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**TEACHING STRATEGIES FOR THE PROMOTION OF CREATIVE WRITING
IN ENGLISH FIRST ADDITIONAL LANGUAGE AT GRADE 11 IN RURAL
SCHOOLS**

by

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ABSTRACT

This study explores the English First Additional Language (EFAL) teaching strategies used by teachers to promote Creative writing at Grade 11 rural schools. Both international and local literature indicated some challenges facing EFAL teachers in teaching Creative writing in rural schools. Strategies such as process-based, known to unknown and code-switching approaches are vital to promote Creative writing to second language learners. Therefore, the study is framed by three questions: what are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools; what are some of the challenges facing EFAL teachers in the promotion of Creative writing; and what are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing? This is a Qualitative case study of three high schools located in the rural areas within the same District Municipality in KwaZulu-Natal. Three Grade 11 teachers, were purposively selected through their professional experiences in teaching EFAL. One-on-one semi-structured interviews and lesson observations were used to generate data, which was analysed thematically. Subthemes included: teaching strategies such as process-based, known to unknown and code-switching; challenges such as lack of understanding language by the learners, insufficient resources, limited time allocation by CAPS document for EFAL Creative writing, CAPS documents that are not detailed enough, and learners who do not do homework; and successes such as the use of additional resources, activation of learner prior knowledge, and teachers being able to accommodate learners as per their learning capabilities. Interpretive paradigms underpinned this research study. The findings clearly indicated that some contextual factors from the rural schools negatively affect the EFAL teachers, but that they were able to succeed due to their professional experiences, for instance, collecting other materials to sustain the available teaching resources. The study further suggests that the curriculum designers must include teaching strategies in the Curriculum Assessment Policy Statement (CAPS) document and the policy designers to gazette using code-switching in class.

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ACRONYMS USED IN THE DISSERTATION

Acronyms	Definition
ATP	Annual Teaching Plan
BICS	Basic Interpersonal Communication Skills
CALP	Cognitive Academic Language Proficiency
CAPS	Curriculum and Assessment Policy Statement
CMC	Circuit Management Centre
CPTD	Continuing Professional Teacher Development
DoE	Department of Education
EFAL	English First Additional Language
EPMDS	Employee Performance Management and Development System
ESL	English Second Language
FET	Further Education and Training
HPHP	High Potential and High performing
IQMS	Integrated Quality Measurement System
KZN	KwaZulu-Natal
L1	First Language
L2	Second Language
LoLT	Language of Learning and Teaching
LTSM	Learner Teacher Support Material
NCS	National Curriculum Statement
NSC	National Senior Certificate
OBE	Outcomes Based Education
OER	Open Educational Resources
PGA	Process Genre-Approach
SASA	South African Schools Act
SNS	Social Network System
STD	Secondary Teachers Diploma
UKZN	University of KwaZulu Natal
UNISA	University of South Africa

Dedication

This dissertation is dedicated to my late wife, Mrs. Khumalo Nomzamo Cecilia, and our children, whose unconditional love, dedication and support made it possible for me to complete my study. They all unconditionally supported and motivated me to complete this study because they value education as the key to success. This dissertation is also dedicated to my church, which understood when I had to miss some service sessions while I was busy writing.

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Declaration

I, Hubert Mandla Khumalo, hereby declare that the work on “English First Additional Language teaching strategies in the promotion of Creative writing at Grade 11 rural schools” is my own work and it has not been submitted for any degree or examination in any university, and that all the sources I have used or quoted have been adequately indicated and acknowledged by means of complete references.



Researcher

04/10/2021

Date



Supervisor

04/10/2021

Date

CHAPTER 1

BACKGROUND AND ORIENTATION

1.1 Introduction

South Africa is a developing country that is facing many challenges in terms of its education system. One of the challenges is the differentiation in terms of educational context and the language, where on the other hand, English is a medium of instruction throughout the country. The apartheid system of education divided the schools into ‘models’, with Model C designated for white students, while most of the public schools were designated for black learners (Hiss & Peck, 2020). In the latter, a so-called “Bantu Education” curriculum was applied, while whites, Indians, and coloureds had their own individual education systems and curricula (McKeever, 2016). On the basis of this discriminatory system, McKeever (2016) notes in terms of educational legacy that the minority population of white learners were consistently able to achieve more and better education compared to the majority population of black learners.

Teachers need to be equipped with teaching strategies so that they will be able to assist learner when they are teaching especially English First Additional Language. Resources like CAPS documents are supposed to be rich with teaching strategies to be used by teachers when teaching EFAL content for instance known to unknown teaching approach, group teaching method, one on one teaching or the correct usage of resources when teaching.

Tapala, van Niekerk, and Mentz (2020), argue that the lack of resources engendered by this siloing, seen in a lack of textbooks, classroom space, laboratory equipment, audio-visual equipment, internet, computers and data for research purposes, constrains the performance of HODs and teachers. The uneven distribution of resources under apartheid means that white schools were given more and better resources, including infrastructure, Learner Teacher Support Materials (LTSM) and human resources were not shared equally. Black South Africans were obliged to take English as a second language at school. As the development of educational systems continued to take place, rural schools were left at a significant disadvantage without access to Model C education. Boterman, Sako, and Carolina (2019) assert that social and social-spatial or space belonging to different categories of schools resulted in segmentation between different social and ethnic backgrounds, and differentiated access to

cultural and material assets based on race. One of the reasons for the segregation was the socio-economic background of the majority of Black people, who could not afford to send their children to private schools (Boterman et al., 2019). The funding of the schools was not the same between the whites and black schools. According to Ogbonnaya and Awuah (2019), since the inception of formalised democracy in 1994 in South Africa, there was some disparity in the quality of education among the different races. Hence, the government has been trying to bridge the gap using quintile categorisation of public schools for funding purposes. According to Ogbonnaya and Awuah (2019), educators who are currently teaching English in black rural schools are facing challenges such as a lack of resources, poor language proficiency, and lack of quality teaching strategies. Khumalo and Mji (2014) argue that it is the responsibility of the government to provide proper and adequate infrastructure in schools, for instance classrooms, laboratories and libraries, as it can lead to effective teaching and learning. Hung (2019) had stated that he interviewed curriculum designers who pointed out that political gatekeepers decide which information to include in the curriculum. This influence of politicians over curriculum development has a negative impact on teachers in its implementation, since teachers are not included in its development (Chisholm & Wildeman, 2003).

Post-1994 the government of National Unity in South Africa introduced a number of curricula in replacement of the apartheid-era policy of education. South Africa has experienced four major curricula waves in education since the dawn of democracy. Such curricula wave education system has tried to redress the imbalances of the past including Outcomes Based Education (OBE) approach, Revised Curriculum Statement, National Curriculum Statement and currently the Curriculum Assessment Policy Statement. Education can be defined in many ways, but according to Chandra and Sharma (2004), education is the process of developing powers and inner abilities of an individual. Learners from rural schools are however, still struggling to express themselves through English, which is exacerbated when they enter tertiary institutions. It takes some additional effort for them to adapt to an English-medium environment (Chandra & Sharma, 2004).

Although many scholars have written about the teaching strategies for the promotion of Creative writing in languages, this study is based on EFAL at Grade 11 in rural schools. More pedagogical issues pertaining the teaching of Creative writing will be discussed throughout the study by means of chapters.

This chapter serves as an introduction to the study. It also focuses on the background, focus, purpose, rationale, critical research questions, significance, outline of the study, and the definition of key terms used in the study are also clarified.

1.2 Background to the study

In my experience, the learners encountered some challenges, where they fail to express themselves in writing EFAL after completing their Grade 12. According to Le Grange (2016), there are very few black students at different universities who are able to survive their first year and finally complete their studies. As an EFAL teacher who has taught in rural schools for more than twenty years, I developed an interest in understanding teachers' practices in the teaching and promotion of EFAL Creative writing at Grade 11 rural schools. Thus, I found it necessary to conduct research on the various teaching strategies that teachers use, and the challenges that they are faced with in teaching Creative writing.

In my experience as an EFAL teacher, teachers purposively code-switch to clarify certain concepts and terminologies in order to actively involve learners in the lesson. Ntshangase (2011) asserts that teachers use code-switching when they are teaching. The term code-switching is defined as the process of changing from one language to another during teaching, whereby both speakers know the same languages for instance, English and isiZulu (Putri, 2020). Ntshangase (2011) stated that code-switching refers to the interchanging of a language by the teacher when teaching, which is normally the mother tongue of the learners, and the language of teaching and learning. Jingxia (2010) asserts that code-switching to the First Additional Language learner, benefitting both learners and teachers, such that learners easily grasp the EFAL content, while teachers save time in teaching. I have experienced from my school and the surrounding schools that learners fail to perform to the expected standard, mostly in Grade 12. Therefore, poor learner performance in Creative writing made me curious to understand the possible causes. For this reason, the study focuses on teacher interest in doing research on EFAL teaching strategies used by teachers in the promotion of Creative writing.

I have a perception that if teachers can apply appropriate teaching strategies in Creative writing, can probably limit the writing challenges that learners normally face, especially in tertiary institutions. The poor writing skills of learners in rural schools affects them in understanding the proper English spelling, unlike learners in urban area learners, who sometimes see the

spellings on television, online, in newspapers. Alabere and Shapii (2019), stated that the Process Genre-Approach (PGA) is effective in teaching academic writing, especially amongst EFAL learners. It is for these reasons that I found it necessary to conduct the study on this research topic in order to gain an in-depth understanding of effective teaching strategies used by teachers in the promotion of Creative writing especially at Grade 11 rural schools.

1.3 Focus and purpose of the study

The study purpose was to understand various teachers' teaching strategies to promote Creative writing in English First Additional Language at Grade 11, especially in rural schools. In twenty-six years of democracy there have been numerous curricula changes in addressing the imbalances of the past. Shukri (2014) asserts that writing in a second language poses many problems, like mother tongue interference, especially to the EFAL Creative writing learners, who are prone to commit grammatical errors dominated by their mother tongue. Lea and Street (1998) noted at the end of the 1990s that the standards of students' literacy were falling either at high school or in higher education. Forbes (2019), argues that learners' literacy is influenced by a complex and dynamic range of factors, such as proficiency level, level of metacognitive engagement with the task, attitude towards writing, as well as strategic use of other languages.

This study emanates from the circumstances whereby learners experience difficulties in expressing themselves in writing English after completing their Grade 12. In most cases, our students in higher institutions often come to our school seeking assistance with writing of assignments and other tasks given to them from their tertiary institutions. They seem to struggle in expressing their ideas on paper in English and sentence construction.

According to Le Grange (2016), only 15% out of 60% of black students survived their first year and finally completed their university studies. Learners' difficulties in Creative writing are sentiments shared by most teachers in their rural schools in the area where I am currently teaching.

For learners to access quality education for EFAL Creative writing skills, teachers are expected to have acquired necessary teaching skills and knowledge of the subject (Pharis, Wu, Moore, & Sullivan, 2019). Therefore, teachers need to participate in various professional development programmes so as to provide high-quality teaching and learning for all learners and improve teacher quality and learner's achievement in EFAL Creative writing. In rural schools, it is

common for EFAL teachers to teach, using a vernacular language because learners have difficulty understanding the EFAL lesson if it is conducted in English only. Narasuman, Wali, and Sadry (2019) point out that the advantage of using code-switching is effective communication and interaction in the class when a teacher is teaching. Wijaya, Mety, and Bram (2020) also indicated that learners would not be able to develop their target language skills if they code-switch to their first language.

An in-depth understanding of teachers' practices in teaching Creative writing is necessary for this study, because English is the medium of instruction for all subjects with the exception of Home Languages, which is isiZulu in our schools. It is hoped that the study will shed some light on the necessary teaching skills and the support required by teachers to accommodate the learners' lack of English proficiency, particularly those from rural schools. The study will benefit the EFAL teachers, whereby they will reflect on their teaching practices as they go about teaching EFAL Creative writing in their respective schools. The study hopes to explore the teaching strategies used by the EFAL teachers, the challenges they face, and how they succeed in teaching the subject.

1.4 The rationale for the study

The changing of curriculum policies in South Africa has an impact on English First Additional Language (EFAL) teachers of Grade 11, who are teaching mostly in rural schools. Educators are experiencing that post-apartheid curricula are bearing a lot of content work to be done by both teachers and learners in one year. According to Mashele (2018), curriculum change has increased teachers' workload, resulting in its intensification. Furthermore, curriculum change has resulted in greater teacher accountability to education officials. Teachers complain to Subject Education Specialists (SES), that CAPS's time allocation does not balance with the quantity of content work to be covered from the Annual Teaching Plan (ATP), which makes the teachers not finish the work in time, yet they have to complete the planned work in a stipulated time. The CAPS curriculum is more content-oriented; hence, various content topics were introduced in NCS, especially in Grade 12 content in the democratic government (Ramatlapanana & Makonye, 2012).

As I have been teaching in rural schools for the past 27 years, I have developed an interest in understanding the teaching strategies used by EFAL Creative writing teachers at Grade 11 rural

schools. I started teaching in 1992; as EFAL teachers, we were able to finish the syllabus and assess learners in time, but now teachers are unable to do that. The National Curriculum Statement (NCS) provides teachers with Annual Teaching Plans (ATP) as a guide of what needs to be taught and when (DoE, 2011).

The content delivered in class was designed by the curriculum designers such that teachers are merely implementers of the curriculum (Khoza, 2015). It is from this planned curriculum, where the content to be imparted to the learners is derived. A planned curriculum further stipulates when and how it ought to be delivered. Therefore, the question of understanding the English FAL teaching strategies in the promotion of Creative writing at Grade 11 rural schools comes into play.

In order for teachers to adhere to the planned curriculum, they must have a clear understanding of the educational outcome, and then organising curricula, as well as provide guidance and assessments accordingly, so as to ensure that the learning outcome will eventually occur (Yue, 2018). Teachers are training learners to answer the questions and they do not teach according to the Curriculum and Assessment Policy Statement (CAPS) document. Parents send their children to school to fulfil certain goals like learning to achieve best results. Even the government has a purpose of designing a curriculum to be used for teaching in schools, but that is defeated by how the curriculum teachers implement it (DoE, 2011). CAPS as a curriculum, states categorically the aims of each subject that is taught in schools like English FAL, for example, Education (2011) gives expression to knowledge, skills, and values worth learning in South African Schools.

1.5 Critical research questions

The questions of the research study were:

1. What are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools?
2. What challenges do teachers face in promoting Creative writing?
3. What are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing?

1.6 Objectives of the study

The objectives of the study were to:

1. explore the teaching strategies applied by EFAL teachers in the promotion of Creative writing at Grade 11 rural schools;
2. establish the challenges faced by EFAL teachers in the promotion of Creative writing; and
3. understand the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing.

1.7 Significance of the study

Many international research studies, have reported extensively on teaching Creative writing in the context of social media teaching, process-writing, genre-method, and the mentor-model method. Scholars like Daer (2008) have argued that social media can be used as a teaching strategy by integrating it with curriculum. The Department of Education has adopted the use of social media platforms like YouTube for delivering video lessons, and use Drop Box and Google for students to share their written work with teachers, (Li, 2017).

The mentor-model method is an alternative approach in teaching writing, which relies upon the interplay between learners, mentor texts, and instructor to support English FAL Creative writing in classrooms (Liaghat & Biria, 2018). Such methods do not reflect on teaching Creative writing in the context of rural schools. This study addresses this lacuna, by exploring teaching strategies in the promotion of Creative writing at Grade 11 rural schools. It is therefore imperative to understand how some of the international studies regarding teaching strategies promote Creative writing. According to Hedengren (2016), some scholars prefer a given method over the other or a combination of methods. Such preference of different methods results from the need for effective content and pedagogical subject knowledge (Ngo, 2016). The content and pedagogical knowledge are important for a country like South Africa, as most learners are taught in schools where there is a lack of teaching and learning resources. This study will contribute to the existing body of literature by responding to the dearth of literature on Creative writing teaching strategies.

1.8 Outline of the study

This dissertation is divided into five chapters, which are subdivided into a number of sections and sub-sections. The description of what is contained in each chapter is discussed as follows:

Chapter 1: Background and Orientation to the study

This chapter introduces the study, and gives a brief background to it. The purpose and rationale for this study are also discussed. Chapter One further presents the three research questions, focus of the study, and significance of the study. Lastly, it also briefly describes the chapters contained in the study.

Chapter 2: Review of related literature and theoretical framework

Literature is reviewed and presented in this section in order to give a deeper understanding of the issues such as those related to English FAL teaching strategies in the promotion of Creative writing at Grade 11 rural schools; the definition of English curriculum in African context; the current state of the EFAL curriculum and challenges with regards to teaching Creative writing; and the theory framing this study is also discussed in this chapter.

Chapter 3: Research design and methodology

This chapter discusses the methods, procedures, tools used, selection of sites and the process of generating data. There is also a justification for the method and tools used. Lastly, issues of ethical considerations are discussed.

Chapter 4: Data presentation, analysis and interpretation

Findings of the study are presented as they emerged from the data generated and are analysed in this chapter in the light of the relevant literature. Teachers' teaching strategies that they used and the challenges they were faced with, which were drawn through observations and interviews are also presented in this thesis. The results are presented as case studies.

Chapter 5: Conclusion and Recommendations

This chapter concludes the study by providing a necessary description of the findings, based on strategies, challenges and successes. Lastly, limitations and recommendations for future research are discussed.

1.9 Conclusion

This chapter provided a brief introduction and background to the study which is linked to the presented purpose of the study. Furthermore, a discussion on the rationale of the study and the critical questions that this study seeks to answer were also dealt with. The study addresses the three critical questions, which are: 1) what are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools; what challenges do teachers face in promoting and teaching Grade 11 EFAL Creative writing; and what are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing? The discussion of the significance of the study was also dealt with in this chapter. The following chapter, which is chapter two, will be discussing the literature review and the theoretical framework.

CHAPTER 2

2. REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1. Introduction

The first chapter introduced the study and gave a brief of its background. The purpose and the rationale of this study was discussed. It further presented the three research questions, focus of the study and its significance. Finally, it also briefly described the chapters contained by the study.

Ayliff (2010) conducted a study in South Africa on the problem of poor written English amongst learners who study English as their First Additional Language (EFAL) at secondary school level, and the effect this had on their tertiary education and their future careers. Ayliff (2010), also noted that the teaching of Creative writing shed light upon new issues of poor performance by South African learners when compared globally in writing skills, like aptitude tests. According to the study conducted by Nondabula (2020), teachers use centred approach and code-switching in the teaching and learning of Creative writing through medium of English FAL.

The review of extant literature is divided into three main sections. The first section is a discussion of the definitions and various perspectives on the teaching of Creative writing. The second section contains an exploration of international literature and its views on the teaching of Creative writing. Local literature will also be considered in this regard. A theoretical framework that was used as a lens in trying to understand the phenomenon under scrutiny is also discussed in this chapter.

2.1.1 Definition of a teaching strategy

A strategy is a plan of action for a short or long term. It further identifies what needs to be done to achieve the objectives like dividing the class into smaller groups to reach individual learners in the class of EFAL Creative writing. Whittington (1996) defines a strategy is a practice, which focuses on strategists and strategising, rather than organisations and strategies.

