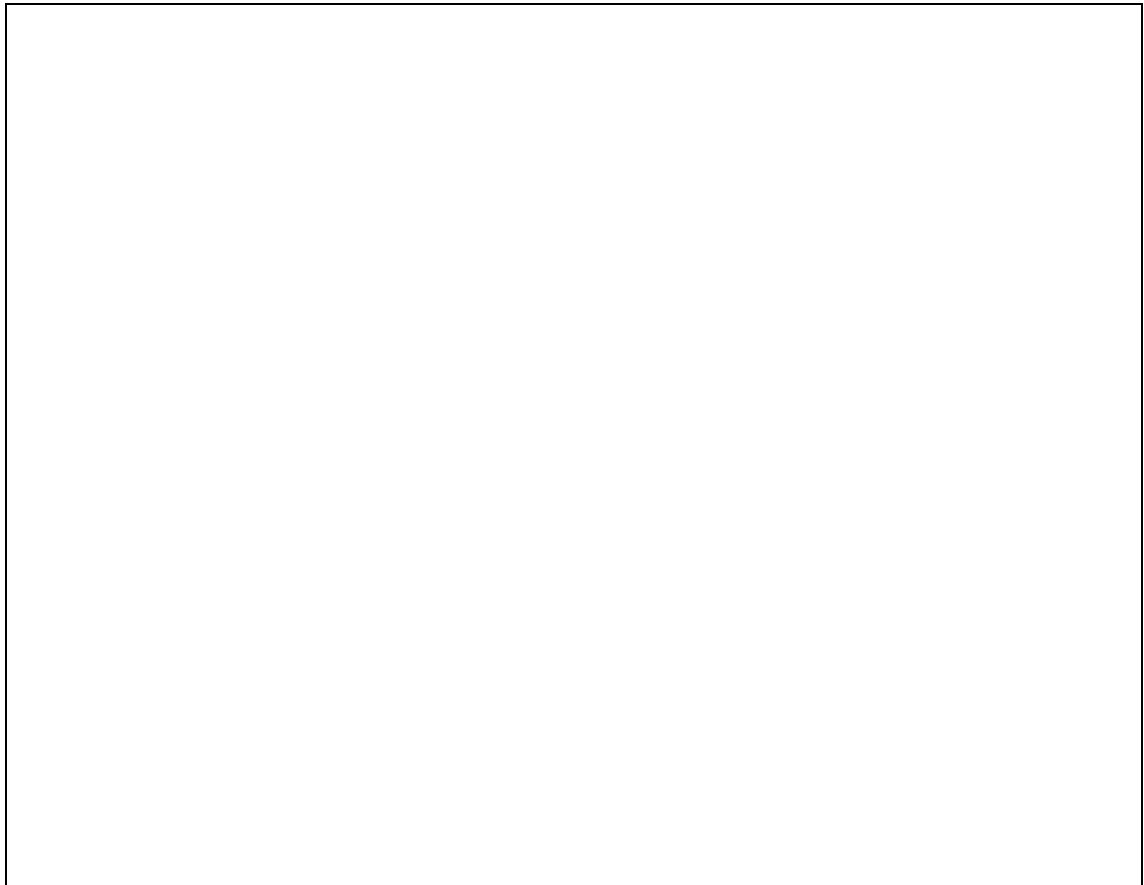
6. What assessment approaches do you use to assess the literature and why?

7. Do you find it more effective to give learners information about the literature or do you find it more effective to allow learners to find information by themselves? Please explain. Do you prefer to teach literature, or do you allow learners to read by themselves and form opinions?

D. Visual response

Kindly present a visual image which will show your experiences of teaching English Literature. You may use a simple spider web/ mind map, flowchart, collage, pictures, words or anything you wish to use.

In a few lines below the image, briefly explain your visual image.



Explanation of the visual image

I would like to appreciate and sincerely thank you for your participation.

APPENDIX H: INTERVIEW SCHEDULE FOR SEMI-STRUCTURED INTERVIEWS

INTERVIEW QUESTIONS

1. Experiences to teaching literature to ESL learners.

- i) May I ask if you enjoy teaching English literature? What are your reasons for that?
- ii) Could you please share any experiences of teaching literature that stand out in your mind?
- iii) Which genres do you teach in your classes?
- iv) Did you choose the genres or did the school/ management/ colleagues choose them for you?
- v) If you are given a chance to choose again, would you choose the very same genres? Why is that?
- vi) Which genres do you like the most and what are your reasons?
- vii) Which genres don't you like teaching and why?
- viii) How do you find the teaching of literature in the grade(s) you are teaching?
- ix) If there is anything you could change in your ESL literature class, what could it be and why?

2) Approaches to teaching literature to ESL learners.

- i) What is your favourite approach in the ESL literature classroom and what inspires you to use this approach?
- ii) Do you only use one approach or multiple approaches within a lesson?
- iii) What other approaches do you employ in your class and what are the reasons for using them?
- iv) Do you think the approaches you choose to use are shaped by the approaches used by your teachers? Please explain.
- v) Would you say that you have come to certain approaches through experience? Please explain.

vi) How closely do you follow the approaches prescribed in the CAPS document?

Please explain

vii) How do you arouse the learners' interest of learning literature in your class?

viii) Do you find the approaches you employ useful in your ESL class? Why do you say so?

ix) Do you find the approaches outlined by CAPS useful in your ESL classroom?

APPENDIX I: OBSERVATION SCHEDULE

OBSERVATION SCHEDULE

1. Participant's Profile

Participant Name /Code:

Gender:

Age:

Years of Experience in teaching English:

Highest Qualification:

Position at School:

2. Classroom observation

Date of observation:

Grade:

Number of learners:

Genre Taught/ Topic:

Lesson Duration:

Aspects to be observed	Comments
How is the lesson introduced?	
Is genre background stated at the beginning of the lesson? How?	
Are learners involved from the beginning?	

Which approaches are employed by the teacher?	
Are the lesson objective(s) achieved?	
During the lesson, do learners appear to be involved and are they enjoying the lesson? What evidence is there for this?	
During the lesson, does the teacher appear to be enjoying the lesson? What evidence is there for this?	
How is the lesson concluded?	
How would I describe the teacher's experience of the lesson?	

