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TOTAL COMMUNICATION, BIMODAL-BILINGUAL PROGRAMS AND TRANSLANGUAGING IN DEAF EDUCATION IN SOUTH AFRICA: THE CASE FOR TEACHING ENGLISH ADDITIONAL LANGUAGE POETRY

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In fulfilment of the requirements for the degree of Master of Education by dissertation, in Deaf Education, School of Education, Faculty of Humanities, University of the Witwatersrand, Johannesburg, South Africa

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ABSTRACT

A thematic analysis of three case studies at schools for Deaf children in South Africa, focusing on the core aspects of modes of communication, language and identity, and teaching English additional language poetry in the context of Deaf education. The study explored each schools' approach to bilingual-bicultural teaching through the lens of teaching and learning English additional language poetry. Using a qualitative ethnographic multiple case study method, poetry lessons were observed and documented; teachers, learners and supporting staff were interviewed; and detailed fieldnotes were recorded. Poetry straddles Bakhtinian chronotope of the poet's reality in time and space, and the subordinated literary chronotope of that reality suspended in the time and space of the text. Learners and teachers experience the literary chronotope differently as it is filtered through their individual cognitive schema, experiences, social interactions, textual cues, and education. This process in a sense expands the subordinated literary chronotope by creating a text world relevant to the time and space of the learners and teacher. This study acknowledges the critical complexity inherent in an English additional language poetry classroom, further compounded by the language and modality used in teaching poetry in the context of Deaf education. In an English additional language poetry classroom where the role of knowledge and the knower have the potential to either inhibit or encourage critical dialogue that is required to engage with the ideology inherent in poetry; language and identity as well as modes of communication play a significant part. The results identify degrees of 'unequal encounter' in an English additional language poetry classroom as a product of inadequate proficiency in linguistic resources that are needed as semiotic resources for dialogue and critical analysis.

Keywords

Modes of communication; Bilingual-bicultural approach; Linguistic repertoires; Semiotic repertoires; English additional language; Poetry teaching in Deaf education

DECLARATION

I declare that this dissertation is my own unaided work. It is being submitted for the degree of Master of Education at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.



Colleen Ruth Böhringer

31st day of March in the year 2021

To *the fullness of Him who fills everything in everyway…*
and who has loved me with an everlasting love,
drawing me with lovingkindness to Himself.

And in loving memory of Moses Govender

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Table of Contents

Chapter 1 Introduction **1**

1.1 Background 1

1.2 Rationale 2

1.3 Purpose of the Study 3

1.4 Research Questions 4

1.5 Conclusion 5

Chapter 2 Theoretical Framework and Literature Review **6**

2.1 Introduction 6

2.2 Theoretical Framework 6

2.2.1 Dialogism 6

2.2.1.1 Dialogic Struggle 7

2.2.1.2 Dialogism in Deaf Education 8

2.2.1.3 Dialogism in the English Additional Language Classroom 10

2.2.1.4 Dialogism in English Additional Language Poetry 11

2.2.2 Social Constructivism 13

2.2.3 Critical Constructivism 15

2.3 Literature Review 15

2.3.1 Modes of Communication in Deaf Education 16

2.3.1.1 Total Communication 17

2.3.1.2 Bilingual-Bicultural Models 18

2.3.1.3 Translanguaging 19

2.3.2 Language and Identity 21

2.3.3 English Additional Language Poetry and Deaf Education 24

2.3.3.1 The Study of Poetry in South African English Additional Language Classrooms 24

2.3.3.2 The Study of English Additional Language Poetry in Deaf Education 24

2.3.3.3 The Role of Poetry in Education 26
2.3.3.4 Stylistics in Teaching Poetry in an English Additional Language Classroom 27
2.4 Conclusion 29

Chapter 3 Research Methodology 30
3.1 Introduction 30
3.2 Research Design 30
3.2.1 A Transformative Research Paradigm 30
3.2.2 A Qualitative Ethnographic Approach 31
3.2.3 An Embedded Multiple Case Design 32
3.3 Research Sites 33
3.3.1 Profile of School 1 33
3.3.1.1 Modes of Communication 34
3.3.1.2 Language and Identity 34
3.3.1.3 Teaching English Additional Language Poetry 34
3.3.2 Profile of School 2 35
3.3.2.1 Modes of Communication 35
3.3.2.2 Language and Identity 35
3.3.2.3 Teaching English Additional Language Poetry 35
3.3.3 Profile of School 3 36
3.3.3.1 Modes of Communication 36
3.3.3.2 Language and Identity 36
3.3.3.3 Teaching English Additional Language Poetry 37
3.4 Choice of Participants 37
3.5 Methods of Data Collection 38
3.5.1 Interviews 39
3.5.1.1 Teacher Interviews 39
3.5.1.2 Learner Interviews 41
3.5.1.3 Leadership and Support Staff 43
3.5.2 Lesson Observations 43
3.5.3 Field Notes and Reflection 44
3.6 Data Analysis 45