Aji and Budiyo (2018), define a strategy as a method used to achieve a particular goal like making learners understand to the topic a teaching is teaching about. These authors further state that in education, strategy is defined as planning, which contains many activities designed to achieve some educational goals. Strategy is a pattern used to determine teaching process, for instance giving learners a list of questions leading them in gathering an information about the topic a teacher is teaching about (Aji & Budiyo, 2018).

2.1.2 Creative writing described

Many scholars like Cheung, Tse, & Tsang, 2003; Brown, 2002; Hedgcock & Ferris, 2014; Adeyemi, 2008; Litt, Martin, & Place, 2015, tried to define what Creative writing means. Hence, Cheung, Tse, & Tsang, 2003; Brown, 2002; Hedgcock & Ferris, 2014; Adeyemi, 2008; Litt, Martin, & Place, 2015, in their study of pedagogical approaches to be used in teaching of English Second Language (ESL) composition in the framework of theoretical perspectives on second language (L2) writing processes, practices, and writers define creative writing as a type of system that combines semiotic, communicative, cognitive, and creative functions. It is a set of visible signs used to represent symbols or units of language in a systematic way, (Hedgcock & Ferris, 2014). However, Adeyemi (2008) defines Creative writing as the production of sentences that are arranged in a particular order and these sentences are linked in exposing learners to various stages of writing such as planning, drafting, revising and editing. Creative writing fulfils the purpose of crafting messages that can be read and understood by the person who understands that particular language. Therefore, the crafting of messages can be read by anyone who understands the language in question, and the rules encoded in the writing system (Ferris, Hedgcock, Ferris, & Hedgecock, 2013). According to Brown (2002), such an approach to teaching will benefit teachers to realise specific goals for each stage of Creative writing, where genre-method enables both objectives and content when teaching Creative writing to be derived from the needs of learners.

2.1.3 Mentor-model as a writing method

Hedengren (2016), asserts that mentor-model method guides learners to be able to write on their own mentored by teachers. Hedengren, further argues that learning how to write English Creative writing, is easy when learners are imitating or copying from what teachers are doing. Such an approach is perceived to facilitate collaboration amongst learners, which can result in

mutual benefit. Liaghat and Biria (2018), echo similar sentiments with Hedengren (2016), by stating that mentor text modelling yielded higher degree of language fluency in EFAL Creative writing lessons.

2.1.4 Teachers' level of linguistic and pedagogical knowledge

Teachers' level of linguistic and pedagogical knowledge will be presented below in details. It is presented under two sub-headings. The first sub-heading presents the knowledge needed by teachers for teaching Creative writing to High Potential and High Performing (HPHP) learners. The second sub-heading presents the knowledge needed for teaching Creative writing to the Lower-Performing Learners.

2.1.4.1 Teachers' knowledge to deal with High Potential and High Performing (HPHP) learners

International literature also raises the issue of how to teach Creative writing to the High Potential and High Performing (HPHP) learners. Ngo (2016) conducted a study in Australia on areas of knowledge needed for teaching Creative writing to HPHP learners. The study illustrated how these types of knowledge are applied in teaching in year 7 HPHP learners and suggested the types of knowledge teachers need. This enabled them to effectively differentiate the teaching content and process of narrative composition, rather than simply providing differentiated products of student work. In Australia Ngo (2016) argues that there is a lack of differentiation in Creative writing pedagogy for High Potential and High Performing (HPHP) students. Teachers' lack of high-level linguistic and pedagogical knowledge and the insufficient curriculum support from the Department of Education has a negative impact on learner performance (Ngo (2016)). Ngo, further argues that the lack of support affects the learning of Creative writing by HPHP learners. Ngo's study revealed that teachers have to deliberately adapt the curriculum and the instructional processes and assessments when teaching HPHP learners. For this reason, effective teachers need to be subject content knowledge and pedagogical knowledge, like EFAL Creative writing teachers when teaching their subjects. Content knowledge is the knowledge of an academic domain, which is needed by teachers when teaching learners (Loewenberg Ball, Thames, & Phelps, 2008). Loewenberg Ball et al. (2008) further stated that pedagogical knowledge constitutes a knowledge of how to teach Creative writing in the context of teaching Creative writing.

2.1.4.2 Teachers' knowledge to deal with Lower-Performing Learners

The international literature focuses on high-performing learners, and the focus is now on the low or under-performing learners. Bietenbeck, Piopiunik, and Wiederhold (2018), in a study conducted on student performance in Sub-Saharan Africa, revealed the importance of teacher subject knowledge for underperforming learners. The findings further indicated that teacher subject knowledge improves the performance of the poor performing learners (Bietenbeck et al., 2018). Hence, student access to textbooks is related to their performance, where they already have access to teachers with high subject content knowledge.

2.2 Local literature on English FAL teaching strategies in the promotion of Creative writing

2.2.1 Definition of English curriculum in the African context

The curriculum is not easily defined in the context of African education (Van den Akker, Fasoglio, & Mulder, 2010). One of the reasons cited is its complexity, because of the foreign language and the approach when teaching. Some of the curricula within English curriculum are: Supra, Macro, Meso and Micro curricula (Van den Akker et al., 2010). Khoza (2015), in his study, defines the following curricula tiers: supra curriculum (international), and macro curriculum (national), which he refers to as a 'text' or coherent whole. Writing is explained as a powerful tool in communicating with other people, that allows learners to develop and communicate their thoughts and ideas coherently in EFAL class (Education, 2011). Mather (2019), argues that practicing writing in various contexts, tasks and subjects like in EFAL Creative writing allows learners to communicate creatively. According to Adeyemi (2008), writing involves organising information and communicating meaning, which requires a certain conscious mental effort that has to be learned in a formal setting such as schools. Furthermore, writing involves the organisation of sentences into a text, which makes an essay as clear as possible. Ferris et al. (2013), points out that Creative writing is a set of visible signs representing units of a language in a systematic way. It becomes clear that both scholars agree that Creative writing makes the writer able to communicate with the reader effectively through the medium of writing.

The creative processes, also called composing processes, are those cognitive, physical, social

and affective processes and tasks that result in a particular written product, which is Creative writing (Litt, Martin, & Place, 2015). This understanding means that the production of a creative text does not just involve writing, but it is a product of various other processes that lead to the final written product. Litt, Martin, and Place (2015), further argue that Creative writing is a matter of mind, hand, and heart to create what you are writing. This process of writing which is mind, hand and heart is true especially in light of the definition advanced by Cheung, Tse, and Tsang (2003), describe Creative writing as fleeting thoughts and such inspiration gives rise to creativity.

While other scholars examine what the teaching of Creative writing means for teachers in general, irrespective of context, Brown (2002) on the other hand, focused on the teaching of Creative writing to learners who are second-language speakers. Cheung et al. (2003), contend that Creative writing is the most difficult skill for Second Language (L2) learners to master. The skill that is required by the L2 learners is to translate the ideas learners already have in their minds into a readable text, namely writing. To overcome the challenge of translating already existing ideas, the writers need to have the skill of planning and organising what they will be writing about, (Brown 2002). Furthermore, Brown (2002), state that there is also a need to pay attention to spelling, punctuation, and word choice. The teacher needs to teach these writing skills to a child while in a secondary school so that the child will be able to use the acquired skills at tertiary level like in university.

2.3 International literature on English FAL teaching strategies in the promotion of Creative writing

International research studies have reported extensively on teaching Creative writing in the context of social media teaching, process writing and Genre-method, as well as mentor-model method. Such methods do not reflect on teaching Creative writing in rural schools; hence, the study intends to explore teaching strategies in promoting Creative writing in Grade 11 rural schools. It is therefore imperative to understand how some of the international studies teaching strategies promote Creative writing. Hedengren (2016), states that there are scholars who prefer to use one method over the other or use the combination of more than one method. Such preference of different methods results from the need for effective content and pedagogical subject knowledge (Ngo, 2016).

2.3.1 Social media teaching

The findings from a study of Cheung et al. (2003), in China indicated that curricular planning and classroom practices should integrate the Social Networking Services (SNS) such as WhatsApp, Facebook and Twitter, with the English Second Language (ESL) Creative writing classrooms. These SNSs are the platforms used by many people, including learners to communicate mostly by reading and writing. Awada (2016), conducted a study in Lebanon, stated that WhatsApp can effectively provide learners with an opportunity to express themselves in writing in a free classroom environment with fewer rules. According to Cheung et al. (2003) and Awada (2016), the teachers should be encouraged to use modern SNS for effective teaching of Creative writing, as it will promote learners' writing skills and reading. However, the writing of SNSs is not acceptable since teachers may use them to direct their English First Additional Language (EFAL) learners to the proper academic writing.

According to Awada (2016), there are some benefits of using WhatsApp when teaching Creative writing to ESL learners. Some of the benefits are that the WhatsApp motivates the learners to write since communication is mostly in writing in WhatsApp, WhatsApp helps learners to communicate with peers, teachers, WhatsApp sends information, WhatsApp helps the teacher to monitor the class when doing the school tasks by working together with them as the teacher is also in the same WhatsApp group, WhatsApp enables learners to be up to date with their work, since the teacher can see who is not participating or not doing the work while they are working as a WhatsApp group and WhatsApp further saves time by providing the teacher with the chance to talk to many learners at once, even if they are not seated together, and increases efficiency by reminding learners what they have to bring to class. The teacher will also guide them in the group not to use emojis and shorthand writing like abbreviations during writing.

Yavuz (2017), also argued that the combination of both traditional and technological support approach can work better when carefully scaffolded in teaching EFAL in the promotion of Creative writing.

2.3.2 Process writing and Genre-method

According to Gepila jr. (2018), in his study conducted in the Philippines, evaluated the Creative writing competency of learners, focusing on: teaching Creative writing methods used in the classroom; execution of the writing methods; Creative writing competency of PUP Laboratory High School; and common errors learners commit in Creative writing.

Findings of the study revealed that the only teaching Creative writing method used in the classroom is the combination of process and genre methods. Furthermore, the PUP Laboratory High School's Creative writing competency is well rated (Gepila jr., 2018). The genre-method is a child-centered approach that facilitates the acquisition of writing skills and provides a coherent framework for both language and context (Hyland, 2003). Hyland (2003) further states that the genre-method approach complements process writing, while helping teachers to realise what is to be learned. Hyland (2003), also points out that genre-method has value when teaching L2 learners. Genre method requires steps like: pre-writing activities, multiple drafts, extensive feedback, peer review, and correction.

According to Brown (2002), a process writing approach could be better used in teaching Creative writing, involving essay writing, letters, emails, etc. The Creative writing curriculum is implemented at Meso as an Institutional/School level curriculum, Micro as a Teacher/classroom level curriculum and Nano as a Student/individual level curriculum (Brown 2002). Egan (2014), defines curriculum as the stage where children are initiated into a particular mode of making sense of their experience and the world about them and into a set of norms, knowledge, and skills that society needs for its existence.

2.4. The current state of EFAL curriculum in South Africa

EFAL CAPS has to prepare learners for Basic Interpersonal Communication Skills (BICS) and also develop their Cognitive Academic Language Proficiency (CALP) that will enable learners to acquire English as the Language of Learning and Teaching (LoLT) (Kaiser, 2016). Once the language of learning has been mastered, it becomes easy for the teachers to deliver content to learners who are able to grasp what is taught to them (Education, 2011). Writing skill will be easily developed, and hence, learners will have a full understanding of the writing EFAL. For this reason, teachers who are knowledgeable about the subject are easily performing their duties

of teaching Creative writing. Kaiser (2016), further states that learners' underperformance in English First Additional Language can be traced as far back as from Grade 4. Furthermore, he raises the question of whether the EFAL CAPS prepares learners adequately to learn all subjects through medium of English at the expense of other indigenous languages like isiZulu, isiXhosa and Sesotho.

Lumadi (2016); Tatkovic (2005), proposed that the current curriculum (CAPS) ought to enable the learner to discriminate sounds orally and then associate the sound with letters they present. Lumadi further states that the successful application of phonics is dependent on the readers' ability to hear and produce the sounds of a language. The learner will then be able to translate that into writing. Therefore, it is imperative for the teacher to select a relevant teaching method to assist the child to master the phonetic, which assists in promoting Creative writing as a skill.

2.4.1 Challenges with regards to teaching Creative writing

There are number of factors highlighted by certain scholars resulting in the shortcomings of teaching Creative writing particularly English Second Language to learners in rural areas. Some of the challenges include language proficiency, spelling errors, teaching resources, lack of teacher training, and insufficient time of teaching Creative writing.

2.4.1.1 Language proficiency

Abongdia and Mpiti (2014), conducted a study in South Africa intending to investigate teachers' and learners' experiences of learners' writing in English First Additional Language, and the causes of EFAL writing difficulties as well as the teachers' practices when teaching writing. They also noted that the learners' level of written English Language proficiency is far from satisfactory. Abongdia and Mpiti (2014), shared the same view with Nondubula (2020), that learners' written English Language proficiency is influenced by the non-exposure to the language usage, particularly in rural schools. Abongdia and Mpiti (2014) and Nondubula, (2020) stated that learners are therefore limited by their inefficiency in EFAL when conveying or interpreting a message via written or spoken modalities.

2.4.1.2 Learners experiencing difficulties in writing

Maruma (2017), discovered that there are excessive errors that are committed by learners in Creative writing. Maruma traced the causes of learners' errors in FET Grade 10 and 11, which

included spelling errors. These errors bear a negative impact on their Creative writing skills. Maruma suggests that learners ought to be exposed to Language of Teaching and Learning (LoLT) which is EFAL, from the beginning of their schooling until they complete Grade 12, in order to solve the problem of committing writing errors. Furthermore, Maruma recommends that teachers ought not to be misled by the fluency of learners when speaking English and assume that they possess the writing skill. Purcia (2018), in his study to determine the most continuous errors committed by learners in EFAL classrooms, with the purpose of devising a theory on error analysis. According to Lumadi (2016), learners also experience difficulties in reading and writing. Those difficulties may be seen in different ways, and at different stages of learning; including the pronunciation of words, punctuation, and spelling of words correctly.

2.4.1.3 Insufficient time allocation as a challenge with regards to teaching creative writing

The findings from the study conducted by Manning (2017) in South Africa, indicated that writing has been moved to the status of homework in schools. Manning (2017) further points out that learners' challenge in Creative writing is caused by insufficient time allocated for writing, specifically Creative writing. Teachers teach and writing will be done unsupervised at home as homework. Manning further believes that if the appropriate amount of time can be given for Creative writing, it can breed effective learning and improve learners' writing skills. Ngesi et al. (2018), in a study conducted in a school in Eastern Cape, South Africa, argues that contact time is a problem that affects both teachers and learners, which leads to poor academic writing by learners. To prevent the learners' challenge, the curriculum has to cater for the promotion of Creative writing between learners and comprehensible language input. This problem is prominent for English First Additional Language speakers, which implies that lack of contact time leads to poorer writing skills.

2.4.1.4 Teaching resources as a challenge with regards to teaching Creative writing

According to Donsa (2017), who conducted a study in South Africa in four Grade Ten English First Additional Language (EFAL) teachers. Donsa's study aimed to explore teachers' experiences of teaching Creative writing in Grade 10 in rural areas in the Umbumbulu Circuit. Her study's findings indicate that some teachers' experiences in Creative writing are due to lack of resources for teaching Creative writing, poor infrastructure, learning space, and time

allocation. Her findings reveal that lack of resources to teach Creative writing is amongst the contributing factors resulting to limited language proficiency across the FET band particularly in rural schools. Such concern is also confirmed in Tlali and Malebese (2018), amongst other challenges for teachers in under-resourced learning environments, where learners encounter the second language for the first time.

2.4.1.5 Lack of teacher training as a challenge with regards to teaching creative writing

According to Amponsah (2014), teacher quality is the most dominant factor affecting students' academic achievement. For this reason, the teaching of Creative writing needs teachers who are qualified with content and proper teaching method. Although the teacher is the most important factor in the teaching and learning fraternity, the changes have developed from teacher dominance to learner-centeredness. The teacher is able to select teaching strategies that would work well for the benefit of all learners. Hitotuzi and Britto (2016), and Biesman-Simons, Dixon, and with Pretorius (2021), argued that teaching of Creative writing in South African rural schools has produced appalling results. According to this argument by the scholars, results are due to teacher under-preparedness, lack of motivation to learn the language on the side of both teachers and learners, or the lack of resources. Perryman and Calvert (2020), pointed that the work of educators is regulated with the introduction of Integrated Quality Management System (IQMS), Employee Performance Management and Development System (EPMDS) and Continuing Professional Teacher Development (CPTD), which is an accountability system to the employer. Moreover, schools are preoccupied with policies of achieving the good examination results, which pushes the teachers to adopt a results-driven approach in teaching (Perryman & Calvert, 2020). Hitotuzi and Britto (2016), perceived the content and methodological constructs as critical for quality teaching and learning. It is for this reason that English First Additional Language educators produce learners who find EFAL Creative writing to be a challenge. Hitotuzi and Britto (2016), add that the mastering of the EFA Language by learners in class becomes easy when teachers demonstrate EFA Language efficiency and promote multi-literacy across the curriculum. Non-efficiency of teachers does impact the poor performance of learners in Creative writing because of the strategies they use to teach learners, especially Grade 11 EFAL learners in rural schools.

2.5 THEORETICAL FRAMEWORK

The study employed a composition theory which is intended to provide a framework of the study being researched, which are strategies used by EFAL teachers when teaching Creative writing. According to Olum (2004), the theory itself is defined as a systematic grouping of interdependent concepts and principles that give a framework to a significant area of knowledge.

2.5.1 Composition theory

2.5.1.1 Background of a Composition theory

Clark (2012), defines composition theory as a theory that enables teachers to become conscious of how they think about Creative writing in the context of a first-year writing class, and to develop strategies that can help students improve Creative writing skills. Silvia (1990), views a composition theory as a Creative writing model introduced for the First Language (L1) speakers and later developed for Second Language (L2) speakers. The composition theory has five concepts that form the framework of teaching Creative writing, such as: writer, topic, audience, reality, and truth. The writer and topic are the two concepts suggested by (Silvia,1990) as a model for teaching Creative writing. Although there is a gap of 22 years between the two scholars, Clark (2012), and Silvia (1990), they both agree on one of the requirements of Creative writing theory, which is the writer while differ in other requirements. Clark (2012), further adds his three requirements of a Creative writing theory in his composition theory, which are: the audience, reality, and truth. Clark (2012), also outlines three approaches of teaching Creative writing, which are the following: process approach; interactive views; and social constructivist views. This study was influenced by the composition theory of Clark (2012), however, some ideas were extracted from (Silvia,1990).