Overall Comments by the researcher:

.....

.....

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.....

.....

APPENDIX J: EXAMPLES OF VISUAL REPRESENTATIONS

D. Visual response

Kindly present a visual image which will show your experiences of teaching English Literature. You may use a simple spider web/ mind map, flowchart, collage, pictures, words or anything you wish to use.

In a few lines below the image, briefly explain your visual image.

APPENDIX J1

Joyce:

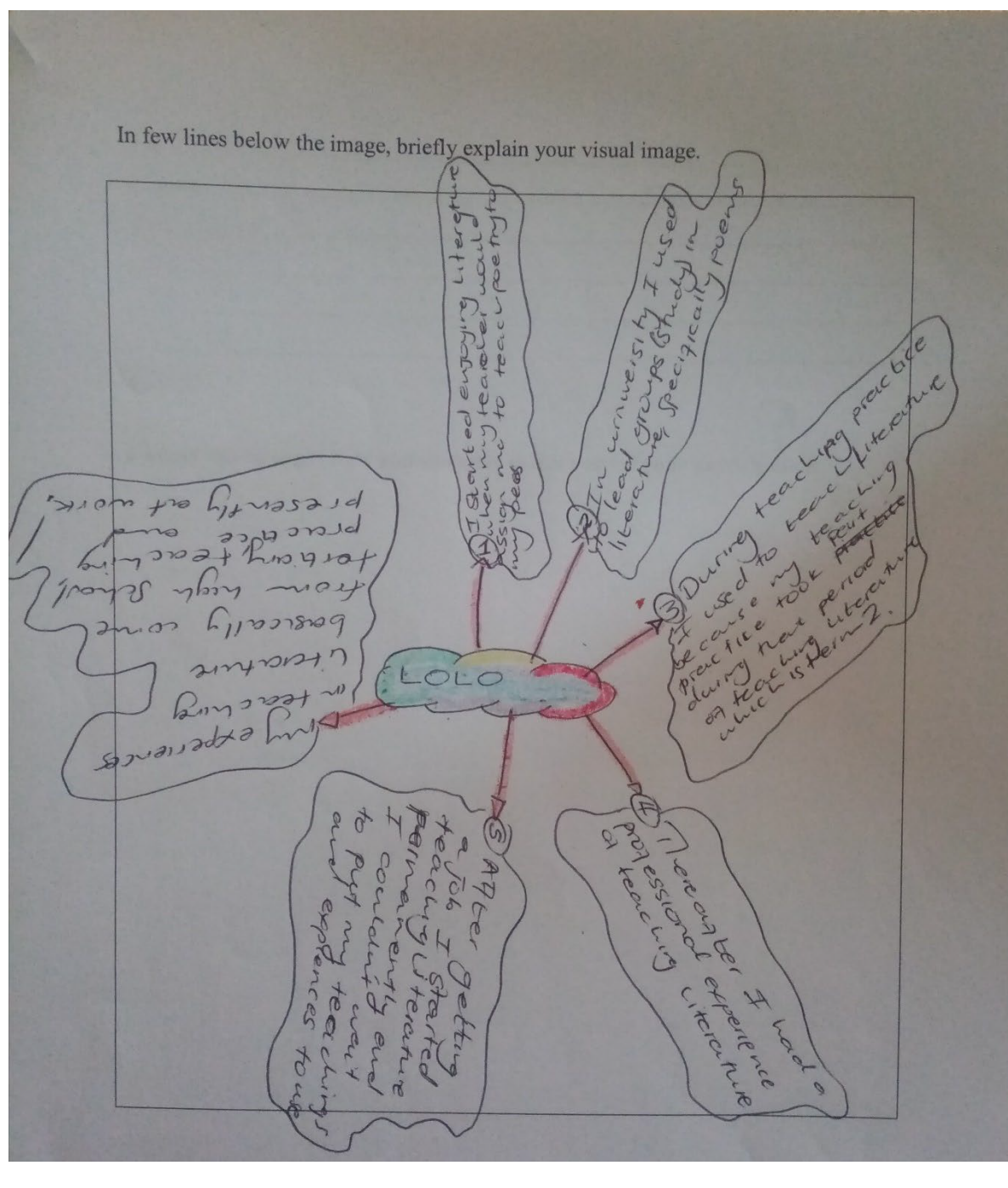


Explanation of the visual image

The picture above is a visual representation of my experiences teaching English Literature. My experiences are comprised of overcrowded classrooms that inhibit an even greater opportunity for literature teaching. As I also teach grade 8, I have found that more often than not it becomes difficult to monitor a learner's progress in learning literature due to the large sizes. The overcrowding is somewhat reduced in Grades 10 and 12. Additionally, another experience that I assume is common amongst teachers from rural areas is the lack of resources within the school, which often makes it challenging to introduce learners to a broader variety of literary texts.