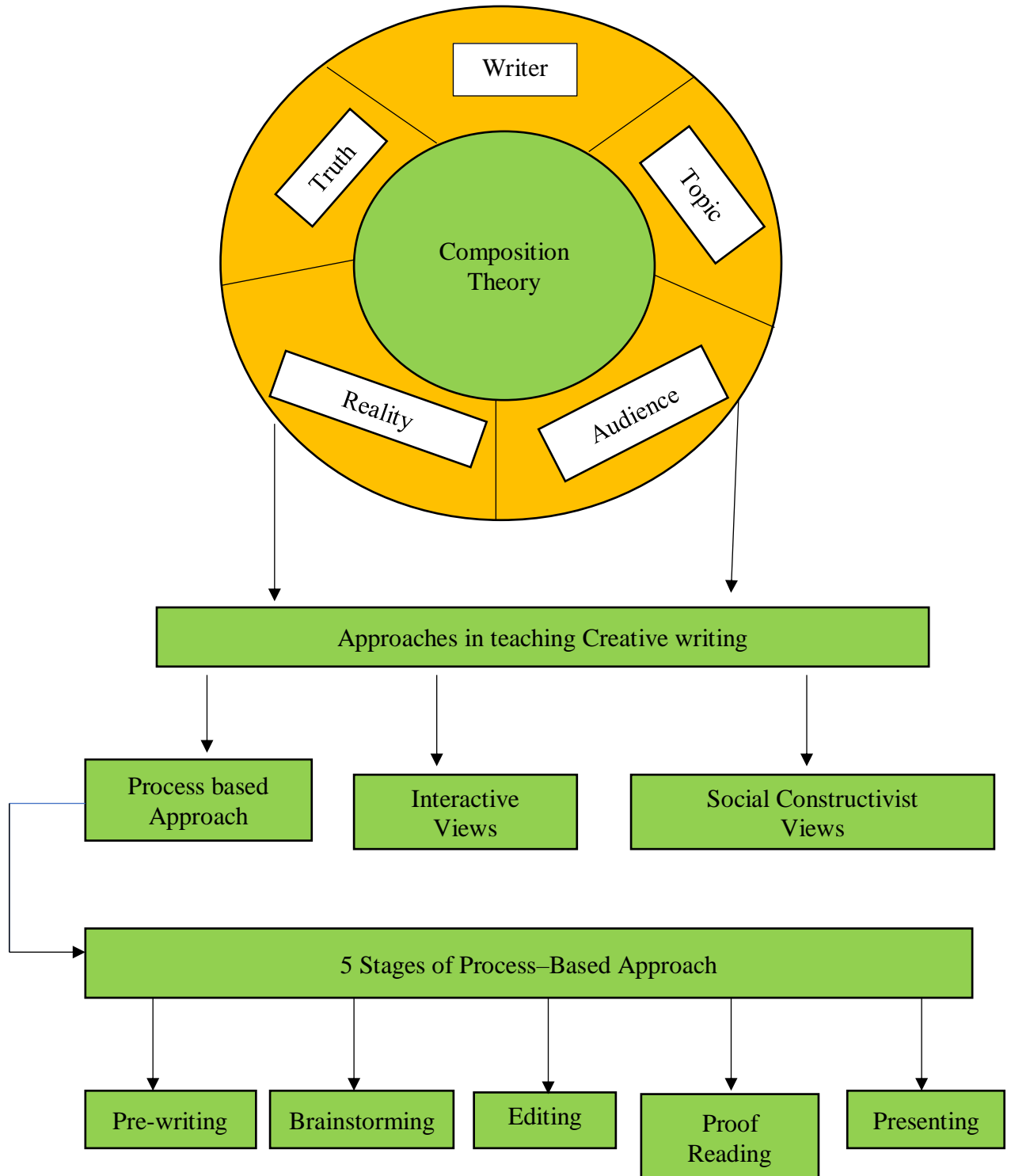


Figure: 2.1 Diagram representing the interpretation of a Composition theory

The following are the detailed discussions of the concepts that build the theory and the main points which were considered for this study.

2.5.2 The writer concept and process-based approach

Silvia (1990), states that the writer must express his or her honesty and personal thoughts when writing. To teach learners to express themselves when writing, Silvia (1990), cautions teachers that they should not be directly involved in what the learner is writing but ought to provide classroom activities. According to CAPS, a process-based approach ought to be used by EFAL teachers when teaching Creative writing (Education, 2011). The process-based approach can be used to allow students to write freely and uncritically to get as many words as possible. The teacher in this case is a facilitator (Education, 2011). The findings from the study done by Eberly (2015), conducted in Pittsburgh at Carnegie Mellon University, indicated that the high school learners had never written a paper of more than five pages, indicating that students had not been given enough time to develop the skill of sophisticated writing.

This theoretical framework helped me as the researcher to identify the challenges faced by EFAL teachers when teaching Creative writing. In his composition theory, Silvia (1990) indicated the pre-writing activities, encouraging several drafts and editing process to be followed by EFAL teachers to prepare learners in Creative writing. The pre-writing activities help learners to practice or rehearse before submitting their final draft to the teacher. The aim of a teacher is to produce good writers, who will be able to communicate with the readers. The learners must make their topics, arguments and transactions clear to help the writer, who is a learner, plan for the society as the readers (audience). Therefore, I employed this theory to identify some of the strategies of EFAL Creative writing at Grade 11 rural schools to promote Creative writing.

2.5.3 The social constructionist view approach and audience as a concept

The writer must know that the written product is considered as a social act that can take place within a specific context and audience (Silvia, 1990). For this reason, Ültanir (2012) in the social constructivist perspective state that teachers as facilitators need to acquire and display a totally different set of skills when teaching. They further state that teachers should use various teaching methods in order to make learners understand the content being taught. The use of various teaching methods by teachers when teaching, helps learners to be able to write creatively for the society which reads and interprets the written content in various ways. Social constructionists have argued that reality, knowledge, thoughts, facts, text, and selves are

constructs generated by the communities of like-minded peers, Ültanir (2012). This means that teachers must develop learners to be the writers who will understand the community (audience) they will be writing for. The writer must develop an imaginary audience (Clark, 2012). According to Clark (2012), it becomes a movement of ideas from the writer-base, which is the writer, to the reader-base, which is the society. Writers must appeal to their readers' needs and interests. Therefore, that reality on what learners will be writing about is given priority for instance the ideas learners wanted to write about for the community (Clark, 2012).

2.5.4 Reality and truth as a concept and interactive approach

The interactive approach is similar to the constructivist approach. However, with an interactive approach, the writer establishes the truth through the text. In contrast, the reader establishes the truth through his/her own vision of reality, comprehension, and acceptance of the writer's story. Silvia (1990), cited in Clark (2012), assert that reality and truth reside with the writer and the reader. The teachers must make the learners cautious about how the readers will understand their written essays.

Other scholars used composition theory as a guide in teaching composition to address the following structure: larger structural entities like; introduction, body, and conclusion and organisational patterns or modes, normally narration, description, exposition, and argumentation (Silva, 1990). I used the composition theory as a lens to gain answers regarding my research question about the strategies used by teachers in the promotion of Creative writing in Grade 11 rural schools.

2.6 Conclusion

In this chapter, I have reviewed literature related to English FAL teaching strategies in promoting Creative writing at Grade 11 rural schools. This chapter also scrutinised international and local literature written on EFAL Creative writing teaching. Teaching methodologies and, in particular, approaches to teaching EFAL Creative writing were also discussed through the composition theory.

I considered basic concepts such as the writer, the audience, reality and truth, which are the requirements of the Creative writing model or composition theory of (Silvia, 1990) and (Clark,

2012). As presented by composition theory, the various basic requirements of the Creative writing model shed more light on how teachers should teach Creative writing effectively.

The following chapter will then present the research design features, which include the interpretive paradigm, the qualitative approach, the methodology and the methods used to collect data. I will further consider the ethical issues that guide this study and data, and the analysis process will also be discussed. Finally, I will discuss the limitations of the study.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

The previous chapter presented a review of both international and local literature, exploring the teaching strategies used by EFAL teachers to promote Creative writing at Grade 11 rural schools. In this chapter, I begin by discussing the research design features: interpretive paradigm, qualitative approach, methodology, and methods used to collect data. Furthermore, the study considers ethical concerns that guide this study, where a data analysis process will be discussed. Finally, the limitations of the study are also discussed.

3.2 The Research Design

Saldana and Omasta (2017), define research design as an overall framework and provisional plan for initiating and conducting the study. Maree (2007), indicates that research design is a plan or a strategy that moves from the underlying philosophical assumption about the phenomenon being studied, to specifying the selection of participants, data gathering techniques to be used, and data analysis to be done. It is for this purpose that the research design is included in this study, because it informs the reader about the strategy used when conducting the research which is including the paradigm. Moreover, a qualitative approach which underpins this study is also presented herewith.

3.2.1 The Qualitative Approach

This study was concerned with understanding the English FAL teaching strategies teachers use to promote Creative writing at Grade 11 rural schools. A qualitative approach to this particular research was appropriate because, as Ottenbreit-Leftwich, Glazewski, Newby, and Ertmer (2010) note, a qualitative research study allows the researcher to study the experience of real cases operating in real situations. The qualitative research approach further focuses on understanding participants' meanings when describing the phenomenon within the natural context (Maree, 2007). I visited the participants in their schools, which caused me as the researcher to understand better the strategies used by EFAL teachers in the promotion of

Creative writing at Grade 11 rural schools. Furthermore, in qualitative research, data is gathered on naturally occurring phenomena and that researchers explore different methods until a deep understanding is achieved (J.H. McMillan & S. Schumacher, 2014). Clough and Nutbrown (2012) explain that qualitative research considers the meanings that people bring to their situation.

Over and above this, a qualitative approach allows the researcher to conduct an in-depth inquiry about the phenomenon studied (Denzin & Lincoln, 2011). As a researcher, I engaged with the participants to understand their views and teaching strategies when teaching Creative writing, since qualitative studies seek to understand the world from the perspectives of those living in it (Hatch, 2002). I observed three teachers in this study, who conducted their Creative writing lessons at Grade 11 and their naturally occurring context, their school and their classes. It is where these teachers were constructing meanings from their lived experiences. Creswell and Ebersohn (2012), argue that there are ways of gathering, interpreting and acknowledging multiple realities, which led me to use interviews for data production. The interviewed teachers had different experiences, opinions and reasons for the challenges they experienced in their subject.

Moreover, a qualitative approach allowed me as a researcher to get a deeper meaning of what influences teachers to use the teaching strategies they are using when teaching Creative writing; and to understand the challenges they face. Johnson and Onwuegbuzie (2004), state that data in qualitative research are based on the participants' own categories of meaning, and the participants can describe phenomena in details. Furthermore, Johnson and Onwuegbuzie (2004), argue that the findings of this approach are only applicable to a few participants. Therefore, the knowledge produced by the participants cannot be generalised to other schools. Johnson and Onwuegbuzie (2004), also argue that it takes longer to generate data than quantitative research.

3.2.2 Interpretive Paradigm

Johnson and Onwuegbuzie (2004), define a paradigm as a loose collection of logical related assumptions, concepts, or proportions that orient thinking and research. The interpretive paradigm underpinned this study. Thanh and Thanh (2015), state that researchers believe that the interpretive paradigm predominantly uses qualitative methods. They further assert that

qualitative approaches usually give reports that are needed for interpretivists to understand the context of what is being studied. I chose this paradigm because it focuses on the issues pertaining to what is really happening when teachers are teaching Creative writing.

The qualitative methods are usually supported by interpretivists because the interpretive paradigm shows reality as socially constructed, complex, and ever-changing (Thanh & Thanh, 2015). The interpretivists paradigm supports quantitative methods through observable and measurable facts. According to Phothongsunan (2010), interpretive researchers use more open-ended questions in their research. The main focus of the researchers is on qualitative data; from which they interpret meaning. Phothongsunan (2010), further states that these researchers use a small number of participants, enabling them to explore the meanings that the participants place on the social situations under investigation. Therefore, I decided to use only three participants for this particular study to support the idea of Phothongsunan (2010).

Interpretative research is also said to be heuristic because as human beings, we communicate with one another to solve problems or discover methods or achieve certain goals (Phothongsunan, 2010). Therefore, this paradigm was relevant to this study because it allowed me to interact with the participants who are EFAL teachers in their natural settings. The interpretive paradigm enabled me to understand and perceive the EFAL teachers teaching Grade 11 in rural schools. Both interviews and lesson observations were conducted for the participants in their respective schools, their natural working environment. Thanh and Thanh (2015), state that interpretivists researchers understand the world of human experiences such that they understand reality through participants' views, participants' own background and experiences. Interacting with the participants in their natural settings enabled me to obtain multiple realities from their own points of view with regard to English First Additional Language teaching strategies in the promotion of Creative writing at Grade 11 rural schools.

3.3 Location of the schools

The three schools where the study was conducted are in the same District. The District consists of 476 schools, of which 215 are secondary schools. The selected schools belong to three different circuits which fall under one Circuit Management Centre (CMC). These three schools are located in the deep rural areas, and they are under the quintile one category. The schools that I selected for the study are secondary schools that offer English First Additional Language

at Grade 11. While these three schools belong to different circuits, they are not very far from one another to such an extent that all three schools are under the same local municipality. These three chosen schools are under-resourced and are disadvantaged in terms of human resources. The schools were identified based on the socio-economic conditions of the community that surround them. A majority of parents sending their children to these schools are faced with the challenge of unemployment and poverty. Despite the challenges these schools face, like being poorly resourced, they are able to perform well in EFAL Grade 11 results at the end of the year. I was interested in determining whether these factors influenced the teaching of EFAL Creative writing.

3.3.1 Description of the schools

Africa High School is the pseudonym I gave to the first school. At the time of the study, the school had about four hundred and fifty learners. The school offers three subject packages in the FET band (Grades 10-12), which include humanities, commercial and sciences subject packages. It falls within the under-resourced or disadvantaged category of schools, because it is located in deep rural areas of previously disadvantaged communities. Some of the learners come from child-headed families or families with single or unemployed parents. The school is a Section 21¹ school, without Function C. Learners of Africa High Schools do not pay school fees. The school buildings are well taken care of by teachers, learners, and the local community. The school has achieved 100% pass rate in the past three consecutive years in Grade 12 National Senior Certificate (NSC) results through dedicated teachers' hard work. The school has clear programmes of assisting progressed learners² and a programme for promoted learners.³ This school, as mentioned above, was not far from the other two schools that were visited.

Europe High School from the February Circuit is also located in the deep rural areas of Giraffe. The school lacks educational facilities like libraries, laboratories, classrooms, and there are no sports fields. The school had an enrolment of five hundred and fifty-six learners. It offers

¹Section 21 without function C schools: are those schools which requisite for services like renovations, LTSM purchases and payments for electricity from the Department of Education but they receive part of their allocation into their school accounts for workshops and travelling claims.

² Progressed learners are those learners who had failed the grade but were allowed to go to the next grade due to either age cohort which is the permission to progress if a child is above the required age for that particular grade or being in a phase for more than three consecutive years.

³ Promoted learners are those learners who had a clear pass.

commercial subjects, science subjects and humanities subjects in the FET band. For the past three years, the learners had performed between 40% to 70% in the Matric NSC results. Although Europe High School is a section 21 school without function C, it has very limited resources. This school is non-fee-paying and is also a Quintile One⁴ school. The school has electricity, but it does not have tap water.

Asia High School of March Circuit is a secondary school located in a deep rural area⁵ of Elephant. It falls within the category of under-resourced or disadvantaged schools due to the lack of access to basic services like water and roads, and a lack of educational facilities like libraries, laboratories, and a school hall. The enrolment of the school stands at four hundred and seventy. Over the past three years, the school's performance has ranged between 65% and 85% in its matric NSC results. The school is affected by a high rate of unemployment of parents in the area. The school also offers only three subject packages, similar to the other two schools: commerce, humanities, and science in the FET Band (Grade 10-12).

I selected these three schools for my study because I wanted to understand the English First Additional Language teaching strategies used by the teachers to promote Creative writing at Grade 11 rural schools. They were selected based on their geographical position, which is a deep rural area, and their socio-economic status of the community serviced by the three schools. It was imperative to observe teachers mediating EFAL Creative writing in their schools and their perceptions regarding teaching Grade 11 EFAL in schools surrounded by poverty-stricken communities. I believed that the three participating schools would provide adequate data to respond to this study's critical questions.

3.4 Research methodology

This section is aimed at informing the reader about the chosen methodology of this study. It outlines how the research was undertaken. The research used a case study as a preferable methodology.

⁴ Quintiles reflect the National Poverty Ranking of schools, for Public schools and Learners (Quintile 1 being the poorest and Quintile 5 being the most affluent).

⁵ Deep rural area: refers to the area geographically located far from towns and have very few resources.

3.4.1 A case study

A case study is a way of understanding an individual, a group of people, or an event (Cohen, Manion, & Morrison, 2011). The emphasis is on subjects or objects which enable the degree of resonance between case studies and interpretive methodologies. Therefore, a case study was adopted, influenced by scholars like Maree (2007), who define a case study as a systemic inquiry into an event or a set of related events that aims to describe and explain the phenomenon of interest, while Remler and Van Ryzin (2011), define a case study as a research tool that focuses on a single and complex cases.

In this study, I wanted to understand and explore the English FAL teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools. To acquire an in-depth understanding, various methods of data generation were necessary. It was logical to use a case study in this research since it focused on a specific phenomenon of Grade 11 EFAL teaching in rural schools without selecting a large sample of the participants. In this case study, I focused on three EFAL teachers of the same District to understand what teaching strategies they use when they are teaching at Grade 11 rural schools to promote Creative writing. Yin (2011), points out that a case study research always starts from the desire to get an in-depth understanding of a phenomenon. Hence, the case study was going to provide the opportunity to investigate, explore, and report the real-life situation of the events in teaching EFAL Creative writing and other unique factors to each case study.

According to Maree (2007), a key strength of a case study methodology is the use of multiple sources and techniques in the data gathering process. Two of the data production instruments were purposively used, like lesson observation and one-on-one semi-structured interviews to increase and provide credibility of the case. Although case study is a useful research methodology, it has some disadvantages like being not easily open to cross-checking by making follow up questions. Hence, it may be selective, personal and subjective (Cohen et al., 2011). However, I ensured all the explanations were supported by tangible evidence. Trustworthiness encompasses credibility, transferability, and confirmability in qualitative research (Amankwaa, 2016).

3.4.2 Selection of participants

According to DeMarrais (2004), the purpose of the study should quickly lead to the possible participants. Flick (2014), argues that the participants are chosen in a qualitative research study because they meet the required criteria for that particular study. It is for this reason that EFAL Grade 11 teachers from rural schools were chosen for this study. Sampling is the method used to select a portion of a population for a research study (Maree, 2007). Cohen et al. (2011), define sampling as a process of choosing participants from the larger population in order to gain knowledge from the smaller population which is representing a larger population. Furthermore, DeMarrais (2004), state that a primary consideration is selecting the participants who can talk about the topic or phenomenon under the study. In this way, researchers select people who have the knowledge and experience about the particular focus of the study. In this study, I used purposive sampling to choose the EFAL teachers who have the experience of three years or more of teaching Creative writing at Grade 11 rural schools.

According to Cohen et al. (2011), purposive sampling refers to a case whereby the researcher hand-picks the cases to be included in the sample. The focus was to find teachers with an in-depth understanding of their teaching strategies, challenges they faced, and successes where possible occurred over their years of teaching the subject. Dworkin (2012), stated that qualitative research methods require a smaller number of participants than quantitative research methods. Emmel (2013), has a different view to that of Dworkin, since he stated that a researcher ought to allow for a scenario in which the participants can withdraw from the study, when selecting participants. Thus, there should be no limit to the number of participants selected. In this study, I selected only three participants purposively so as to easily replace them in the case of withdrawal. The chosen participants were knowledgeable about EFAL Grade 11 curriculum.

3.4.3 Participants' Narratives

3.4.3.1 Mr. Smith of Asia High School

Mr. Smith has been an EFAL teacher for the past 26 years and a History teacher for nine years. He is a qualified teacher with a Secondary Teachers Diploma (STD) specialising in English and History subjects. He had taught English First Additional Language in grades Eight, Nine, 11 and 12. At the time of the study, he was teaching EFAL at Grade 10, 11 and 12. He indicated

that he had an eight-year experience as a senior marker in the NSC examination. He was also the Departmental Head of Communications Department in his school, responsible for monitoring the entire Department, including the oversight of curriculum management. He also indicated that he was passionate about English First Additional Language.

Mr. Smith indicated that his workload was excessive, as he also had to supervise the teachers in his Communication Department. He was pleased with the learners' performance since he had been producing 100% pass for the past seven years in Grade 12 and 11 EFAL. He further emphasised that the school is located in deep rural areas. It is lacking resources like libraries and has a poor infrastructure at school. As a result, learners are forced to travel long distances to access the internet in order to complete their projects or assignments. Mr. Smith showed an interest in the interview, and he freely participated. He also shared his frustrations of teaching in the school in a deep rural area, such as the lack of resources and the quality teachers leaving the rural schools to urban schools.

3.4.3.2 Mr. Van Wyk of Europe High School

Mr. van Wyk is a teacher with 22 years of teaching experience. He has been an EFAL teacher for the past 22 years and has taught History for six years in Grade 10 and 11. He is a qualified teacher with a Bachelor of Arts degree (UNISA) and a Secondary Teachers Diploma (from Indumiso College of Education). He had taught English First Additional Language from Grade Eight to 12 for more than 15 years, but he was then teaching EFAL in Grade 11 and 12. He said that his workload was fair, and it allowed him to have enough time to teach all his subjects, because his teaching timetable accommodated all EFAL classes he was supposed to teach on that particular day. He pointed out that he has been marking for a long time, and had since been appointed as a Deputy Chief marker for National Senior Certificate (NSC) Examinations. He indicated that he has produced good results with quality of As and Bs to some of the learners he taught.

I observed that the participant was using his experience in managing his EFAL classes; therefore, he has a minimal number of challenges. Mr. Van Wyk normally visits teachers in other schools in CMC to prepare their learners for the final EFAL Examination. He sometimes works with the Subject Advisors in circuit meetings to guide other EFAL teachers. The visits to other schools are part of the District Director's programme of improving the EFAL matric

results within Ugu District. Van Wyk is one of the EFAL lead educators who assist others during afternoon classes or weekend holiday classes.

The one-on-one interview with Mr. Van Wyk was conducted on 11 May 2019 Thursday, which was the last period of the day in his school, and he was not busy during that time. He showed a great deal of enthusiasm and interest from the beginning to the end of the interview. He loves his work although his school is poor in teaching resources like infrastructure and photocopying machines.

3.4.3.3 Miss Van Tonder of Asia High School

Miss Van Tonder has been a teacher for the past five years teaching EFAL and taught Geography for two years. She is a qualified teacher with a Bachelor of Education degree. She indicated that she had taught English First Additional Language in Grades Eight and Nine for the past two years, but she had been teaching Grade 11 for the past five years. Miss Van Tonder graduated from UNISA with a B.Ed., specialising in English First Additional Language and Geography.

The one-on-one interview with Miss Van Tonder was conducted after her teaching period from Grade 11, during which time she was available. She was very welcoming and took the interview seriously. Although she showed enthusiasm and interest from the beginning to the end of the interview, she did not talk freely when responding during the interview. During the post-interview reflection, she indicated that she was nervous since it was her first time participating in a research study and was wary that I am a school principal. Even though she had some challenges in teaching EFAL like lack of resources, negative learner attitude, work overload, etcetera, she maintained a positive attitude and love of teaching EFAL in rural schools.

3.5. Piloting of the research instruments

As a researcher, I piloted this study in my current school. I purposively selected a Grade 11 EFAL teacher, due to her 11 years teaching the subject. The results of the Pilot School were not analysed and included in this study. Piloting was done prior to the actual data collection. It was essential to do the pre-test of the instruments in order to correct and modify the research instruments. Cohen, Manion, and Morrison (2007), state that it is important to determine how the designed tools can be improved and to identify flaws in the measuring instrument. They

further state that ambiguity in phrasing the words and the questions requires cross-checking before interviewing the participants. Piloting was also important to determine whether research tools could answer the research questions or not (Cohen et al., 2007). The observation tool was then edited after observing the participant by adding the question on prior knowledge. This initiative was done because the existing prior-knowledge questions could not answer the research questions adequately. Another change that was made after observing the pilot participant was on the interview questions, where I had to split the question based on the challenges and successes into two separate questions. The revisions were done because the question was confusing for the pilot participant, who was not clear as to whether to respond regarding challenges or successes. The research questions were therefore increased from two questions to three. According to Cohen et al. (2011), piloting helps increase the reliability, credibility, validity, and practicability of the study.

3.5.1 Data generation methods

This study used two methods in data generation, namely lesson observations and individual one-on-one semi-structured interviews in order to understand the English FAL teaching strategies used by teachers in the promotion of Creative writing at Grade 11 rural schools.

3.5.2 Lesson Observations

According to Petre and Rugg (2007), observation can be direct or indirect, where the former involves the researcher observing something directly, such as watching how people behave in a supermarket, while in the case of indirect observation, the researcher is not directly involved in an observation, for example, not being visible on the site. In this study, I opted for direct observation. This option was chosen because it was important to observe and understand the dynamics involved while the teacher was teaching EFAL to understand the complexities involving classroom settings, and the teacher's interaction with their learners. I observed the teachers in their natural setting (the classrooms) teaching Creative writing, witnessing teachers' teaching strategies when teaching the subject. The events were observed as they happened in the classroom, how the teacher interacted with learners, and how the content was taught. I could closely scrutinise teachers' teaching strategies and observe how they utilised the resources to enhance teaching and learning (See Appendix E, the observation schedule).

Cohen, Morrison, and Manion (2000), state that observation is holistic and functions as a response to what is found in the situation, as the researcher seeks to catch the dynamic nature of events. In this case, EFAL teachers were selected based on observation that gave an indication of the teaching strategies they implemented when teaching EFAL in Grade 11 classes. Cohen et al. (2011), also argue that an observation will offer the researcher an opportunity to gather first-hand or live data from naturally occurring social situations, in a school or a class. According to Maree (2007), observation is an essential data-production technique, as it provides the researcher with an inside perspective on the group dynamics and behaviours in different settings. Observation also allows the researcher to hear, see, and begin to experience reality as participants do. J. H. McMillan and S. Schumacher (2014), have a similar view as Maree does, where they state that observation is a way used by the researcher to see and hear what is occurring naturally in the research site. Nieuwenhuis (2007), states that the researcher may look for patterns of behaviour in a particular community to understand the assumptions, values, and beliefs of the participants, and make sense of social dynamics, but the researcher remains uninvolved and does not actively influence the dynamics of the settings.

Maree (2007), argues that the researcher learns through personal experiences and reflections on how the setting is socially constructed in terms of power, communication lines, discourse and language. As a researcher, I engaged in a process of producing in-depth information by observing participants at the research site, which is their schools (Cresswell, 2012). During the lesson observation, I took note of all the actions by the participants and their learners, such as how each lesson was conducted. The three observed participants granted permission to the researcher to be observed. According to Cohen, Manion, and Morrison (2000), data collection, including observation, requires participants' informed consent. I chose the observation method to personally observe the teaching strategies used by EFAL teachers in the promotion of Creative writing. Each teacher participant was observed once.

The importance of observation was to understand EFAL teachers' challenges and the strategies they adopt to overcome those challenges. This understanding would assist me as a researcher to describe all the actions that took place in class and to be able to reflect on what happened during observation. Maree (2007), states that the researcher ought to capture two dimensions of observation, namely the observers' description of what he/she observed, and the reflection about what happened.

The following table illustrates the details of the observation that took place in three high schools:

Name of school	Name of participant	Venue of observation	Date/Day of the observation	Time for observation	Duration of the observation
Africa High	Mr. Smith	Grade 11 A	10 / 05 / 2018 Thursday	08h0-08h55	0 hr 55 min
Europe High	Mr. Van Wyk	Grade 11 A	10 / 05 / 2018 Thursday	12h00-13h00	1 hr 00 min
Asia High	Miss Van Tonder	Grade 11 B	11 / 05 / 2018 Friday	8h00-09h00	1 hr 00 min

Table 1: Showing details of observation

3.5.3 Semi-structured one-on-one interviews

Kruger and Welman (2001), point out that semi-structured interviews offer a versatile way of generating data from all participants. Goddard and Melville (2001), argue that an interview involves one-on-one verbal interaction between the researcher and the participant. Similarly, Boeije (2010), asserts that semi-structured interviews allow participants to share their perspectives, stories, and experiences regarding a particular phenomenon, then explain responses and probing up questions can be made. After classroom observation, I interviewed each participant to seek clarity on what was not clear during the observation session. Interviews were done at agreed times with the participants, which were not disturbing the lessons, as the participants checked their teaching timetables and gave me the dates and times, they knew that they would be free during the time of the interviews. A semi-structured interview allows for the probing and clarification of answers (Maree, 2007).

According to Creswell (2014), semi-structured interviews allow the researcher to identify new and emerging lines of inquiry related to the studied phenomenon. For this reason, I probed the participants for their responses. Van Scheers (2010), states that the empirical data stems from time-consuming in-depth interviews. Furthermore, Maree (2007), argues that questions should be developed in advance as they are used in multiple case studies or larger groups to ensure

consistency. I started by preparing for the interview before visiting the participants. I also used the same set of questions; however, probing questions varied from one participant to the other. Guba and Lincon (2015), state that the semi-structured interview is a dominant instrument for data generation when researching about the phenomenon. Interviews can produce high-quality data when participants are approached professionally (Guba & Lincon, 2015). For this reason, letters informing the participants of the aim of the interview were issued directly to them by the researcher.

Name of school	Name of participant	Venue of interview	Date/Day of interview	Time of interview	Duration of interview
Africa High	Mr. Smith	Africa High- in the HOD's office	10 / 05 / 2018 Thursday	09h05-10h30	1 hr 25 min
Europe High	Mr. Van Wyk	Europe High- in an empty classroom	10 / 05 / 2018 Thursday	13h10-14h45	1 hr 35 min
Asia High	Miss Van Tonder	Asia High- in the spare office	11 / 05 / 2018 Friday	09h30-10h25	55 minutes

Table 2: Showing details of interviews

I conducted the interviews with each participant for approximately 1h15 minutes or more at the school where he or she teaches. I ensured that the participants were relaxed during the interviews by throwing in ice-breaking comments like cracking jokes and allowing them to ask questions for clarity. The participants were allowed sufficient time to respond to the questions which can be said to have assisted me in getting detailed responses. I was able to ask probing questions. The participants gave me deeper responses; this helped me gain a deeper insight about the participants and understand why they used particular teaching strategies when teaching EFAL in promoting the Creative writing at Grade 11 rural schools.

The interviews conducted were all recorded using a cellphone device. Wisker (2001), suggests that interviews should be taped, however, transcription is time-consuming, especially if the duration of the interview is little bit longer. It is necessary for the researcher to seek permission from the participant to tape-record the interview (Maree, 2007). For this study, permission to

record the interview was sought from participants beforehand, and the participants gave me the consent. I also took notes during the interviews to supplement the recordings. The audio recordings were later transcribed into written text. Creswell and Ebersohn (2012), state that interview data may be deceptive, and provide perspectives expected by the researcher. I tried to overcome situations of being deceived by the participants by continuously emphasising the purpose of the research and asking for the participants' honest views and opinions. I used various methods to generate data as a strategy to counteract obtaining deceptive data.

3.6 Data Analysis Process

According to Swanborn (2010), data analysis reduces the degree of data required to answer the research question. Fossey, Harvey, McDermott, and Davidson (2002), argue that qualitative data analysis is a process of coding, reviewing, synthesising and interpreting data to explain and describe what is being studied. Moreover, when analysing data, the information has to be split in order to protect it from unauthorised access and store it in different files or servers (Swanborn, 2010). Swanborn (2010), also explained that the researcher has to separate the background variables like sentences, abbreviations, quotes, valuations, and short verbal expressions.

In this qualitative study I used a thematic analysis to analyse data. Thematic data analysis involves classification, comparing, grouping, and refining text segments and then classifying or grouping themes with related or similar data (Fossey et al., 2002). Stake (2010), asserts that the researchers arrange the collected data into patches, which refers to grouping the collected data when analysed. I conducted interviews as participants gave me permission to observe and interview them. The interviews were recorded, prompt questions were asked from the participants and transcribed the interviews thereafter. While recording, I was also taking notes, which helped me when transcribing the recordings. Interviews took place in the form of a discussion as noted by (Blaxter, Hughes, & Tight, 2004). During interviews and observations, I wanted to ensure that I did not lose meaning of the participants' views and perspectives obtained from them. I thoroughly read all the notes that I took and all the transcripts and tried to understand what the participants meant. I had to read the data repeatedly to understand what the participant implied because some were not clearly expressed.

According to Remler and Van Ryzin (2011), qualitative data analysis involves three main steps, which are: preparing and organising, reducing and summarising the data through a process of

coding, and lastly is presenting the data in narrative form, along with figures and tables. I then grouped my data into themes and sub-themes. The identified recurring themes and sub-themes from the data were used to understand the factors that influence the teaching strategies used by EFAL teachers in the promotion of Creative writing at Grade 11 rural schools. The generated data from the participants' responses, were used to develop the themes of the study. According to Braun and Clarke (2012), thematic analysis is also a way of identifying what is common to the way a topic is presented in making sense of those commonalities. I chose thematic analysis because it allows the researcher to see and make sense of collective or shared meanings and experiences of participants. Participants were observed in class while teaching, and my concentration was on the strategies used by EFAL teachers teaching their Grade 11 learners. According to Gray, Williamson, Karp, and Dalphin (2007), observation is qualitative research, which means that social phenomena are observed first-hand in their natural setting. As the researcher, I have done observation of English First Additional Language teaching. That gave me an opportunity to establish continuing social relations with the participant.

3.7 Ethical considerations

Rule and John (2011), state that three principles need to be considered by the researcher when conducting the study, which are: non-maleficence (do no harm), beneficence (public good), and the principle of autonomy (self-determination):

- non-maleficence - participants were assured of confidentiality and promised that their responses would only be used for the purposes of this study.
- beneficence - the study was conducted in a safe environment chosen by the participants and they were given pseudonyms to protect their identity.
- the principle of autonomy - I explained the purpose of the study to the participants, and made them aware that they had a right to withdraw their participation at any time. All this was done before I started the interviewing process with them.

To satisfy all the requirements of conducting the research for this study, I applied to the KZN Department of Education and School Principals to conduct research in their respective schools about the English FAL teaching strategies in the promotion of Creative writing at Grade 11 rural schools. The permission was granted to me by both KZN DoE and school principals (see Appendix A and Appendix C). I also applied and obtained ethical clearance from the University

of KwaZulu-Natal to conduct this research (see appendix B). Ethical consideration is important to the researcher (Maree, 2007).

3.8 Issues of trustworthiness

In a qualitative research, reliability can be regarded as a fit between what a researcher has recorded as data, and what happened in a natural setting (Cohen et al., 2007). Morse, Barret, Olson, and Spiers (2008), suggested that: Credibility, Transferability, Dependability and Confirmability ensure the trustworthiness of the study. Furthermore, Maree (2007), asserts that to ensure the study's trustworthiness, audit trails, member checks, and confirming the results with participants, the researcher should do peer debriefing. Maree (2007), further points out that the researcher needs to keep in mind the procedures that can be used for assessing the trustworthiness of the data analysis. I ensured that multiple data generation was used in order to ensure trustworthiness. Furthermore, Shenton (2003), in agreeance with (Morse et al., 2008), stated that the framework of ensuring rigour in the study ensures the following:

3.8.1 Transferability

Transferability is about giving the true report of the fieldwork so that the reader will decide whether that environment is similar to a situation with which they are familiar. Transferability is a form of external validity in qualitative research (Rolfe, 2006). I addressed transferability in this study by giving a detailed description of the phenomenon, viz. English FAL teaching strategies in the promotion of Creative writing in Grade 11 rural schools, so that anyone who read it would be having a clear understanding of the study. I have presented the number of participants that participated in this study. I have also presented and discussed the information on data generation methods employed in the study, that is, observations and semi-structured interviews. I also provided the information on the period of time over which data was generated for a better understanding of the study by the reader (see Table 1 and Table 2 above).

3.8.2 Dependability

Dependability is another criterion used to measure trustworthiness in qualitative study. Guba (1981), states that dependability is usually met by making sure that credibility of findings is secured. This study ensured dependability by giving a full description of the methodology

employed to help the readers have a clear understanding of the methods used. The description of the research design in this study will help the readers clearly understand the methods used when gathering the data and the effectiveness of these methods. Shenton (2003), argues that qualitative researchers need to devote a section describing the research design and its implementation, operational detail of data gathering. Shenton (2003), further argues that it is necessary to ensure the dependability in qualitative research, as it gives the researcher a chance to recognise the ethics required in a research and also to ensure that they are observed.

3.8.3 Confirmability

According to Shenton (2003), confirmability refers to the researcher, who ought to ensure that the findings are not his or her own thoughts but are generated from the generated data. Furthermore, Shenton (2003), states that confirmability is concerned with whether or not the findings reflect the participants' experiences and ideas, rather than the researcher's preferences. According to (Shenton, 2003), the researcher should use an 'audit trail' to ensure confirmability of the study. In this study, I described how the data were produced. To ensure confirmability of this study, I gave one of my colleagues who is registered as a PhD student at UKZN a chance to check my transcripts and data analysis, and checked any traces of researcher bias and influence.

3.8.4 Credibility

Kouzes and Posner (1993), define credibility as comprising trustworthiness, expertise, and dynamism. Credibility works in assessing the believability of sources of information and the information is also rated high on trustworthiness, expertise, and dynamism than it is considered to be credible information (Kouzes & Posner, 1993). Shenton (2003), holds that credibility can be achieved by the participation within several organisations, to reduce the effect of particular local factors peculiar to one institution on the study. Shenton further explains that it is in credibility where the researcher demonstrates that the phenomenon studied is presented as it has been observed. I used both interviews and observation to address credibility, in order to explore various teaching strategies used by EFAL teachers in Grade 11. Through interviews, I was able to address credibility when probing the participants because they were honest in their responses. Data was generated from three different schools, with one teacher as the participant, which assisted with credibility through their various perceptions in teaching Creative writing.

Different schools were used to generate data to ensure that contextual factors of one school did not influence the direction and findings in a way that negatively impacted the credibility of the study. To further ensure credibility, the participants were motivated to be honest during the interview and observation.