APPENDIX J2

Lolo

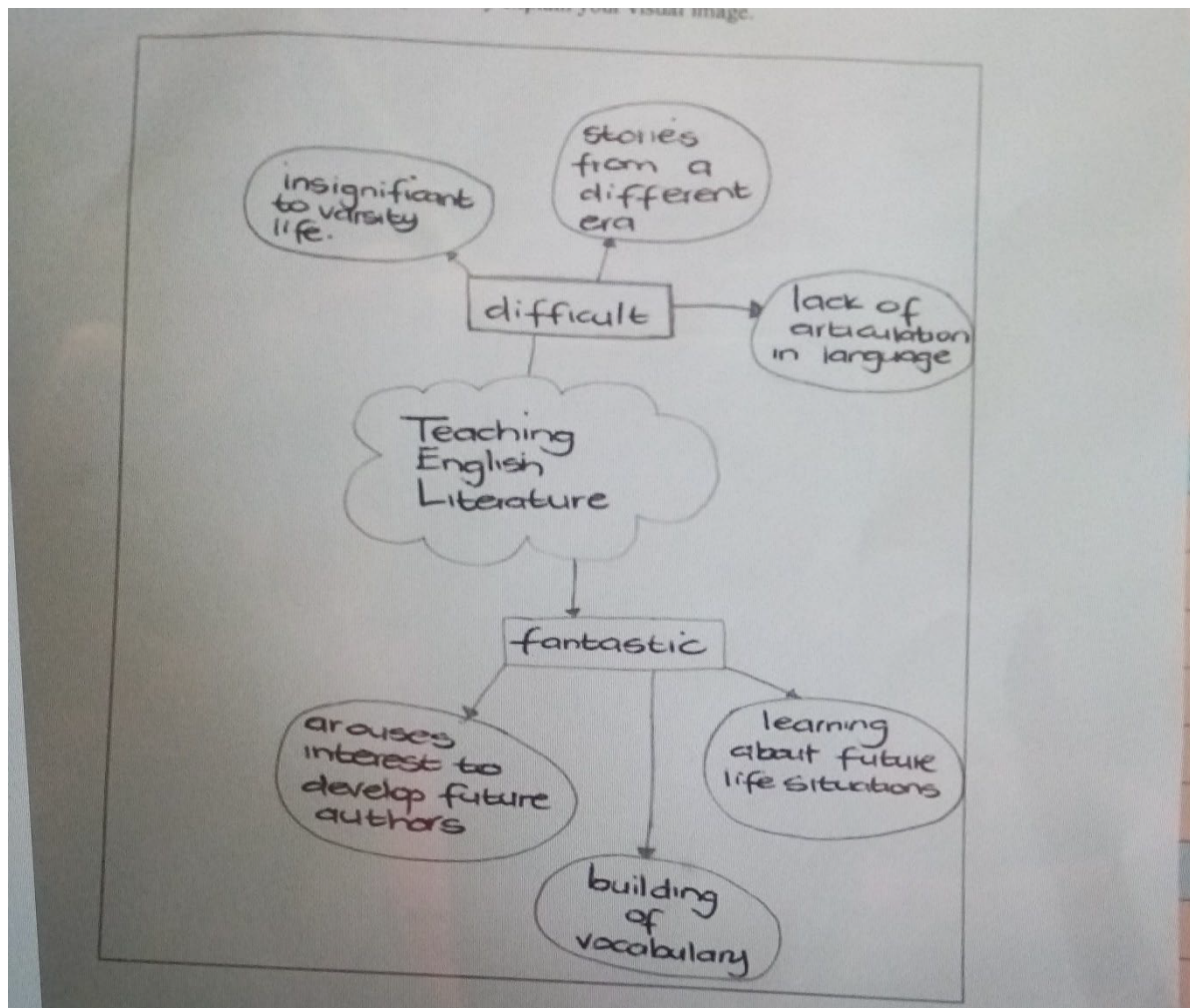


Explanation of the visual image

This visual describes my journey in the learning and teaching of literature. I started enjoying literature from an early age when my mother read to me. The love grew when I was reading for others at school, and then I became an English teacher, and my favourite part of the curriculum is literature. The journey continues!

APPENDIX J3

Lucia

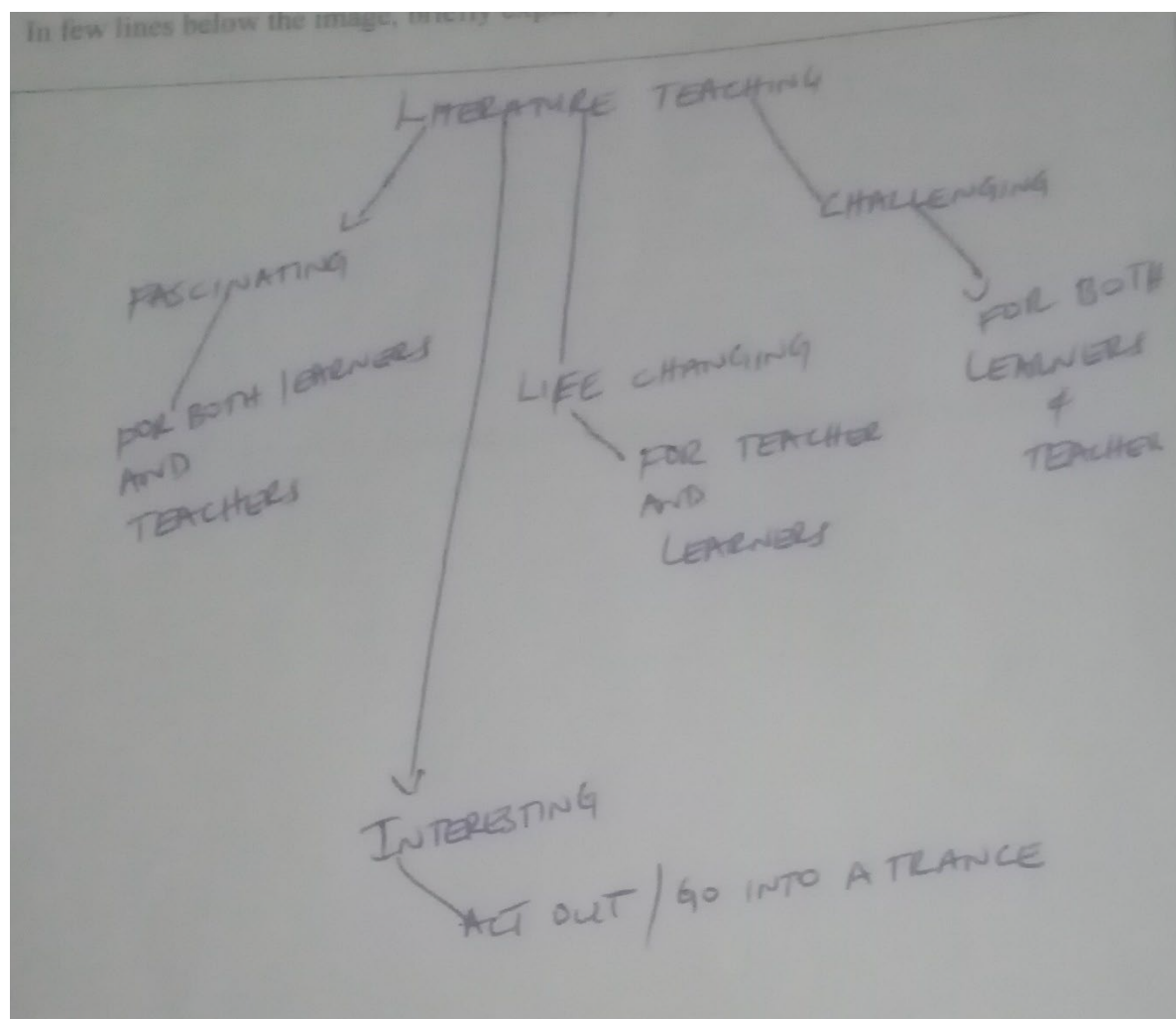


Explanation of the visual image

It is fantastic as it arouses interest to develop and raise future authors. It helps in the building of vocabulary which helps with answering papers 2 and 3. It also assists in learning about future life situations. It is also difficult because of the language used and the complexity of each literature piece. It is insignificant to university life. Moreover, the texts are from different eras.

APPENDIX J4

Lunga

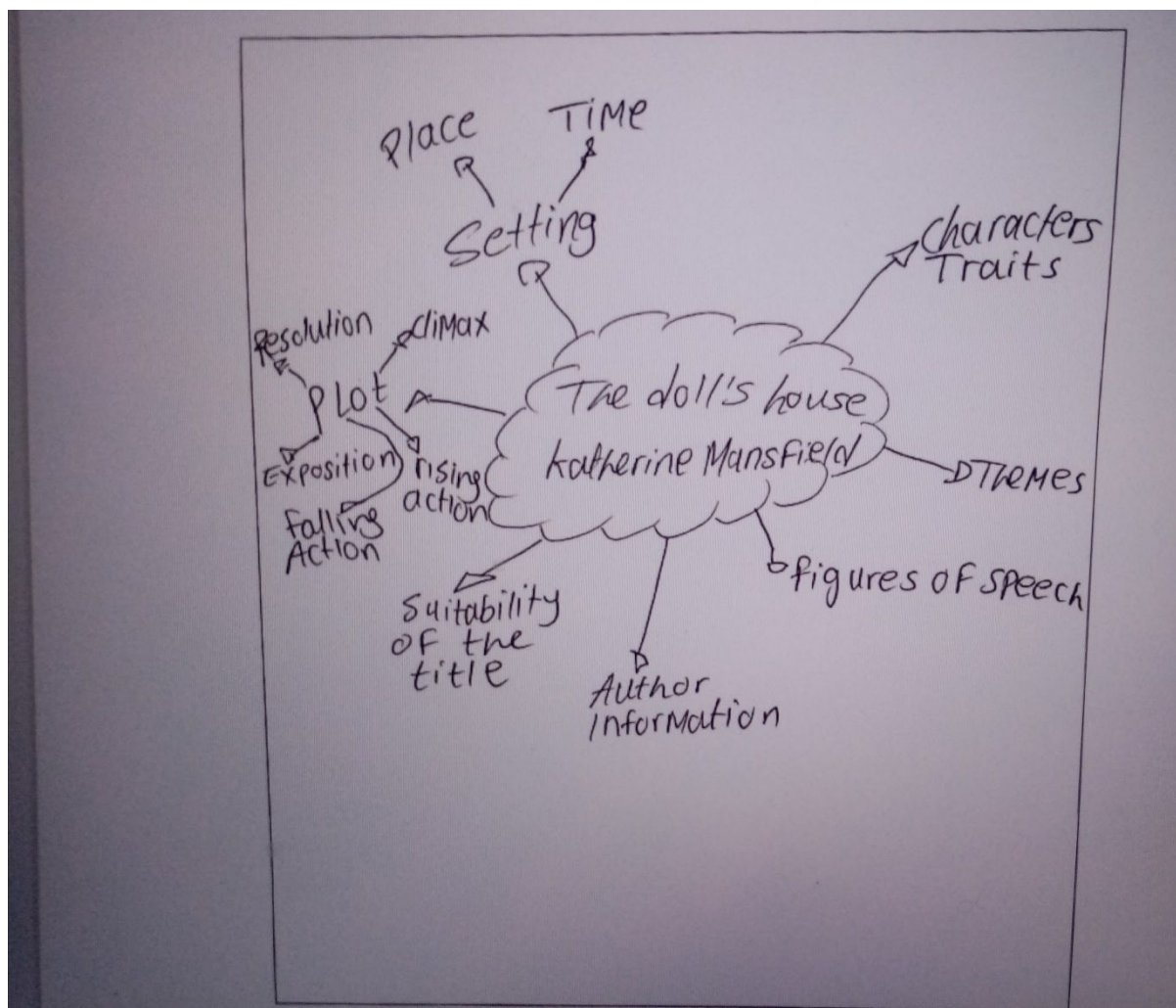


Explanation of the visual image

Literature teaching is **fascinating and life-changing** for both the teacher and learners because they learn to engage with evident themes and learn life lessons. They have to turn just the pages with words into a living discussion which mostly transforms their thought and perceptions about culture, race, gender, politics and other issues. It is **interesting yet challenging** for both the teacher and learners because I get to act out our scenes and characters for my learners. It is challenging because I have to introduce a story which may have themes that are out of their context, vocabulary which is difficult and issues which are hard for them to grapple with. During the teaching of literature, which is when the teacher and learners get to relax, have fun and share jokes during the discussions, which are where people learn about the world and what the world expects of them, and generally how to navigate through the challenges of life. That is the power of literature!!!