3.9 Limitations of the study

According to Maree (2007), every study has its limitations and declaring the limitations upfront helps the reader to understand how the researcher arrived at certain conclusions. The limitation of this study is that I am a principal who is not teaching EFAL in FET. It was not easy for me to collect data, because one of the participants was not free to work with me since she was aware that I am a principal. Since she had that information about me, may have led me not obtaining authentic data because of power relations, where I was not treated as a colleague, but as a principal. This perception would have resulted in participant providing me with information that she thought I wanted to hear, and fearing that I might share it with her principal.

In an attempt to overcome this limitation, I provided a full explanation. I assured participants that the research was a personal endeavour, and that it was not in any way an evaluative exercise of their work. I also informed them that they could withdraw from participating in this research at any time if they did not feel comfortable. I further told them that, they could write to Ms. Phume Ximba of UKZN Humanities and Social Sciences Research Ethics Committee (HSSREC) and raise their concerns about what I did when conducting my research with them.

3.10 Conclusion

In this chapter, I have addressed the research design and methodology used in my study. I also described the procedures followed in conducting the study, including the paradigm and approach, data generation techniques and analysis, and selection of participants. I have justified the reasons for the choice of participants. I outlined the Ethical clearance issues, challenges, and limitations of the study. The next chapter will present the findings from the data collected.

CHAPTER 4

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

The previous chapter focused on tools used to generate data from various participants in order to understand the English FAL teaching strategies in the promotion of Creative writing at Grade 11 rural schools.

The case study explored the factors that influence the English FAL teachers' teaching strategies they are using to promote Creative writing at Grade 11 rural schools. This case study was done in schools within the same district municipality, in KwaZulu-Natal but outside the researcher's circuit. The researcher purposefully did this to avoid schools within the researcher's circuit. To conduct the research in these three schools, permission was granted by principals and educators who were part of the case study. All the participants speak isiZulu as their home language while teaching EFAL as a subject. It is a common factor that these three schools are geographically positioned in deep rural areas. Furthermore, these three selected schools share the same Municipal District, which is the Eagle District of Education (not the real name, but are placed in different Circuits. In this chapter, I will be presenting the generated data together with the findings.

In this chapter, I further present, analyse and interpret the data collected on the teaching strategies used by Grade 11 teachers in the promotion of the EFAL Creative writing in rural schools. The analysis of the data helped me to answer the following research questions:

- What are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools?
- What challenges do teachers face in promoting Creative writing?
- What are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing?

The data presented and discussed in this chapter were generated through classroom lesson observations (see appendix E) and individual one-on-one semi-structured interviews (see appendix F). I also used a thematic analysis to analyse the data.

4.2 Thematic analysis of data

According to Braun and Clarke (2012), thematic analysis is a way of identifying what is common to the way a topic is presented in making sense of those commonalities. Through focusing on meaning across a data set, thematic analysis allows the researcher to see and make sense of collective or shared meanings and experiences. I therefore decided to use the thematic analysis to analyse the data. In the following section, I will discuss the themes (refer to Figure 1) that resulted from the analysed data by discussing the participants' responses to the interview questions and presenting what I observed during the lesson observations. The verbatim quotations were used during the interviews in order for the readers to examine the collected data on their own and gain a deeper understanding of the findings to check its credibility. According to Halcomb and Davidson (2006), verbatim transcription is the word for word reproduction of verbal data, which implies that written words are the exact replication of audio-recorded words. I kept on reading the data collected until I recognised some patterns from the responses. The participants were given pseudonyms in order to ensure their anonymity. Themes and their sub-themes associated to the research questions of the study were then developed.

Table 3 below reflects all the themes and sub-themes identified in this study:

NO.	THEMES	SUB-THEMES
1	EFAL teaching strategies used by teachers when teaching Grade 11	Process-based approach
		From the known to the unknown
		Code-switching
2	The Challenges in EFAL Creative writing teaching	Lack of understanding English
		Insufficient resources
		Time allocation
		CAPS document is a mere guide
		Homework not done
3	The Successes of Grade 11 Teachers in the teaching and promotion of Creative writing	additional resources / visual aid or resources
		Prior knowledge
		CAPS process-based approach
		Catering for the learners' different capabilities

Table 3: Showing themes and sub-themes identified in this study

The themes and their sub-themes illustrated from the table above were identified so as to understand the English FAL teaching strategies in the promotion of Creative writing in Grade 11 rural schools. The participants were referred to as Mr. Smith from Africa High School, Mr. Van Wyk from Europe High School and Miss Van Tonder from Asia High School.

4.2.1 Theme 1: EFAL teaching strategies used by teachers when teaching Grade 11

THEME	SUB-THEME	ISSUES RAISED
EFAL teaching strategies used by teachers when teaching Grade 11	Process-based approach	Pre-writing Stage/ Brainstorming Stage Editing Stage Proofreading Stage Presenting Stage
	From the known to the unknown	Starting from the General Knowledge which is based on teachers' daily experiences to the new information that is being taught.
	Code-switching	Interference of learners' Mother tongue while teaching.

Table: 4 showing themes and sub-themes on EFAL teaching strategies used by teachers when teaching Grade 11

What strategies do you use as EFAL teachers to promote Creative writing?

During the interview, the question asked sought to determine strategies the participants used in promotion of Creative writing in their class. The following were the findings under the three sub-themes illustrated from the table above.

4.2.1.1 Sub themes 1: The use of Process-based approach in Creative writing

Teaching of EFAL Creative writing in Grade 11 needs various teaching strategies to make learners understand the content very well. According to Barbot, Randi, Tan, Levenson, Friedlaender, Grigorenko (2012), writers can create a better understanding of what is written by using a process-based approach. In writing, learners understand how to combine the visual literacy, which is a dominance of vision as a form of perception and the mental imaginary that may facilitate written description which can activate the readers' visualisation or imagination.

Barbot et al. (2012), confirmed that the combination of theory and practice when teaching makes the learner understand better. The EFAL CAPS document provides teachers with the teaching strategies of Creative writing (Education, 2011). One of the strategies identified in the EFAL CAPS document for Grade 11 is the process-based approach which was used by the three participants.

The responses for each participant from interview question are cited verbatim below:

Mr. Smith's response to the question:

“During the prewriting stage, which is referred to as brainstorming, I use the individualistic approach which helps me to focus even on those learners who have a problem with planning.”

When Mr. Smith was probed about what he meant by the individualistic approach, his response was as follows:

“Individualistic approach is part of the process-based approach which is done at the level of a planning stage whereby each learner is assisted by me as a teacher while they are brainstorming about what they will be writing about and how are they going to write.”

Mr. Smith was further asked to elaborate on his planning stage on a process-based approach. His response was as follows:

“...I simply come up with those social media texts that they are writing on daily bases and explain that they are not an acceptable way of writing in a formal writing. I then allow them to brainstorm about what they will be writing using the social media text and newspaper articles given to them. They use build ups for longer transactional piece of Creative writing for an example, a letter to the editor. Learners were brainstorming about the format of the letter like the addresses, salutation, subject line, introduction, body and conclusion which are part of the brainstorming stage that falls under process-writing stage...”

The response is relative to the literature reviewed where Cheung et al. (2003) pointed out that curricular planning and classroom practices should integrate Social Networking Services (SNS). For this reason, teachers are able to use Social Networking Services as a teaching aid, for example, WhatsApp groups to solve learner problems.

Mr. van Wyk's response to the question was as follows:

“What I normally do is, I give the learners a certain topic which we analyse. I guide them during brainstorming. I advise them to use mind-maps, for instance. Together with learners, I then go for the last three stages of process-based approach, which are: drafting, proof-reading, and finally presenting.”

When probed to elaborate on the last three stages and of the process-based approach, he then said:

“Step one is where learners in small groups of three are brainstorming about the task they will be doing, as they were writing down different types of essays and how to structure them. With regards to the drafting (second) stage, I let learners write whatever ideas they have in mind without following any formal order which is then taken to peer learners for proof reading (third) stage in class. The final stage is whereby they edit and submit for marking by the teacher.”

Miss Van Tonder's responded differently from the other two participants, although she was using the same CAPS Policy document. She said:

“CAPS Policy Document being not clear as it is, but I use it because it gives me proper guidance regarding the exact steps to follow during process writing, namely; brainstorming, drafting, editing, and publishing. Learners brainstorm in small groups of 6 learners, where they develop a structure of a descriptive essay. Drafting is done by individual learners and I assist by guiding them on how to write an essay. The remaining stages like editing and publishing will be done as homework by the individual learners and submit the final draft for assessment.”

The three participants applied the process-based approach, which is stipulated in a CAPS policy document that is used as a guide when teaching EFAL Creative writing. It was noted that the three participants were approaching and interpreting the same policy in different ways. For instance, Mr. Smith regarded the brainstorming stage as beneficial if it drew from individual learners' understanding of the topic under discussion. In contrast, Miss Van Tonder allowed learners to share information through small group discussions. The DBE (2010) state that the learner should be at the centre of every aspect of the lesson and be given the responsibility for their learning, which means it is needed to focus on each learner and their needs with their abilities. Both Mr. Smith and Miss Van Tonder who followed the process-based approach by focusing on assisting individual learners. However, they were helping them at the level of drafting their essays before the final draft. It is evident from the findings that EFAL teachers apply various ways to implement a process-based approach when teaching Creative writing. Mr. Van Wyk's action was in line with a composition theory, which indicated that teachers become conscious of how they consider Creative writing in the context of first-year writing class, by developing a strategy of helping students in Creative writing (Clark, 2012). He advised his learners during brainstorming and guided them to use mind-mapping when planning their work. Riswanto and Putra (2012) state that Mind Mapping Strategy improves students' writing achievement.

4.2.1.2 Sub-theme 2: The use of the known to unknown approach in Creative writing

Another teaching strategy used by the three participants to teach Creative writing was helping learners move from concrete (what learners know) to abstract (new knowledge). The participants further indicated that the approach is very effective, since it creates an opportunity for learners to grasp each and every Creative writing lesson conducted. According to Yuksel (2012b), one of the simplest ways to activate prior knowledge of students could be done by making use of reflection strategy. The participants acted in line with what is suggested by Yuksel (2012), because all three participants started by revising the work done with their learners in the previous lessons before proceeding to the new lesson.

Mr. Smith responded,

“I normally start with what the learners know, maybe from the previous lesson; which was a shorter transactional piece, a diary entry in this case. It becomes easier to move to the new lesson that involves the longer transactional piece.”

A follow-up question was asked of Mr. Smith, seeking clarity on what he was referring to by the knowledge from the previous lesson.

He further responded by saying;

“Before teaching them the longer transactional piece, I ask the learners to give the different types of shorter transactional pieces of written work I taught them previously. I further ask them to mention the features of a formal letter. A skill learnt by learners from a shorter transactional piece was used to teach them how to write a letter to the editor.”

Mr. van Wyk stated,

“The approach that I find effective is moving from the simple to the complex. By this I mean I use what the learners already know; for example, giving directions, then move to the new topic that we were dealing with today which was how to write an essay.”

A probing question was asked of Mr. Van Wyk: What do you mean by giving directions?

Mr. van Wyk responded:

“Yesterday I taught them about how to direct a stranger or a tourist if someone is looking for a place they know as people from the area. I taught them to speak about the landmarks that will be seen by the person who is asking for a direction, landmarks like a school, a store or crossroads.”

Miss Van Tonder responded:

“I am a firm believer in the activation of the already existing knowledge in the learners’ minds. This method of starting from the already known to the unknown helps to trigger them into thinking.”

A follow-up question was asked to Miss van Tonder: what does it mean to activate the existing knowledge and how does it trigger learners to think?

She responded:

“I always revise what learners learnt in the previous lesson or in their previous grades or get their general knowledge. When they respond to the questions which they know the answers, it becomes easy for me to introduce a new lesson, because they participate easily. Hence, they gained confidence while we were revising the old work that they know, you saw how were they participating while I was teaching.”

The three participants indicated that they normally start by reviewing the work they did with their learners in the previous lessons; in that way it becomes easy for them to connect with the new lesson. The participants had their own reasons for reviewing the previous lesson in order to introduce a new one. Mr. Smith, used the ‘known to unknown’ method by starting with what learners know, which was the diary entry, and moved to a new lesson, which was a letter to the editor. Hence, learners applied some of the previous lesson skills in their attempt to master the new content. The participants’ approach is supported in Schneiderman (1986), who states that using the known to teach the unknown is a principle of good teaching, which means the use of what a student knows to teach what is unknown. He further explained that the features of these two lessons, the older one and the new one, was closely related to each other. For this reason, the learners transferred the writing skills they learned from the diary entry to writing a letter to the editor. Miss Van Tonder used the approach of activating the existing knowledge from learners to teach the new lesson. From the previous lesson, she had taught learners how to write a narrative essay, while the new lesson was on the descriptive essay. Mr. Van Wyk applied the ‘known to unknown’ teaching approach by letting his learners move from simpler tasks to complex writing essays. In this case, learners start by revising the previous lesson’s work before starting a new topic.

4.2.1.3 Sub-theme 3: The use of the code-switching approach in Creative writing

Although English FAL in the FET phase is a Language of Learning and Teaching (LoLT), the study's findings indicated that teachers have to code-switch to a learners' mother tongue when conducting a lesson due to the contextual factors, such as not practicing the language at home. Abongdia and Mpiti (2014), point out that learners are limited by their inefficiency in EFAL when they are conveying or interpreting a message via written or spoken modalities. The three participants indicated the following about code-switching:

Mr. Smith responded to the question:

“Most of my learners do not understand a lesson if it is going to be conducted entirely in English; therefore, I find myself compelled to switch over to isiZulu to make some clarity so that they can understand me.”

He was further requested to highlight the areas which were forcing him to do code-switching.

Mr. Smith responded by saying:

“I explained to them especially the structures of the formal letter like Salutation as ‘Isibingelelo’, Introduction as ‘Isingeniso’, Body as ‘Umzimba’ and Conclusion as ‘Isiphetho’. This helped them to do exactly what they were expected to write.”

Mr. van Wyk also responded by saying that:

“Some of the learners get lost when I stick to English throughout the lesson; however, if I switch to isiZulu, I do that at a very minimal rate. So, if I use isiZulu, I am able to move with the rest of my EFAL class, because they are free to ask using isiZulu where it is not clear.”

He was asked why he used isiZulu at a minimal rate:

“I don’t have a serious problem of my learners not understanding English; therefore, I don’t use much of isiZulu in my lessons. My learners are trying to speak English although they mix it with isiZulu, where they find some difficulties.”

Miss van Tonder was in line with the other two participants, who indicated that learners do not understand EFAL as a Language of Learning and Teaching:

“Learners do not use English outside the school, which bears negative effects in understanding English as a Language of Learning and Teaching (LoLT). This then compels me to do code-switching during my lessons.”

The study findings from all the participants revealed that they had to code-switch between the two languages, isiZulu and English, because their schools are from KwaZulu-Natal where isiZulu dominates. Their purpose of facilitating through the learners’ language of competency was to ensure that they contextualise the phenomenon being taught with greater efficiency. Furthermore, Husin and Ariffin (2011), believed that code-switching promotes effective teaching and learning. The three participants in their teaching used the teaching strategy of code-switching. Mr. Smith believed that his learners would not understand what was being taught if only English was used as a Language of Learning and Teaching (LoLT). Therefore, he gave his learners the activity of writing a formal letter to the editor. In writing that formal letter, the features of a formal letter were translated through their mother tongue by Mr. Smith, for his learners to understand what was expected of them. The literature reviewed stated that in the classroom context, code-switching becomes an essential bridge to help teachers assist students in order to become effective in English communication through teaching and learning (Yulandari, Muhaimi, & Azis, 2018). Although Mr. van Wyk used a similar code-switching approach to the one used by Mr. Smith, his learners were better in understanding English than learners of Mr. Smith. Mr. van Wyk in his response, clearly showed that his learners were better when he was saying that he explained English words in isiZulu to a minimal degree during his teaching. The lesson conducted by Van Tonder was predominantly in isiZulu. She cited that she had a very serious challenge with her learners, because they were not used to speaking English, even after school. She was forced to mix isiZulu and English when teaching her EFAL class throughout the lesson. This forms part of code-switching instead of using only English as a LoLT.

4.2.2 Theme 2:

Challenges facing teachers when teaching EFAL Creative writing:

THEMES	SUB-THEME	ISSUES RAISED
The Challenges in EFAL Creative writing teaching.	Lack of understanding English	Most learners do not understand the teachers during the presentation of any English FAL lesson.
	Insufficient resources	The participants raised the fact that their schools do not have enough resources like Text Books for each learner. They are compelled to make copies or to let two or three learners share one book. At other times they have to cut articles from the newspapers or magazines and then make copies to be distributed to learners.
	Time allocation	The CAPS Document that was issued by the National Department of Basic Education allows for Creative writing to be done only four times a month, which is only once a week. Teachers feel that this teaching time is insufficient to teach Creative writing.
	CAPS document is a mere guide	The participants feel that the CAPS document is just a guide that does not give any

		examples or additional information on the different types of creative pieces. Teachers have to rely on textbooks and other sources to get the examples and format of each type of transactional piece.
	Homework not done	The participants also cited the fact that their learners are not keen to write any work given to them to write either individually or in groups at home. This shows their lack of interest and dedication to the school EFAL work given to them as homework.

Table: 5 showing themes and sub-themes on challenges facing teachers when teaching EFAL Creative writing

What challenges do you face with when teaching EFAL Creative writing to your learners?

(a) Lack of understanding English by learners:

All teachers who were interviewed mentioned that they face the challenge of learners who lack an understanding of English, which makes their work as teachers difficult. Maruma (2017) discovered that there are too many errors that are committed by learners in Creative writing. The participants' views on this matter were as follows:

Mr. Smith responded to the question of learners' lacking the understanding of EFAL during teaching and learning:

“Most of my learners do not understand any lesson if it is going to be conducted entirely in English if I don’t mix English with isiZulu.”

Mr. Van Wyk responded to the same question as follows:

“What I have discovered about learners specifically for English FAL is that, learners seem not cooperating in English lesson because they lack understanding of EFAL.”

When Miss van Tonder was asked the same question, this is how she responded:

“They (learners) think they know English so they are not taking it as a serious subject yet they are struggling when it comes to the actual doing of the work like writing and speaking the language.”

According to the participants, English Language as a subject is not prioritised by most of the learners compared to the other subjects they are doing at school. The participants assumed that learners believe that it is easy to grasp either English or isiZulu when they are taught in class. Kaiser (2016), suggests that EFAL CAPS has to prepare learners for Basic Interpersonal Communication Skills (BICS) and also develop their Cognitive Academic Language Proficiency (CALP) that will enable learners to acquire English as the Language of Learning and Teaching (LoLT). The assumption that learners know English is influenced by hearing spoken English day-to-day, speaking or seeing some words written in English; for instance, on TV and in newspaper. Thinking in this way has negatively impacted the children’s minds by developing an attitude of undermining English as a subject. I observed that the three participants were faced with almost the same challenge of learners undermining English. Furthermore, I observed that learners who undermine English are serious and only concentrate when they are learning the content subject as opposed to the language subject EFAL in particular. Learners from Europe high school of Mr. Van Wyk and learners from Asia high school of Miss Van Tonder seem to present the common challenge of not taking the subject seriously. Learners of Mr. Van Wyk did not study the subject and were not committed in doing EFAL homework. Both Mr. Van Wyk and Miss Van Tonder did not have a serious challenge compared to the learners from Africa high school of Mr. Smith, where they did not understand the EFAL lesson if there was no code-switching. The possibility of learners from Asia High

School not understanding the EFAL was either due to their school's rurality or their home environment.