APPENDIX J5

Mpi

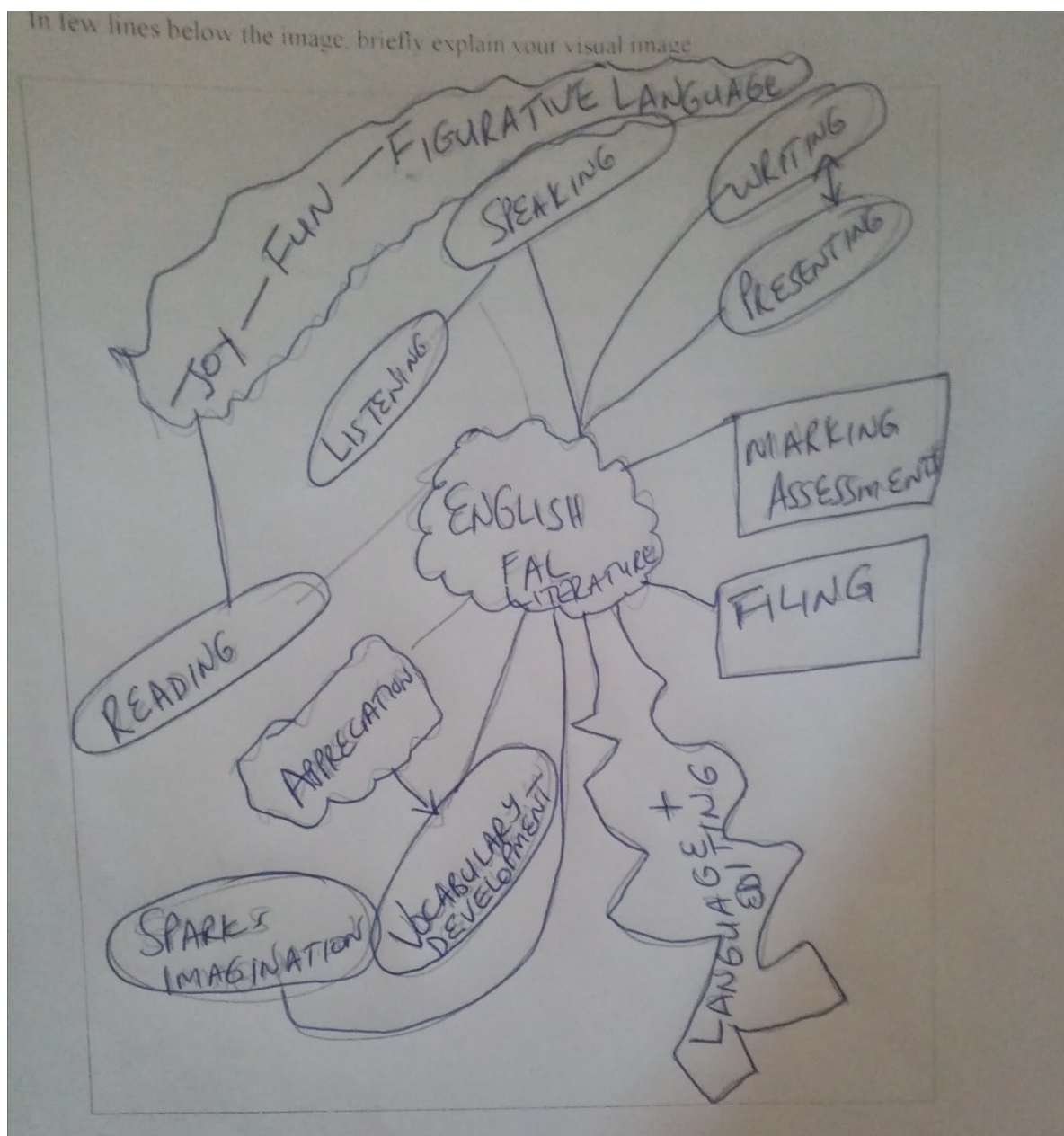


Explanation of the visual image

In the visual image displayed above, I have used a spider web/ mind map in teaching a short story. The story is one of the prescribed in English First Additional Language grade 12. This approach assists me to summarise the story and analyse important aspects that make a short story. For example, a short story would consist of characters, plot and themes, among others. This spider web/ mind map is the approach I use with my learners to analyse all the genres of literature that I teach in grades 10 to 12. It makes my learners easily summarise the literature text and be able to respond to questions because the important aspects are clearly labelled in the visual.

APPENDIX J6

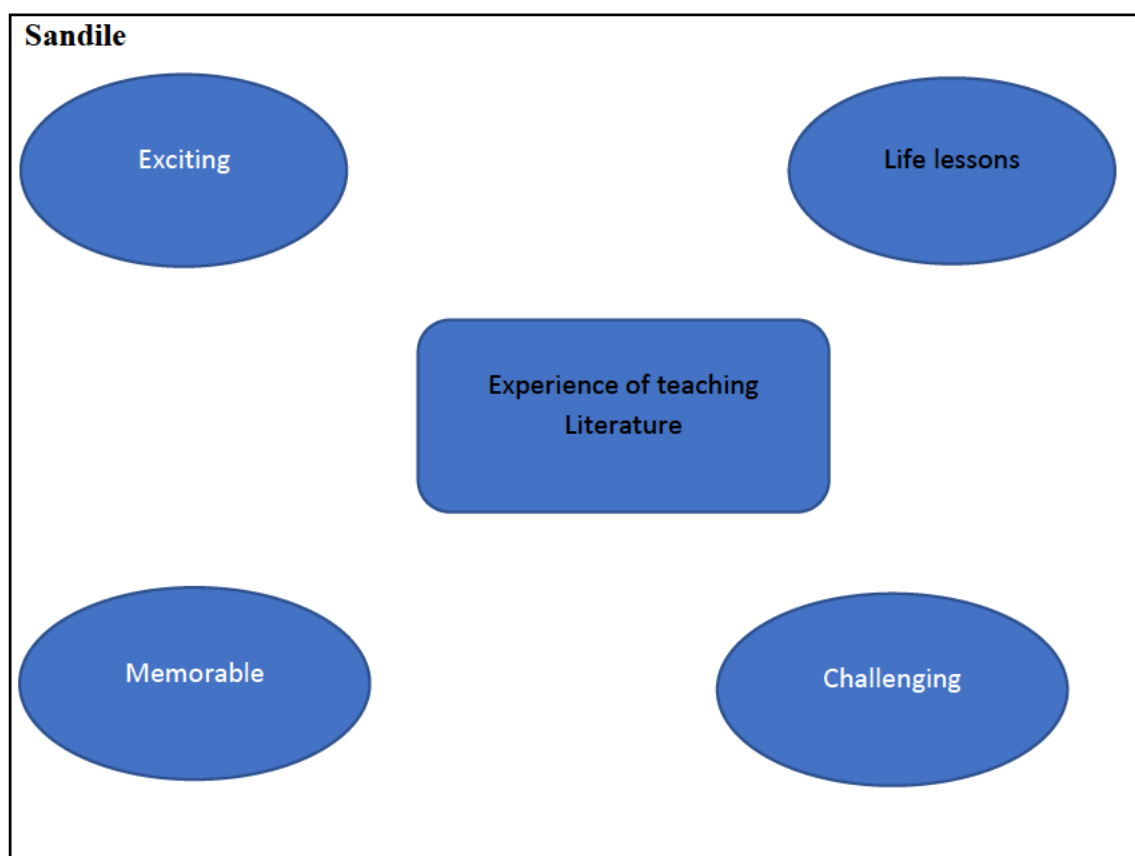
Noks



Explanation of the visual image

Teaching English is a multidimensional experience. As a teacher, I have to cover a broad spectrum of communication skills. The joy of teaching the language is heightened when learners make sense of what has been taught. English literature is fun, I also learn unfamiliar words almost every day. It is exciting to know how some words are formulated from other languages such as Latin. You can paint a beautiful image by using language. Marking and filing are in boxes as these aspects are not so ideal to carry out though equally important as teaching in the classroom.

APPENDIX J7



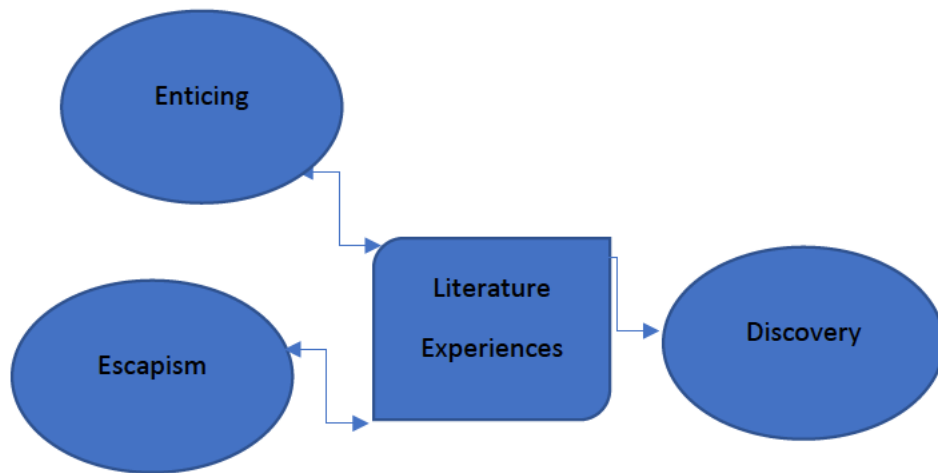
Explanation of the visual image

- **EXCITING:** *It is always exciting to teach literature as I learn a lot from each character and plot.*
- **LIFE LESSONS:** *I have always gotten a lot of life lessons from teaching literature.*
- **MEMORABLE:** *I always remember almost every story, drama and novel that I have taught... this goes back to the times when I was still doing Teaching Practice experiences.*
- **CHALLENGING:** *Some genres, especially poems and short stories, such as *Auto Wreck*, *The Secret Life of Walter Mitty* and *Next Door* sometimes have aspects that are not easy to understand until summaries and discussions with other language teachers take place.*

I have found other literature to be challenging and requires me to plan and prepare far more than I normally do e.g., poetry. I also found other literature incredibly challenging at first, then but I get used to it through practice and experience in teaching the genre.