(b) Insufficient resources

The issue of resources is critical, especially in rural schools, which makes it difficult to teach EFAL Creative writing. The feelings of the participants about the insufficient resources were as follows:

Smith stated that

“The school doesn't have enough money due to the lesser number of learners enrolled at school.”

He elaborated:

“There are few resources like textbooks which they share, which is a challenge when I teach, and we don't have even a photocopying machine, so as to make copies at least. I only do copies in town on my way back home, using my money. That is how I manage to teach and produce these good results. The school cannot afford to buy a book for each learner since the allocation is very little from the department of education, and we are a no-fee school here.”

Mr. Smith was further probed to explain what he meant by a no-fee school, responding as follows:

“Those are the schools which are falling into a category of Quintile 1-3, meaning they are the poor schools with most of the unemployed parents and schools which are lacking in infrastructure and resources as compared to former model c schools. Those ones are better with everything and parents are affording to pay school fees, so they have almost everything.”

Mr. Van Wyk states:

“...the school is struggling with resources. Even the textbooks are few, as a result, I don't use the book that much because they are mostly focusing on Language and comprehension writing. I am using a Revision Support Document, Learners' Guide for Grade 10 to 12. I got it as a senior marker for NSC examinations. This supporting document guides me on what will be examined and how, at the end of the year so my learners will pass.”

Miss Van Tonder states that:

“I do not have enough resources. There is a huge shortage of textbooks. I am forced to give them work to be done in groups which promotes copying at the same time. Even that home work is done here at school because about five learners are sharing one book, so it is better if they work here. It becomes a challenge if I want to assess how much do they know based on the work I gave them; as a result, I have accepted that they will always work in groups.”

According to the study's findings, the resources remain the challenge in schools, since the funding norm of KwaZulu-Natal schools is determined by the number of learners enrolled in that particular school (SASA, 1996). If there are many learners in a school, more money is pumped into school by the Department of Education in KwaZulu-Natal (KZN). If the school has few learners, the allocation is less. Most of the schools are Quintile 1, 2 or 3 schools, which means that they are the most impoverished schools that do not charge school fees from parents. There are very few schools in the bracket of quintiles 4 and 5, which are fee-paying (SASA, 1996). When the three participants were asked if they have enough resources for their subject in their schools, they all responded that they experience challenges. Mr. Smith, who happened to be a SMT member, complained about the very few available resources. He indicated that there was no hope that the school would have adequate resources, including computers since the principal informed him that the school allocation was limited. The school financial constraints limited the efficiency of Mr. Smith in successfully teaching EFAL Creative writing. Therefore, learners cannot practice what they have learnt at school, due to lack of resources. The argument is supported by Donsa (2017), who states that the lack of resources to teach

Creative writing is among the contributing factors resulting in limited language proficiency across the FET band, particularly in rural schools.

Mr. van Wyk revealed a shortage of textbooks, which he replaced with the Revision Document that he received from the National Senior Certificate (NSC) examination marking centre, as he was a senior marker. From the observation, the resource book used was called a Revision Support Document, Learners' Guide for Grade 10 to 12. The findings from the data generated through interviews and observations clearly indicated an unfairness to the learners who were supposed to write the standardised examination, while they were using different learning materials. Miss van Tonder had a similar challenge like the other two participants. She made copies of articles to be used when conducting her lesson.

(c) Time allocation

The issue of time allocation for teaching EFAL as perceived by the participants in this study is a challenge, because teachers are unable to complete the annual Teaching Plan in time. The challenge of failing to complete the ATP is in view of Manning (2017), who indicated that Creative writing is a challenge for learners caused by the insufficient time allocated for writing specifically to Creative writing. The views of the participants about the time allocated for EFAL were as follows:

Mr. Smith stated the following about the time allocated for EFAL:

“The CAPS document has limitations when it comes to the time allocated to teach Creative writing.”

Mr. Van Wyk stated:

“The little challenge is that of time allocation for each skill like only one period is allocated for Creative writing per week.”

Miss Van Tonder stated:

“CAPS document is not detailed and also time allocated for each skill is not enough.”

All three participants cited insufficient time allocated for Creative writing. Mr. Van Wyk and Miss Van Tonder highlighted that this limited time does not allow them to teach the various skills in Creative writing when it comes to the structures of each type of aspect, for instance, the introduction, body, and conclusion. According to the CAPS document, the instructional time for EFAL should be 4,5 hours per week (Education, 2011).

Ngesi, Landa, Madikiza, Cekiso, Tshotsho and Walters (2018)), claim that teachers do not have adequate contact time to teach Creative writing in class. Mr. Smith indicated that he cannot teach Creative writing with ease due to the CAPS policy document's time limitation. Therefore, he is supported by the literature, which views time as a challenge for teachers.

(d) CAPS document is a mere guide:

Curriculum Assessment Policy Statement gives teachers detailed guidelines of what to teach and assess on a grade-by-grade and subject-by-subject basis (Education, 2011). For this reason, CAPS is a revision of the National Curriculum Statement (NCS). In view of the document as a mere guide, this is how the participants responded:

Mr. Smith stated:

"I feel that as much as the document is clear, it is just a guideline and it does not provide enough examples. I always have to go out to find examples that are relevant to my learners' environment."

Mr. Van Wyk stated:

"I feel that the CAPS document is not explicit enough so much that the KZN Department of education supplemented it by compiling the Grade 10-12 Revision Support Document that gives more information on the length and format of the various types of essays and transactional piece."

Ms Van Tonder stated:

“...information of how to teach Creative writing is not detailed. The CAPS Policy document is just a guide...”

Although all the participants were using the CAPS document as a guide, they indicated that it has some limitations. They believed that the document is not clear enough in terms of providing teachers with teaching examples. Dornbrack and Dixon (2014), state that writing is a complicated activity, where the range of skills required in writing lie beyond that provided in the Curriculum and Assessment Policy Statement (CAPS). Mr. Smith felt that the document is clear, but it does not contain adequate examples, like essays, letters, and diary entries. According to Miss Van Tonder, there are no details provided by the CAPS document on teaching EFAL Creative writing. The perspective of Mr. Van Wyk was that the document is not explicit. He decided to improvise by substituting it with a Revision Support Document. The findings from the participants reflected that the CAPS document needs to be amended in order to cater for enough details, like time allocation for Creative writing, rather than being a guide to teach EFAL.

(e) Homework is not done by learners:

Mr. Smith stated that

“I would say, they [learners] don’t do their homework, which means that they don’t practice at home what they have learnt from school. The few learners that are trying to do homeworks are also struggling and you can see that they need to consult with a teacher timeously, because they do well if they do a classwork since they ask time and again.”

A follow-up question was asked based on the reasons why many learners were not trying to write their homework.

Mr. Smith responded:

“One of the issues is the scarcity of textbooks; but most of the learners are staying with their grandparents, who cannot read and write. Grandparents are forcing them to do

home chores and they don't get time for school work. Some of the learners are coming from the child-headed families and they have to look after their siblings."

Mr. Van Wyk stated:

"Learners hardly do their home works after being pushed and followed. Every morning before I start teaching, I check the homework of the previous lesson. Those who did not do their homework have to stay with me during the break and write before joining their friends outside. As we have a shortage of text books, I advised them to be here at school at least one hour before the school starts so that they will polish all their homeworks, including other subjects."

Miss Van Tonder stated that,

"They (learners) do not do their classwork if I don't supervise them and they don't do their homework at all, simply because they are not being supervised at home and they are short of text books."

A probing question was asked on how she pushes them to practice what they learned in class and this how she responded:

"Sometimes I delay my lessons in the morning so that I can give them a chance to do homeworks, and that is time-consuming which results to extra classes; like teaching after school or conducting weekend or holiday classes."

Children who are the school-goers understand better what has been taught if they will practice that either through the classroom activities or homework. Mojdehi and Bazargani (2018), argue that designing learner-based tasks specifically for homework could make learners more motivated to do them and become more effective learners. Hence, curriculum designers for EFAL accommodated the opportunity for giving homework to learners by teachers in the CAPS document. It becomes a challenge for teachers if learners are not doing their homework because teachers cannot assess the learners' progress in a specific aspect that is being taught. The three participants also shared their experiences of the similar challenge. Mr. Smith stated

that his learners do not practice at home what he was teaching them during the day. His learners experienced the challenge of doing the homework without a person to consult with at home; hence, they write their class work easily or without difficulties while consulting with their teacher in the class. It was evident that these learners are lacking confidence in doing the work independently. The other challenge that is surfacing with Mr. Smith's children is that they don't get assistance from their grandparents to do homework that was noticed when he stated that they are staying with illiterate grandparents, while others are looking after their siblings at home. Miss Van Tonder clearly said that her learners were not doing homework at home since they did not have textbooks. Even if she managed to get them some articles to work on at home, they come with the work not done. Brown (2002), contend that Creative writing is the most difficult skill for Second Language (L2) learners to master because it is not their mother tongue. Among the three participants, Mr. Van Wyk seem to have no serious challenge of learners who are not doing their homework. He is an experienced educator who uses strategies like keeping those who did not do their homework in class during break time in order to ensure their progress.

4.2.3 Theme 3: The successes of Grade 11 EFAL teachers

THEMES	SUB-THEME	ISSUES RAISED
The Successes of Grade 11 Teachers in the teaching and promotion of Creative writing	1. additional resources / visual aid or resources	The three participants cited the fact that to supplement the few examples given in the CAPS Document, they go out of their way to look for some extra resources that have more information or examples for what they teach. They cut out articles from the newspapers, consult other textbooks, or use Revision Documents compiled within KZN Province.
	2. Prior knowledge	The participants also added that as much as the

		<p>transactional pieces or essays that they teach might be new to their learners, but they believe that these learners do have some prior knowledge with regard to what they will be teaching on that particular day; so, they start off by triggering their (the learners') already existing knowledge.</p>
	<p>3. CAPS process based approach</p>	<p>The participants highlighted the fact that CAPS is just a guideline. Its ultimate advantage for them is that it provides the basic skills and approaches (strategies) of going about delivering a Creative writing lesson. The most popular approach among them is the process-based approach.</p>
	<p>4. Catering for the learners' different capabilities</p>	<p>It became very obvious that the three participants are aware that the learners that they deal with have different capabilities and potentials, therefore it becomes incumbent upon them they apply the method of individualisation.</p>

Table: 6 themes and sub-themes on the successes of Grade 11 EFAL teachers

What are your successes as an EFAL teacher when promoting Creative writing?

Despite the challenges faced with the participants, their schools are either trying or doing well in terms of learner performance especially in FET (Grade 10-12) results. This is a sign of having some successes, even though challenges are there.

(a) Additional resources/ teaching aids used by teachers to supplement textbooks (due to the scarcity of school resources):

The response of Mr. Smith was:

“... making copies for these learners like compiling handouts, getting articles and paste them together and make copies for all of them. That is what helps me to produce these good results all the time.”

Mr. Van Wyk stated that,

“I am using a Revision Support Document, learners guide for Grade 10 to 12. I got it as a senior marker for NSC examinations. I have introduced files for my learners and parents supported me to buy them and some of the copies I give my learners are filed if not pasted on their language exercise books.”

Miss Van Tonder stated that,

“Mostly I am the one who comes with extra resources like Google, surfing information from the internet, and I also print out and make copies for each learner.”

Although participants experienced resource challenges, the finding showed that they were able to improvise for the successful EFAL curriculum implementation. The government provides teaching and learning resources in all public schools in South Africa through the Department of Education (SASA, 1996) but still those resources are not enough as teachers are improvising to assist their learners. Teachers sometimes spend their money to purchase some textbooks for learners even though the School through the School Governing Body, has the responsibility of procuring the Learner Teacher Support Material (LTSM) for instance learners' textbooks (SASA, 1996). It is the school's responsibility to look after its LTSM so that the budget

allocated for that school will be spent for improvements or developments of the school. The data generated from interviews showed each participant I visited to be dissatisfied about the school's available resources for the effective teaching of EFAL Creative writing. The three participants complained about insufficient resources, which hindered the teacher-learner performance. Mr. Smith emphasised that his school was producing good results all the time, because he spent his money to make copies for his learners. He never mentioned anything about the school's support for garnering additional resources, except to say that there were few textbooks available. On the same issue, Mr. Van Wyk handled the lack of resources differently. He came with a Revision Support Document, which was a learner's guide for Grade 10 to 12. He got it from the National Senior Certificate (NSC) examination centres as an experienced senior marker. Mr. Van Wyk further made copies for his learners when he was teaching and they pasted those copies on to their exercise books or filed them. The use of internet by Miss Van Tonder, provided extra information for her learners. She printed the scoured Google for information and made copies for the class, which she paid for herself. Her classes' good EFAL results were the outcomes of extra resources that she improvised, since the school had limited textbooks.

(b) The advantages of using the learner prior knowledge by teachers before starting a new lesson:

Mr. Smith stated that,

“...I simply come up with those social media texts that they are writing on daily basis and explain that they are not an acceptable way of writing in a formal writing and also give them some handouts with what they will be learning. That is a teaching strategy from known to unknown. I start with what they [learners] already know, based on my previous lessons of Creative writing, then I proceed to the new unknown information. This enables my learners to follow the current lesson easily.”

Mr. Van Wyk stated that

“I use a method of starting from the simple to the complex. I taught them about giving directions to a stranger, and now I am teaching them how to write an essay, which is a

complex part. This approach becomes an advantage to the learners because they develop the vocabulary and language command which they apply in writing of an essay.”

Ms. Van Tonder stated that,

“I also wanted them to move from what they know like other types of essays or what they learnt in previous grades about essays which helps them to understand better the new information I was giving them. I am a firm believer in the activation of the already existing knowledge in the learners’ minds. They know shorter transactional pieces, which I have already taught them.”

Starting from what the learners already know before introducing a new lesson helps in many ways, like building confidence to participate in a new lesson, reminding them of what they learned, and connecting them between the old and the new lesson (Yuksel, 2012b). Mr. Smith had his own way of moving learners from known to unknown, from the findings. He indicated that social media writing style became useful in class to teach a formal way of writing. Mr. Van Wyk also capitalised on the knowledge learners had, which was the giving directions to a stranger. He pointed out that in his revision lesson, there was active participation of the learners. However, he found his new lesson to be complex, since his learners were not in a mood to participate freely. The finding revealed that Miss Van Tonder believed that something in her learners’ minds needs to be activated because the child is not an empty vessel. The findings also reflected that she started by activating the prior knowledge which was giving directions to a stranger looking for help. Furthermore, she also activated the knowledge learners have of what they learned in their previous grades, like different types of essays they know. It took her learners to realise that they do have a background in the descriptive essay.

(c) The successes of using a process-based approach when teaching:

Mr. Smith stated,

“What is good about EFAL CAPS Policy document is that it is very clear about the method to be used when teaching Creative writing; which is the process writing

approach. I assist individual learners during the brainstorming stage of the process-based approach which is borrowed from the individualistic approach”.

Mr. Van Wyk states that,

“One of the strengths of the CAPS policy document is that it gives us an approach on how to teach Creative writing which is the process-based approach. The following process-based approach steps of teaching Creative writing, makes it easy to teach EFAL Creative writing: pre-writing stage, mind-mapping, drafting, proof-reading, and finally presenting.”

Miss Van Tonder states that,

“...the strength that I have identified is that the CAPS document has a clear teaching approach to be used when teaching Creative writing which is the processes-based approach.” “...following the process-based steps starting from brainstorming enables learners to understand my lesson and be clear of how to write an essay independently.”

In South African schools, the CAPS document is the main guide to be used by teachers when teaching EFAL, especially Grade 11 teachers (Education, 2011). It is in this CAPS document where teachers find the process-based approach used for teaching Creative writing. It is for this reason that all three participants were using a process-based approach.

Hyland (2003), stated that the genre-method approach complements the process-based writing approach in an arranged genre-method steps as follows: pre-writing activities, multiple drafts, extensive feedback, peer review, and correction. Mr. Smith believed that the CAPS document is very clear on process-based approach. He successfully used this approach while learners were brainstorming, where he attended learners individually and addressed specific problems. It was evident from his individualistic approach that learners with problems of understanding the lesson are accommodated and assisted at their own pace. Mr. Van Wyk’s successes in using the CAPS document were relevant to the brainstorming stage, where the teacher guided the learners while developing their essay structure. During the same stage, they were able to narrate types of essays, which led the lesson to the structure of writing an essay. Learners under the guidance of Mr. van Wyk were able to develop their mind maps telling what will be contained in the introduction, paragraphing and body, and conclusion.

The participant successfully used the process-based approach to achieve his lesson goal, which was to teach how to write an essay. Finally, Mr. Van Wyk mentioned his Revision Support Document, where he noted all the steps of the process-based approach. Like the other two participants, Miss Van Tonder believed that the CAPS document was beneficial in terms of the process-based approach it presented for teaching Creative writing. She cited that her learners were easily guided to brainstorm about the features of the descriptive essay. The remaining stages were written as homework until submitting the final draft for assessment.

(d) Catering for the learners' different capabilities:

When teachers are teaching in class, it is important to consider that learners' capabilities are not the same. Thereafter, various teaching methods should be used to cater for learners at any pace. There are high flyers and low flyers in one class. The participants interviewed responded as follows:

Mr. Smith stated:

“In the process-approach while the learners are busy planning their work, during the prewriting stage, which is referred to as brainstorming, I use the individualistic approach, which helps me to focus even on those learners who have a problem with planning.”

Mr. Van Wyk stated that:

“During the presentation stage of process-based approach, where my learners are presenting their work individually, that is where I realise their capabilities in Creative writing- based on what I taught them. Their presentation is more of a pre-writing stage, where brainstorming takes place. What I normally do is, I give the learners a certain topic, which we analyse. I guide them individually during the brainstorming stage in order to assist those learners with specific challenges in areas that were not clear while I was teaching them.”

Miss Van Tonder states that:

“I know how capable my learners are in grasping a new content. Therefore, the process-based approach, especially the brainstorming stage, caters for learners with

various capabilities in terms of grasping the new content by allowing each learner who needs assistance from the teacher to be assisted individually.”

It is clear from the study findings that even though there were challenges in teaching the EFAL Creative writing, the participants managed to overcome these. The findings from the three participants, therefore, indicated that an inclusive education was one of the coping mechanisms. The concept of inclusive education in the South African context refers to embracing the democratic values of equality and human rights and the recognition of diversity (Engelbrecht, 2006). Learners with different capabilities in class were effectively taken care of, like Mr. Smith, who was able to assist those learners with difficulties in planning during the brainstorming stage. Miss Van Tonder's success of teaching a class of learners with different capabilities using the process-based approach in terms of grasping content resulted from the individual attention given to learners. The use of individual teaching approach was also supported by Mr. van Wyk from his response when he helped his learners individually.