APPENDIX J8

Sia

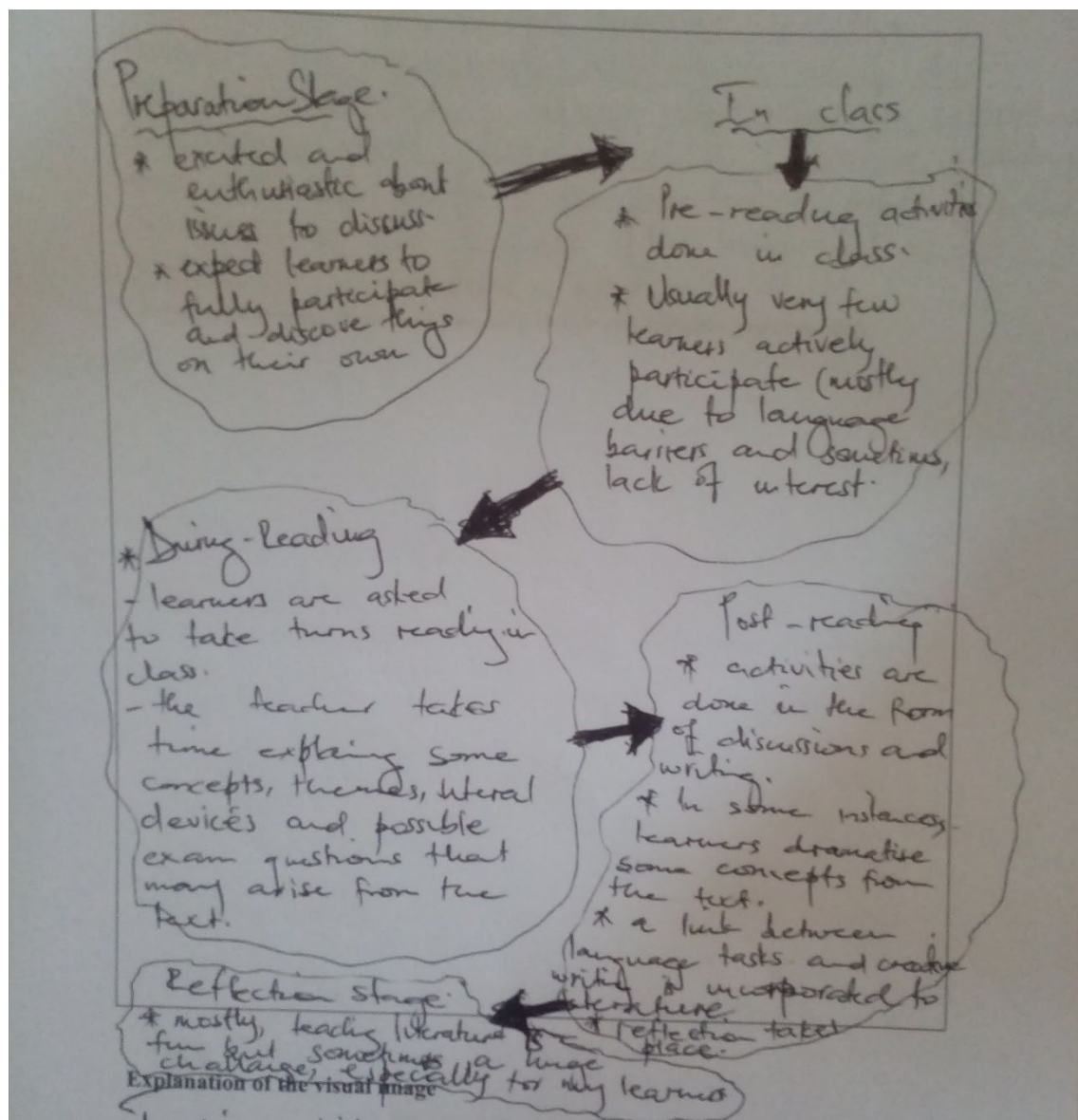


Explanation of the visual image

From an immature age, I have found literature to be enticing and entertaining. It has the power to transform someone through lessons learnt from it. I have literature to have the innate power to allow the reader to escape into another world that the writer takes them to. This enhances the reader's imagination and analysis abilities. Readers discover innovative ideas, opinions and world views.

APPENDIX J9

Sosha

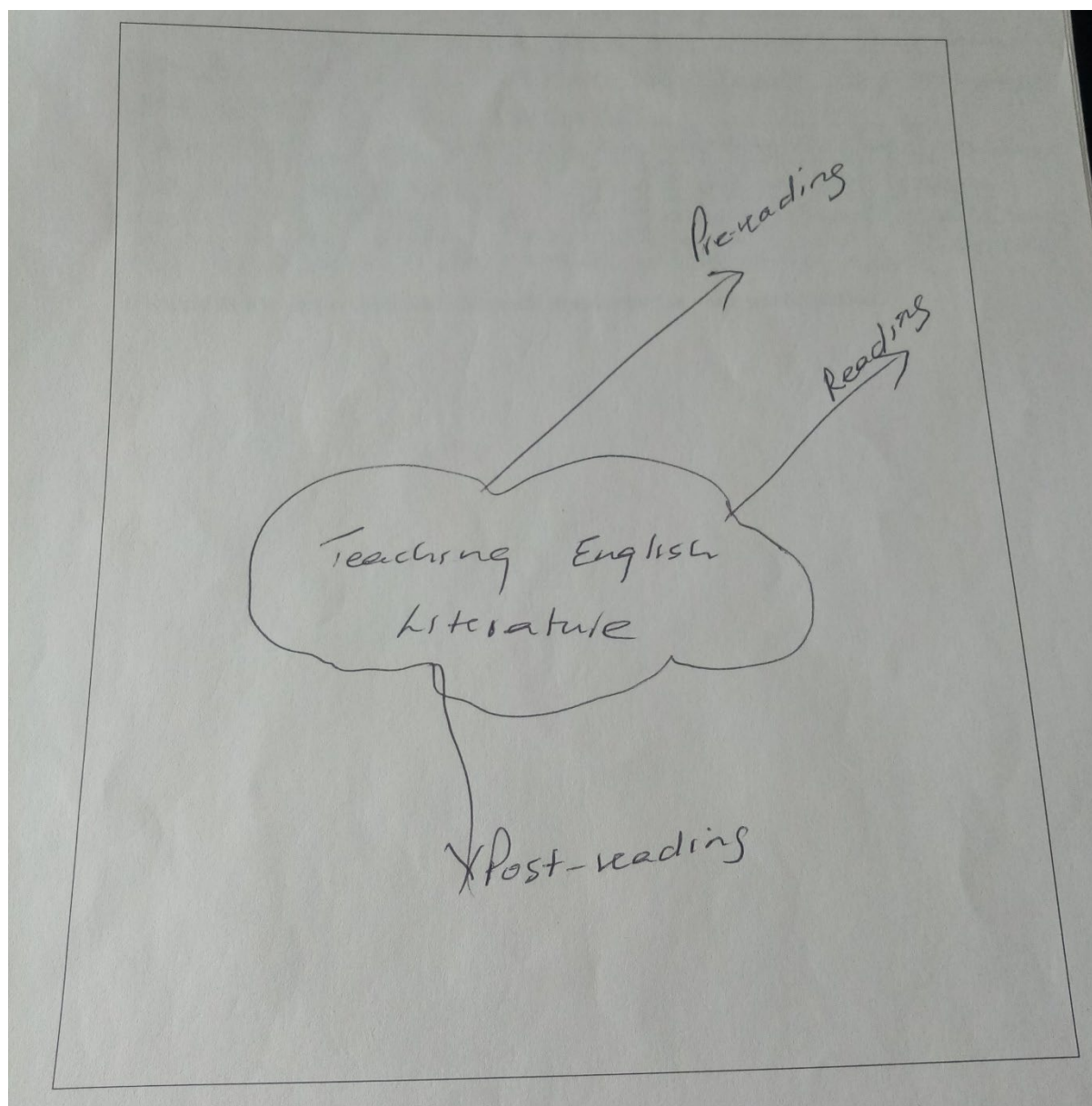


Explanation of the visual image

Teaching literature is fun; however, it poses a challenge if learners do not take an interest. The experience becomes the vital key as it allows room for me as a teacher to address the challenges I experience and for the learners to successfully engage in the lessons. In general, as much as I do try to incorporate various approaches to literature teaching, most learners find literature challenging and do not perform as expected in paper 2, in comparison to papers 1 (the language) and 3 (creative writing).

APPENDIX J10

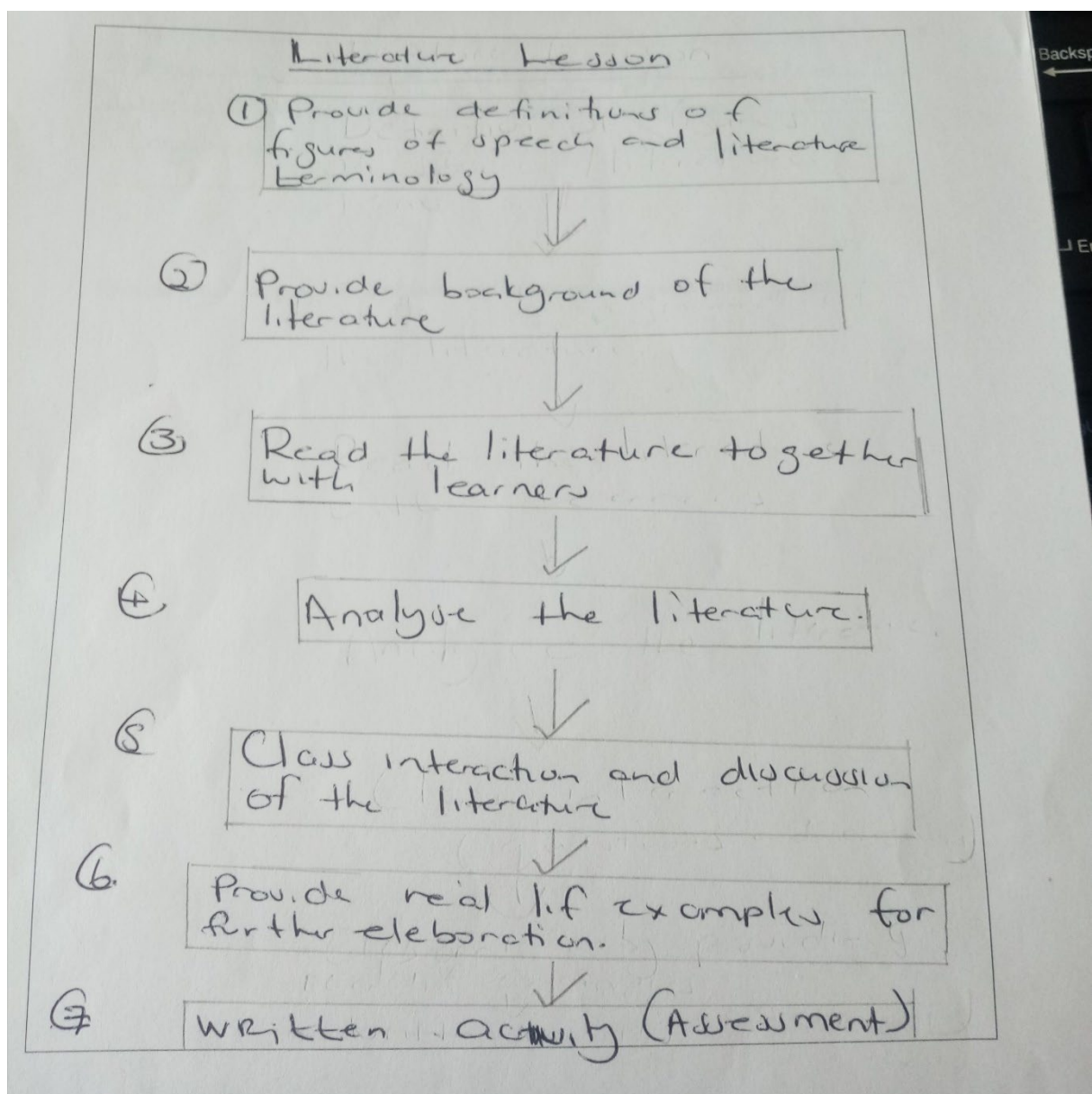
Tebello



Explanation of the visual image

This refers to or outlines the lesson structure. A teacher starts from the known (simple) to the unknown (complex). My lesson has to link with the previous lesson. To be specific, learners are already familiar with figures of speech. Pre-reading: Pupils can tell stories they know on the themes they can be asked to anticipate based on the title and the context. Reading: during reading, activities are designed for learners to explore the text and at a later stage once the genre has been done or read/ chalkboard summary. Post-reading: there would be feedback from pairs, groups and class.

Tee

**Explanation of the visual image**

The visual image shows the approach I mostly use when teaching literature. Sometimes the steps might not be in the same order depending on the different genres and the lessons being taught. because it is taught as First Additional Language, more support is needed since it is not the learners' home language.

APPENDIX J12



Explanation of the visual image

Intimidating: *I was greatly intimidated in my first year of teaching grade 12. I felt like I would not be able to know and cope with what to focus on since literature is vast.*

Enthusiastic and exciting: *I got used to and got excited and enthusiastic about analysing imagery and the effectiveness of certain words used in context.*

Confident: *I began to be familiar with questioning techniques in literature and how learners are expected to respond. I became more confident in preparing learners for paper 2 (literature examination paper).*

Ongoing discovery: *I am now on a journey of growth in literary analysis, and I am getting comfortable with the analysing of multiple interpretations. I am more comfortable learning from my colleagues and learners, and also comfortable sharing my knowledge with colleagues from outside my school.*

APPENDIX K: EDITOR'S REPORT

505 The Oaks

1a Oak Avenue

Wynberg

Cape Town

7800



catherineharrison1@gmail.com

30 November 2022

TO WHOM IT MAY CONCERN

This is to certify that I, Catherine Jourdan, proof-read, copy-edited and formatted the thesis “Teachers’ Approaches to and Experiences of Teaching Literature to English Second Language Learners at Selected High Schools in the Pinetown District, South Africa”.

By Sboniso PraiseGod Zondi

Yours faithfully



Catherine Jourdan

APPENDIX L: TURNITIN REPORT

Turnitin Originality Report

- Processed on: 30-Nov-2022 10:16 AM CAT
- ID: 1967094144
- Word Count: 92775
- Submitted: 1

Thesis By Sboniso Zondi

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