4.3 Findings from lesson observations

I observed the three different participants from three different schools. The three participants presented different lessons of English First Additional Language in Grade 11. The three lessons were based on Creative writing, using various activities. Mr. Smith of Africa High School presented a short piece of Creative writing, which was a formal letter. M. Van Wyk of Europe High School presented a method of writing any long piece of an essay, while on the other hand Miss Van Tonder of Asia High School presented a long piece that was a descriptive essay. All three lessons focused on drilling learners with the skill of writing creatively.

4.3.1 Mr. Smiths' lesson at Africa High School

The classroom of EFAL was well organised and conducive to teaching and learning during the lesson. Although the class was full of 57 learners, seated three per desk, Mr. Smith was able to conduct his lesson effectively. Africa High School is located in a deep rural area, with significant infrastructural challenges. There was a scarcity of furniture and learners were congested in groups, arranged in rows. the arrangement of the class into rows made easy movements for a teacher while helping individual learners. The classroom windowpanes were fixed, but four were broken, which caused distractions of wind coming through some of them.

Mr. Smith started his lesson standing in front of the class with few movements in between the rows. In his teaching, he spent most of his time standing at the back of his class. Some of the learners were struggling to see the teacher while he was teaching, where hearing him was highly problematic because of his standing position, which led them to a content gap. Most of the learners raised their hands, asking him to repeat what he was saying more often. Firstly, he distributed copies of the handouts containing Creative writing activities because there was a shortage of textbooks. The handouts were sufficient for all learners but did not contain adequate information like textbooks. He started by reflecting on the previous lesson by asking simple questions that were drawing from the previous knowledge. Previously he had taught his learners a shorter transactional piece, which was a diary entry. One of the questions involved looking for the features of writing a diary entry as they were previously taught by the teacher. Starting with the features of writing a diary entry would lead Mr. Smith to the introduction of a longer transactional piece in other lesson.

The teacher further asked the learners for the features of a formal letter. Then he distributed handouts containing different samples of letters to the editor. Learners were referred to the handouts in order to identify the pre-requisites of a formal letter in each case. Thereafter, they responded verbally while the teacher was jotting down their responses on the chalkboard. He then guided them about the correct method of writing a formal letter.

Mr, Smith instructed the learners to plan how to write a formal letter to the editor complaining about the local municipality's poor service delivery. The learners started planning in groups while the teacher was moving around in class assisting individuals who were struggling with the activity.

The learners had to brainstorm about a formal letter's features, for example, that a formal letter has two addresses, a salutation, a subject-line, and a closing. drafting the letter to the editor was an individual activity. The teacher then checked the correctness of learners' drafts and assisted where possible. The interaction between the teacher and learners was observable during the lesson showing the learners' interest towards the given activity. There was some noticeable noise from the learners, which was disturbing others as they continued to write. At some point, Mr. Smith would ask one of the learners to present the draft to direct them regarding the correct way of writing an essay. The teacher then asked them to complete the remaining stages (proof-

reading and final presenting stage) as homework and submit that work on the following day, since learners were confident in writing an essay.

4.3.1.1 Analysis of observed lesson

The lesson observed revealed that the teacher had sound knowledge of his subject. He introduced his lesson by recapping from the previous knowledge to link to the new lesson conducted. Learners were actively engaged throughout the lesson by asking questions more often. However, some of the learners were struggling with understanding the language of teaching, which led to code-switching. The challenge was the lack of resources like textbooks to support his lesson. For this reason, the lesson would be well-presented if there were textbooks other than handouts that he improvised. Although handouts were helpful, they had limited information than textbooks. High noise levels were noticeable due to overcrowding, which prevented the slow learners from grasping certain aspects of the lesson. The positioning of the teacher when he was presenting disturbed his lesson as learners had to swing their heads to see him timeously, because not all the learners were able to see the teacher when he was teaching. Learners were restless trying to see the teacher when he was talking. It would be better if he stood at the centre of the class where everybody would see him. In terms of using a diary entry to activate prior knowledge, it was confusing to learners when I realised that Mr Smith wanted to teach a formal letter. There was no correlation between the diary entry and a formal letter. During the draft presentation session, the teacher nominated only one person to present the work because the lesson was towards the end of the period, which disadvantaged others who did not get an opportunity to be corrected by the teacher. The teacher succeeded in teaching his lesson despite all these challenges.

4.3.2 Mr. van Wyk's lesson at Europe high school

Mr. van Wyk from Europe high school conducted a lesson in a class, which was different from that of Mr. Smith. His learners were manageable, as they were 42. They were seated in pairs. The furniture was arranged in rows, which allowed easy movement of the teacher while teaching. Although the chalkboard was in a good condition, certain areas were so damaged that the teacher could not write anything on the damaged part. The walls were well painted, but they had some graffiti. Windows were in good condition, which means they were fixed and

intact; however, one of them was permanently locked, limiting ventilation. The school had electricity, which enabled the class to be warm and to have sufficient light.

The lesson conducted was aimed at teaching about an essay writing. There was a challenge of resources; for instance, there were only 10 learners' textbooks, which were packed at the classroom's front corner. Indeed, they were insufficient since the class had 42 learners. The shortage of textbooks led the teacher to improvise by relying on a Revision Support Document, which he received from the NSC⁶ examination section. The introduction of Mr. van Wyk's lesson was laying out the structure of a long piece of Creative writing which was an essay. A certain topic was chosen as an example, which was 'My school', to elaborate on what was meant by Creative writing. The term Creative writing was explained to the learners, followed by the length of an essay, which is approximately 250-300 words, in order to direct learners to the current lesson. He further distributed handouts with different types of essays, copied from the Revision Document. A few learners were instructed to read aloud from the types of essays from the given handouts, while the teacher was jotting down notes on the chalkboard. Learners were continuously interacting with the teacher through questions.

Learners were instructed to work in pairs to discuss each paragraph's theme in an essay they were writing. The teacher guided them to identify only five themes and add an introduction and conclusion, by illustrating through the mind-map. All instructions were given in English, which caused some of the learners to get lost along the way. The teacher's code-switching helped the learners as a coping mechanism if the learners did not understand the concept. While the learners were busy brainstorming in pairs, the teacher was moving around the class assisting those individuals who were really struggling with the activity. Brainstorming lasted for 10 minutes and learners had to do presentations of their work in front of the class by means of the charts. After every presentation the teacher and other learners gave constructive criticism to benefit the entire class.

The lesson then progressed to the individual drafting stage. The teacher gave them a topic on 'The 2016 local government elections in South Africa'. Each learner would write his or her own draft of the given topic. While learners were busy with drafting the essay, they kept on

⁶ National Senior Certificate (NSC) section: a section that deals with examination management for the National Senior Certificate administered by the Department of Education.

asking questions from the teacher. Sometimes, he would refer some of the questions to the rest of the class to their collective benefit. He consolidated his lesson by guiding learners to complete the task at home, which would be checked the following day.

4.3.2.1 Analysis of an observed lesson

The data generated from Mr. Van Wyk's lesson indicated that he wanted to teach about essay writing. His lesson was flowing as compared to the lesson presented by Mr. Smith, since his class was comprised of 42 learners with easy movements in between the rows. However, he was challenged by the lack of resources, such as textbooks. Thus, textbooks were replaced with Revision Document, which enabled his lesson to be conducted easily. There was an interaction between learners and the teacher showing that learners were interested in the lesson. Special attention had to be paid to the struggling learners in terms of mastering the language. The lesson was well-planned, because he used relevant examples to teach the long transactional piece of Creative writing. The only problem was that he gave them a simpler sample topic: 'My school' rather than a more challenging and complex topic, 'The 2016 local government elections in South Africa' as a task for assessment. The lesson was successful, with few challenges faced by the teacher.

4.3.3 Miss Van Tonder's lesson at Asia High School

The observed lesson was conducted in an overcrowded classroom of 74 learners. Learners were three to a desk and the furniture was arranged in rows. Navigation of the teacher between the rows was easy in order to attend individual learners. Some of the learners were disruptive, walking in and out of the classroom, while others were busy chatting. The movement of learners in and out of the classroom was disturbing to the teacher as she was preparing to conduct the lesson for the day. She ended up reprimanding them for drawing the class attention. The classroom was well-structured, with intact window frames and no broken windowpanes. Some of the boys seated along the right-hand wall facing the chalkboard were busy throwing papers outside through the windows. It was clear that the teacher was well prepared for the lesson because she was always referring to her lesson plan while teaching. Pamphlets were distributed before the commencement of the lesson, containing the narrative essay. Learners worked collaboratively with a teacher, describing and doing few steps of a descriptive essay. The teacher invested more on the learners' prior knowledge by asking questions more often

based on what they learnt from previous Grades in EFAL Creative writing. The teacher by asking questions based on the previous lesson was building from their previous knowledge to introduce the learners to the current lesson. Miss Van Tonder kept on repeating the same thing in her lesson which was taught in the previous lesson, for the learners to catch up. The repetition of what was taught before, in a new lesson delayed the progress of her lesson, since the class was so big.

The teacher reproduced all that she planned to teach and circulated her articles with a descriptive essay sample. They went through the sample essays together, identifying the features of the descriptive essay. Features identified by the learners were accompanied by five senses (sight, smell, taste, hearing, and touch) discovered from that sample essay. Learners' responses were written by the teacher on the chalkboard. The teacher emphasised that their descriptive essays had to reflect on those five senses in the pamphlet. The learner participation was chaotic, since they were responding to questions without these being noted by the teacher. She regarded that action as a disturbance and therefore shouted at them. There was then a separating approach applied, where learners were grouped according to their capabilities. Miss Van Tonder decided to pose specific questions to certain groups, accommodating their different abilities. Unfortunately, some were struggling to respond to questions and she attended to them individually. The following step was writing a draft of a descriptive essay on 'A school visited for EFAL debating competition'. To be successful in the activity, the teacher guided learners by giving them an example in the form of the topic 'Visiting the dentist'. The teacher was code-switching to address specific language problems. The written draft done by learners would be completed at home. Learners would be submitting their final drafts for assessment to the teacher in the next lesson.

4.3.3.1 Analysis of an observed lesson

The teacher was well-prepared for the lesson she was vibrant about the content. She introduced her lesson well by starting with a narrative essay which was well known by the learners. Miss Van Tonder wanted to teach about the descriptive essay. It was easy to move from narrative essay to descriptive essay. Only few learners understood the lesson due to the overcrowding and disturbance by other learners. The teaching pace was too slow, as the teacher was repeating what she was saying to the learners, trying to make them understand content. Time management was affected by the continuous unnecessary noise made by the learners during

the lesson. She tried to divide them into groups according to their capabilities, with prepared specific questions for the groups, but some failed to respond to the questions. The learners' failure had a negative impact on the lesson presentation, which resulted in a failure to achieve the lesson objectives. The teacher was confident since she managed to guide the learners in doing the task as homework. It was not clear to some of the learners what to do on the activity, as they kept on asking question from the teacher.

4.4 Conclusion

The presentation and the analysis of findings focused on the themes and sub-themes that were generated through the data collected. There were three themes with three to five sub-themes in each case. Those themes were: 1) EFAL teaching strategies used by teachers when teaching Grade 11 :-Process-Based Approach, From the known to the unknown, Code-switching; 2) The Challenges in EFAL Creative writing teaching: Lack of understanding English, Insufficient Resources, Time Allocation, CAPS Document is a teaching guide, Homework not done; 3) The Successes of Grade 11 Teachers in the teaching and promotion of Creative writing: additional resources/visual aid or resources, prior knowledge, CAPS process based approach, Catering for the learners' different capabilities. Both positive and negative factors were identified from this study in teaching EFAL Creative writing at Grade 11 rural schools. In the next chapter, I will discuss these findings and outline the study findings to relate them to the research questions, hence providing the necessary implications for further research and practice.

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The study set out to explore English FAL teaching strategies in promoting Creative writing at Grade 11 rural schools. The study also aimed to understand the teaching strategies, challenges and successes of EFAL teachers in promoting Creative writing. In the previous chapter, I focused on the data presentation, analysis, and interpretation of findings. This chapter summarizes the findings of the study in relation to the research questions, draws the conclusions from the findings, makes recommendations, and offers suggestions for further studies. Research questions are aligned to and presented together with the relevant findings of the study. This alignment is done to show how the research questions have been answered in the study. After that, I recommendations for further research as well as overall recommendations.

5.2. Findings of the research

The section will show the responses of findings based on three critical questions of this study. In the first question, I will be addressing the issue of teaching methods or strategies that teachers use when teaching EFAL Creative writing in Grade 11 rural schools. The second question will then focus on the challenges facing EFAL teachers when teaching Creative writing. Thirdly, I will be looking at EFAL teachers' successes in promoting Creative writing at Grade 11 rural schools. Here are the critical questions that the study sought to answer:

1. What are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools?
2. What challenges do teachers face in promoting Creative writing?
3. What are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing?

The following are the outcomes of the study, which are discussed through the research questions:

5.2.1. What are teachers' teaching strategies in the promotion of Creative writing at Grade 11 rural schools?

As mentioned in Chapter 4, the three participants from the three different schools highlighted the fact that when they are teaching EFAL Creative writing in Grade 11, they use certain teaching strategies, in order for their learners to understand and grasp the new lesson. The common teaching strategy that the three participants used is moving from the known to the unknown. This strategy emanated from the participants' understanding that when learners come to school, they are not merely *tabula rasa*. Learners do know what they learnt from their community, in the form of informal learning or knowledge. There is already existing knowledge in a learner's mind, which becomes the teacher's responsibility to trigger learners' prior knowledge and link it to a newly acquired knowledge. Yuksel (2012a), asserts that the simplest ways to activate prior knowledge of students can be the use of reflection strategy.

Mr. Smith, who participated in this study, triggered learners' prior knowledge by asking questions based on the shorter transactional piece (directions). That action made it easier for him to teach the longer transactional piece (formal), because learners were able to transfer the skills learned from the shorter transactional piece to a new lesson. One of the scholars supported this strategy by asserting that using the known to teach the unknown is a principle of good teaching, which means the use of what students know to teach what is unknown (Schneiderman, 1986). The 'known to unknown' approach emphasises that it becomes easier for the EFAL teachers to teach language, if the lesson is linked to the content learnt previously. I also support the strategy used by this participant. The other two participants also successfully adopted the 'known to unknown' strategy.

All the three participants also mentioned that they use the CAPS document, which clarifies different suitable methods to be used, in order for the learners to grasp Creative writing well. The method is called the process-based approach, which comprises steps including: brainstorming, drafting, editing, proofreading, and presenting the final piece of transactional writing. For the participants in this study, the CAPS document was not seen as a rigid or cut-and-dry document, but as something that can be supplemented. This finding points to the understanding that the CAPS document is not a final guide in terms of methods to be used by teachers when teaching EFAL Creative writing. The CAPS document is therefore a guide that elaborates clearly on the four skills that have to be attained by any second language speaker of

the English Language (Education, 2011). The document itself has four EFAL skills: listening and speaking, reading and viewing, writing and presenting, and language structure and conventions. In the same document, Creative writing falls under the writing and presenting skills. The final draft of the written work piece for the learner is submitted to the teacher (Education, 2011). The three participants' articulations indicated that the CAPS document is not clear and that it should be revised to provide more examples to be used by teachers.

During the semi-structured one-on-one interviews, two of the three participants cited the fact that during the delivery of their lessons, they applied some code-switching to promote understanding. They usually switch from English to isiZulu, but are very careful not to explain everything completely in isiZulu. I observed that the learners were still finding it challenging to understand some of the texts or information that was purely in English, from two of the three participants I visited in their respective schools. I visited three participants and observed their lessons at different times. Although Miss Van Tonder from Asia High School did not say much about code-switching, she mentioned that even her learners find it very hard to understand English, which indicates that code-switching can help her learners. The literature indicated that some teachers do code-switch to learners' home language, but only when they see that learners do not understand the lesson (Maja, 2015).

5.2.2. Research Question 2: What challenges do teachers face in promoting creative writing?

The findings indicated that teaching EFAL Creative writing at Grade 11 presents numerous challenges. While some challenges were common to all participants, others differed from person to person. The first main challenge that they all mentioned was the lack of understanding of English by their learners. Mr. Smith from Africa High School was not happy about the learners' limited understanding of English because it limits their cooperation in EFAL lessons. There was also the challenge of facilities like libraries, which can enhance and expand their English knowledge. In support of this argument, one participant cited that his learners tend to resist English because of their environmental background. Zano (2019), stated that learners code-switch when communicating with their teachers or friends during the EFAL Creative writing lesson. It was apparent that teachers ought to consider that learners had different learning challenges within the same class.

Lack of resources was also an area of concern for all participants teaching EFAL Creative writing at Grade 11. It appeared from both interviews and observations that all three schools did not have sufficient textbooks or any other material for teachers to use in teaching Creative writing. Teachers who participated in this study implied that they improvised by getting additional resources to have more texts to refer to in terms of teaching Creative writing. The feeling of Mr. Smith, who was a Departmental head, was that the challenge is mainly caused by the limited allocation of funds to cover all the expenses since their schools are no-fee paying schools. Mestry (2014), points out that educators should be provided with teaching material and resources for learners, for effective teaching to occur. Teaching EFAL creative requires enough resources.

The third challenge was the limited time allocated for Creative writing by the CAPS document. As per this document, teachers ought to teach Creative writing once a week, or approximately four times a month, or a total of eight hours in 28 days (Education, 2011). The findings revealed that time allocated to EFAL Creative writing is insufficient, and teachers cannot cover all the different pieces of writing as dictated by the CAPS document (Education, 2011). A fourth challenge was raised by the participants pertaining to the CAPS document, which is not detailed enough. However, teachers may modify it where necessary. As much as the document is informative in terms of policy and regulations, it does not give all the information that teachers would have expected from a document of its calibre. Rapetsoa and Singh (2017), point out that in South Africa, learners' reading and writing ability has deteriorated since the inception of a new curricula. Rapetsoa and Singh (2017), further argued that the new curricula affected the learners' ability to read, write, and count, undermining the quality of education. The participants said that CAPS document is just a guideline that gives them the basics of teaching EFAL Creative writing. It does not provide any helpful additional information in terms of notes, examples (formats) of the transactional pieces at the most.

The fifth most challenging aspect and discouraging one for teachers was that learners were not doing their work as expected. From the interviews, the participants voiced that learners lack certain dedication to their schoolwork, and also show general disinterest in EFAL as a subject. Mr. Van Wyk stated that learners hardly do their homework if they are given work to do at home. Guven and Akcay (2019), define homework as an effective way to extend instruction and monitor student progress in different areas of EFAL and homework also benefits both students and teachers, as they know which areas ought to be retaught.

5.2.3 Research Question 3: What are the successes of teachers in promoting and teaching Grade 11 EFAL Creative writing?

Despite effectively using some teaching strategies and facing challenges, teachers successfully taught EFAL Creative writing at Grade 11 rural schools.

Firstly, participants who experienced the challenge of a lack of textbooks and other resources, managed to succeed by going out of their way and looking for other additional and more informative resources. They collected these resources in order to distribute them to their respective learners. Both teachers and learners benefited from the collected material like internet sources, since they were struggling with the available few textbooks. Todorinova and Wilkinson (2019), argue that textbooks' non-affordability can deter students from purchasing required material and, therefore, negatively impact their performance. They then suggested that the use of open educational resources (OER)⁷ by teachers and students improves their performances. Mr. Smith indicated that he normally surfs through the internet and downloads articles from the internet and make copies for his learners. Mr. Van Wyk stated that he used the Revision Document, which he received from the NSC examination section, as he had been marking for a long time.

The activation of prior knowledge was the second success of the three participants. Learners do have existing knowledge about some of the topics that any subject. Such information may have been acquired in passing (informally) or under certain formal conditions. Thus, these participants unanimously mentioned that as an introduction to any new lesson, they revive or trigger the already existing knowledge within their learners' minds, upon which their lessons progress to the new information, which forms the core of their lesson. Liu, Grady, and Moscovitch (2018), argue that making associations between the different kinds of information builds new knowledge.

Furthermore, these associative processes are achieved through previous experiences or prior knowledge of EFAL Creative writing in acquiring new information. Some might criticise the use of the social media in class by Mr. van Wyk, however, it was successful when the teacher used it to introduce the proper language usage in a formal writing. Learners do not write

⁷ OER describes where students and teachers access teaching and learning material online.

properly when using social media like WhatsApp, Facebook and Twitter, where they are exposed to abbreviated language that they use inappropriately in a formal writing context.

Although the CAPS document has its challenges, like being not informative and explicit when it comes to certain aspects, the participants succeeded in using it by referring to its laws and principles regarding EFAL Creative writing teaching. The participants used the CAPS document's useful guidelines regarding the skills to be covered and the methods to be used under each skill. Creative writing falls under writing and presenting skills, which use the process-based writing approach. The process-based approach was a success and the different steps found it process-based approach made it easy even for the slowest learner to write something from his or her imagination. The approach is regarded as a child-centered one, which facilitates writing skills and provides a coherent framework for both language and context (Hyland, 2003). The process writing approach steps were brainstorming, planning, drafting, editing, proof-reading, and finally presenting or publishing their final work.

Lastly, the participants were successful in terms of their approach to teaching, always keeping in mind the different capabilities of their learners. The approach emphasises that no system is a one-size-fits-all in terms of teaching. Therefore, curriculum differentiation was vital in teaching EFAL Creative writing by applying individualisation and differentiation. Kinio, Dufresne, Brandys, and Jetty (2019), state that the individualistic approach, which is also an escape room helping to transform the learner from passive spectator to active participant. Therefore, lessons need to cater to all learners. Naturally, some are very slow in understanding and grasping information and others are very fast at learning. It is, therefore necessary to cater to all of them when planning classroom activities. Mr. Van Wyk gave his learners a specific topic and guided them individually during the brainstorming stage. During my observation, it was clear that Mr. Van Wyk's lesson was successful because his learners seemed to understand the lesson as they were asking for clarity while they were busy writing.

5.3 Implications and Recommendations

The study findings suggest that although teachers apply different strategies to teaching EFAL Creative writing, there are factors that negatively impact Creative writing. The study focused more on Grade 11, without considering the rest of the Grades where EFAL is also offered. This study's implications were not based on teachers who are newly appointed, but only on the

experienced teachers involved in this study. For this reason, the study recommends the following:

- Curriculum designers must ensure that other teaching strategies are listed in the CAPS document that will benefit even those in rural areas where there is a scarcity of internet cafes or libraries.
- Policy designers should gazette the use of code-switching in class, which will benefit EFAL speakers.
- This study recommends the department of basic-education to:
 - Work collaboratively with EFAL teachers who are knowledgeable about the subject when designing the curriculum.
 - Amend CAPS document such that it is more detailed and provides more examples of teaching strategies such as the process-based approach, which can help teachers have various teaching methods to choose from when teaching Creative writing using CAPS document.
 - Increase the time allocation for EFAL Creative writing in the policy document in order to give teachers enough time to prepare learners with Creative writing skills.
- Teachers need to get themselves additional information in order to supplement the school textbook to improve their learner performance (Todorinova & Wilkinson, 2019).

5.4 Limitations and Recommendations for future research

The study's limitations are pointed out in this section to direct future research in teaching EFAL Creative writing at Grade 11 rural schools. The following are the suggestions that are potential areas for future research to the existing research in English FAL teaching strategies in promoting Creative writing at Grade 11 rural schools.

The study focused on a small scale, which are three schools under the same District and three teachers only. The small scale is possible for any qualitative research, however, the study cannot be generalised to another context. Future studies could be applied to a new content of EFAL teaching strategies in the promotion of Creative writing in Grade 11 rural schools and a new location, which means that it should be extended to other Districts and an increased

number of schools. Initially, when planning for this study, the intention was to focus on all secondary school Grades. I anticipated that all learners from different Grades have a Creative writing challenge, but I discovered that it was impossible to focus on all EFAL classes, because that would increase the number of participants in this study. Thus, I decided to focus on Grade 11 rural schools only. Therefore, in the future, further studies ought to cater to other grades as well.

5.5 Lessons to be learned from the study

Conducting this study has provided me with a deeper understanding of teachers' teaching strategies in promoting Creative writing at Grade 11 rural schools. Through observations and interviews during data production, I learned more about Creative writing teaching strategies. The knowledge I gained through this research in terms of teaching strategies used by teachers in the promotion of Creative writing will benefit all the EFAL teachers in secondary schools. This knowledge will help me improve my work as an EFAL teacher, especially when dealing with learners from rural areas, where English is not often spoken, and scarce resources remain a challenge.

In terms of conducting the research itself, it was not difficult to collect data after making appointments with the participants. All participants were available as per our plan and agreement. Only one participant shifted the time for observing him, which also shifted the arranged time for an interview. All participants arranged that I see them for an interview on the same day of the observation. I was always neutral throughout the research period by not being subjective when interacting with the participants. It was also a worthwhile observation that the participants had to be visited more than once to gather the necessary data.

Making appointments in advance with principals to visit their schools was not a problem because they all cooperated. It was a valuable experience to travel to the KZN provincial Head Office to apply for permission to do research. The researchers are not allowed to conduct any research in schools without the approval of the Head of the Department (HOD) from the Department of Education.

5.6 Conclusion

The aim of this study was to understand the English FAL teaching strategies in the promotion of Creative writing at Grade 11 rural schools. The intention was to understand teachers' strategies, challenges, and successes in the promotion of Creative writing in rural schools. The teachers' teaching strategies identified in this study were process-based approach, known to unknown, and code-switching. The challenges identified from the study were: the lack of understanding language by the learners; insufficient resources in schools; limited time allocation in the CAPS document for EFAL Creative writing; insufficiently detailed CAPS document as a mere guide; and lastly, learners who do not do homework given by teachers. The study findings indicated that although teachers were facing challenges in teaching EFAL Creative writing, they managed to succeed. Their successes were: the use of additional resources, activation of learner prior knowledge, CAPS document provided teachers with a process-based approach, and teachers' ability to accommodate learners as per their learning capabilities.

The study clarified some of the reasons why learners in Grade 11 rural schools struggled with EFAL Creative writing compared to Grade 11 learners from urban areas. The reasons include lack of teaching and learning resources; poor language practice at home by not doing homework; limited teaching strategies used by teachers since they have insufficient resources; and mother tongue influence due to code-switching used in classrooms. Learners from urban areas are at an advantage because they are exposed to language usage since they have many facilities like libraries, Wi-Fi, internet cafes, and access to television. Most of their parents are literate.

The study revealed other teaching strategies that can assist teachers in promoting Creative writing at Grade 11. Strategies such as the genre method, a combination of process-based and genre method, mentor-model method, among high-potential and high-performing (HHP) learners. The study showed that teachers love EFAL as a subject and try their best to assist their learners. Teachers work hard even though some of their classes are overcrowded, which hinders their teaching the subject. The learners need to master the subject because English is the LoLT in the schools visited. If learners fail to excel in Creative writing in English, this might negatively impact their performance in other subjects.

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Appendix A: DoE Permission letter to conduct research



education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Phindile Duma/Anele Mlaba

Tel: 033 392 1063

Ref: 24/8/1453

Mr H.M Khumalo

P.O Box 10939
Umzinto
41200


Dear Mr Khumalo

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: **"ENGLISH FIRST ADDITIONAL LANGUAGE TEACHING STRATEGIES IN THE PROMOTION OF CREATIVE WRITING IN GRADE 11 RURAL SCHOOL"**, 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 26 January 2018 to 09 July 2020.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Phindile Duma at the contact numbers below.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report/dissertation/thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.

Tholisu High School
Sevelile High School
Sukamvuva School


Dr. EV Nzama
Head of Department: Education
Date: 16 February 2018

KWAZULU-NATAL DEPARTMENT OF EDUCATION

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letterhead-01

Appendix B: Ethical Clearance Letter from UKZN



7 March 2018

Mr Hubert Mandla Khumalo 203325516
School of Education
Edgewood Campus

Dear Mr Khumalo

Protocol reference number: **HSS/0146/018M**

Project title: **English First Additional Language teaching strategies in the promotions of creative writing in Grade 11 rural schools**

Full Approval – Expedited Application

In response to your application received on 18 February 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application 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.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

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

/pm

cc Supervisor: Nomkhosi Nzimande
cc Academic Leader Research: Dr SB Khoza
cc. School Administrator: Ms Tyzer Khumalo

Humanities & Social Sciences Research Ethics Committee

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100 YEARS OF ACADEMIC EXCELLENCE

Pietermaritzburg Edgewood Howard College Medical School Pietermaritzburg Westville

Appendix C: Letter to the Principal



15 January 2018

Informed permission for the research from authorities

The Principal

I am Mr Khumalo H.M, currently a registered Master's student at the University of KwaZulu-Natal (Edgewood campus) in South Africa. As part of my professional development, I am undertaking a research study entitled 'English First Additional Language teaching strategies in the promotion of Creative writing at Grade 11 rural schools. I am therefore seeking permission to interview and observe one Grade 11 English First Additional Language (FAL) teacher from your school. The interviews will be private and will take place in a mutually agreed upon location with the teacher. The school and the participant will be contacted well in advanced about the time and duration of the interview period so that teaching and learning at school is not affected.

The study does not seek any information about the school or about specific individuals, i.e. either colleagues, parents or learners. The focus of this study seeks to know the teacher's strategies in promotion of the Creative writing as well as the challenges and successes of strategies used to promote Creative writing.

Permission to conduct this research study has been obtained from University of KwaZulu-Natal (UKZN). Should you have any questions about its legitimacy, you can contact Ms Phume Ximba of UKZN Humanities and Social Sciences Research Ethics Committee (HSSREC) at ximbap@ukzn.ac.za or call at +27(0) 31 2603587

Should you need further explanations or clarifications about the stud , feel free to contact me or my supervisor, Nomkhosi Nzimande. Our contact details are provided below.

Your understanding and co-operation in this regard will be highly appreciated.

Khumalo Hubert Mandla

Student number: 205523316

Supervisor : Nomkhosi Nzimande

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031- 2603357

081 4801785

By the Principal

I have read and understood all the terms stipulated for the conduction of this study. **I do / do not** (strike off what is irrelevant to you) grant the researcher a permission to conduct the study using teachers from _____ school.

Principal's name: _____ Date: _____

Signature: _____

School stamp:





15 JANUARY 2018

INFORMATION SHEET AND CONSENT TO PARTICIPATE IN RESEARCH

The EFAL Grade 11 educator

My name is Mr Khumalo Hubert Mandla. I am a Masters student from the University Of KwaZulu Natal (UKZN) at Edgewood campus and an FET teacher of Kwa-Hluzingqondo High School under Ugu District in KZN. My contact numbers are Cell: 081 480 1785/082 958 5581 email:mandlah.khumalo@gmail.com

You are being invited to consider participating in a study that involves research on Teaching strategies for the promotion of Creative writing in English first additional language at Grade 11 in rural schools. The aim and purpose of this study is to understand teachers' practices for effective teaching and promotion of EFAL for Creative writing in Grade 11 rural schools. The study is expected to enrol three educators from three different schools where there will be one participant per school. All these schools are from Scottburgh Circuit Management Centre (CMC). One school is from Braemer circuit and the other two are from Umkhunya circuit.

I would like you to be a participant of my study and it will involve observation of your lesson of Creative writing at Grade 11 and interview thereafter. Observation will be part of data collection and it will also help you to reflect on your practices. A one on one interview will be conducted after the lesson observation. The purpose of the interview is to get more information about teaching strategies of Creative writing and to get clarities on what was observed from your lesson. The duration of your participation if you choose to enrol in the study is expected to be one period of your lesson and a one-hour interview. The study is not funded by anybody/organisation.

I hope the study create the following benefits: a reflection on your teaching strategies of Creative writing, the DoE will review the policy of EFAL aiming to improve the strategies of teaching EFAL Creative writing. Your participation in this study will be highly appreciated.

Please note:

- Your confidentiality is assured because your name will not be used in any material that I will formulate.
- Data will be kept in a safe place and will be destroyed after five years.
- Your participation in the study is voluntary and you are free to withdraw at any time Your involvement is purely for academic purposes and there are no financial benefits involved.

DECLARATION

I -----(name) have been informed about the study entitled, **English First Additional Language teaching strategies in promotion of the Creative writing at Grade 11 rural schools**, by Mr Khumalo Hubert Mandla. I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that participation in this study is entirely voluntary and that I may withdraw at any time without affecting any of the benefits that I usually entitled to. I have been informed about any available compensation or medical treatment if injury occurs to me as a result of the study related procedures.

If I have any further questions/concerns or queries related to the study, I understand that I may contact the researcher at 082 958 5581. If I have any questions or concerns about my rights as a study participant, or I am concerned about any aspect of the study or the researcher then I may contact the University of KwaZulu Natal, UKZN Human & Social Research Ethics Committee at Research Office, Westville Campus, Govan Mbeki Building, private bag X 54001, Durban,4000.

031 260 4557, email: HSSREC@ukzn.ac.za

I hereby give consent to:

(please tick the appropriate space)

Device	AGREE	DO NOT AGREE
Audio recording during observation		
Audio recording during interview		

Signature of participant

Date

Appendix E: Observation schedule**OBSERVATION SCHEDULE FOR GRADE 11 ENGLISH FIRST ADDITIONAL LANGUAGE**

Teacher's name: _____	Date: _____
Topic of a lesson: _____	
Duration of period: _____	
Time observation started: _____	Time observation ended: _____

1. CLASSROOM (learning environment)

- 1.1 Number of: Girls _____ Boys _____
- 1.2 Learners are seated in: Groups Pairs Rows
- 1.3 Is the classroom clean? Yes No
- 1.4 Are windows and other fixtures intact? Yes No
- 1.5 Other

2. LESSON PREPARATION: Did the teacher prepare the following before the lesson starts?

- 2.1 Resource/ Tools Yes No
- 2.2 Learner activity Yes No
- 2.3 Teacher's activity Yes No
- 2.4 Assessment type Yes No
- 2.5 Expanded opportunities/ special needs Yes No
- 2.6 Teacher reflection Yes No
- 2.7 Other additional notes

3. LESSON TOPIC AND PURPOSE: Cross one, which is relevant

Learning a new topic/revising work previously covered

4. TEACHING STRATEGIES

- 4.1 Does the teacher introduce the lesson by identifying learner's prior knowledge or experience? Yes No
- 4.2 Does the teacher use a book when teaching, as a strategy to promote creative writing? Yes No
- 4.3 Does the teacher interact with the class by involving them like letting them asks questions, comments etc while teaching and listening to the teacher? Yes No
- 4.4 Does the teacher give learners the short piece of Creative writing to practice before the end of the lesson? Yes No
- 4.5 How does the teacher respond to the learner's questions?
-
-
-

4.6 Does the teacher use a different teaching strategy to assist learners who need special attention? Yes No

4.7 Does the teacher give learners opportunity to reflect on the lesson by writing, or verbally answering the questions prepared by the teacher? Yes No

4.8 Other notes

5. ACTIVITIES FOR THE LEARNERS

5.1 Does the teacher refer learners to the text books? Yes No

Appendix F: Interview Schedule

I will start by greeting the participant and thank her/him for agreeing to participate in the study. Then I will introduce myself and remind the participant about the focus of the study. I will then inform them again about their rights

INTERVIEW QUESTIONS

1. How long have you been teaching English FAL in grade 11 rural schools?
2. How is the commitment of your learners in doing their EFAL schoolwork and why are they behaving that way?
3. How often do you teach Creative writing in your Grade 11 classes per month? Why?
4. Do you have enough resource material to use when teaching Creative writing? How do you use the available material in promotion of the Creative writing?
5. Which challenges are your learners faced with in Creative writing? and which strategies do you use to help them overcome those challenges?
6. What limitations do you face with from the policy document when you are teaching Creative writing in Grade 11?
7. Could you elaborate on the strengths you have identified from the policy document, which are helping you to easily teach the Creative writing to Grade 11 learners.
8. Can you explain why did you choose to use the teaching approach that you were using while you were teaching and what teaching strategies do you use when you are teaching and promoting Creative writing?
9. How do you decide which strategy/strategies to use when teaching a particular piece of writing?
10. Is the curriculum document, CAPS explicit on how to teach Creative writing? Please explain.
11. Are you confident that learners from this school can compete with learners from urban schools in Creative writing using EFAL? Please support your answer.
12. Is there anything you want to share with me, which was not covered in the questions?

I will then thank the participants for their valuable time.

Appendix G: Letter from the editor

GENEVIEVE WOOD
P.O. BOX 511 WITS 2050 | 0616387159

EDITING CERTIFICATE
LANGUAGE EDITING SERVICES

Date: 2020/11/28

This serves to confirm that the document entitled:

**ENGLISH FIRST ADDITIONAL LANGUAGE TEACHING STRATEGIES IN THE PROMOTION OF CREATIVE WRITING IN
GRADE 11 RURAL SCHOOLS**

by

Khumalo Hubert Mandla
Student No.: 205523316

Submitted in partial fulfilment of the academic requirements for the degree of **Master of Education** in the School of
Science, Mathematics, and Technology Education.

Faculty of Education
University of KwaZulu-Natal
Supervisor: **Dr. Nomkhosi Nzimande**

has been language edited on behalf of its author, with recommendations for improvement.

Genevieve Wood
PhD candidate
Wits University

Appendix H: Turnitin Report

"ENGLISH FIRST ADDITIONAL LANGUAGE TEACHING STRATEGIES IN
THE PROMOTION OF CREATIVE WRITING IN GRADE 11 RURAL
SCHOOLS"

by

Khumalo Hubert Mandla

Student No.: 205523316

"Submitted in partial fulfilment of the academic requirements for the degree of **Master of**

The screenshot displays a Turnitin Match Overview report. At the top, the title "Match Overview" is shown in a red header bar. Below this, a large red "5%" indicates the total similarity score. A list of six sources is provided, each with a rank number, the source name, the type of source, and the percentage of similarity. Source 5 is highlighted with a red background and a white number 5 in a red box.

Rank	Source Name	Source Type	Similarity Percentage
1	researchspace.ukzn.ac...	Internet Source	3%
2	uir.unisa.ac.za	Internet Source	<1%
5	hdl.handle.net	Internet Source	<1%
4	journals.co.za	Internet Source	<1%
5	ukzn-dspace.ukzn.ac.za	Internet Source	<1%
6	repository.up.ac.za	Internet Source	<1%