3.7 Data Coding 45
3.8 Procedures and Ethics 46
3.9 Limitations 47
3.10 Conclusion 48

Chapter 4 Results 49
4.1 Introduction 49
4.2 Case Study 1 49
4.2.1 Modes of Communication 50
4.2.2 Language and Identity 61
4.2.3 English Additional Language Poetry and Deaf Education 62
4.2.4 Language as Problem 74
4.2.5 Language as Right 75
4.2.6 Language as Resource 77
4.3 Case Study 2 78
4.3.1 Modes of Communication 79
4.3.2 Language and Identity 89
4.3.3 English Additional Language poetry and Deaf Education 91
4.3.4 Language as Problem, Right and Resource 95
4.4 Case Study 3 97
4.4.1 Modes of Communication 98
4.4.2 Language and Identity 111
4.4.3 The English Additional Language Literature Lesson 114
4.4.4 Language as Problem 118
4.4.5 Language as Right 119
4.4.6 Language as Resource 119
4.5 Conclusion 120

Chapter 5 Discussion 121
5.1 Introduction 121
5.2 Language Resources 121
5.2.1 Linguistic Repertoires 122
5.2.2 Semiotic Repertoires 124

5.2.3 The Need for SASL as a Language Resource 125
5.3 The Bilingual Approach at Each School 127
5.3.1 The Multiple Model of Bilingual Teaching 128
5.3.1.1 Case Study 1 128
5.3.1.2 Case Study 3 130
5.3.1.3 Degrees of Unequal Encounters and Lack of Dialogue 130
5.3.1.4 Case Study 2 131
5.3.1.5 SASL and English as Linguistic Resources 132
5.3.1.6 Language Resources and Dialogue in the English Additional Language Poetry Classroom 133
5.3.1.7 The Role of SASL in the English Additional Language Poetry Classroom 134
5.4 Tracking Bilingual Development 136
5.5 The Ethical Aspects of Dialogue in the English Additional Language Poetry Classroom 137
5.6 Descriptive Findings 139
5.6.1 The Challenges of Teaching Vocabulary in the EAL Literature Classroom 139
5.6.2 Difficulties Faced by Some Deaf Participants and Examples of How Other Deaf Participants Overcame Challenges Regarding Language 140
5.6.3 The Role and Effect of South African Sign Language Interpreters in the English Additional Language Poetry Classroom 142
5.7 Conclusion 146
5.7.1 Chronotope 147
5.7.2 Linguistic and Semiotic Repertoires 148
5.7.3 Text World Theory 149
5.7.4 Community of Learners 150

References **153**

Appendix A	Teacher Interview Questions	166
Appendix B	Learner Interview Questions	168
Appendix C	WCED Permission Letter	169
Appendix D	Ethics Clearance	170
Appendix E	Poem used for Recorded Lesson School 1	171
Appendix F	Poetry Lesson and Classroom Setup School 1	172
Appendix G	Death by Anonymous	178
Appendix H	Poem for the Learner Interview	179
Appendix I	Poetry Lesson and Classroom Setup School 2	180
Appendix J	Poem used for Recorded Lesson School 2	191
Appendix K	Poetry Lesson and Classroom Setup School 3	192
Appendix L	Summary of Results	199

List of Figures

Figure 4.1:	Graph of School 1 - Learners' perception of their English proficiency.	52
Figure 4.2:	Graph of School 1 - Learners' perception of their Sign Language proficiency.	52
Figure 4.3:	Graph of School 1 - Learners' range of languages and their perception of their proficiency.	52
Figure 4.4:	Cummins (2009) Framework for Academic Language Learning.	65
Figure 4.5:	Giovanelli (2010) The text world theory architecture.	69
Figure 4.6:	Prediction about literacy acquisition in Deaf students, based on implications of the 'Double Discontinuity' Model (Mayer & Akamatsu, 2000).	80
Figure 4.7:	Using Mayer and Akamatsu's prediction of the modes of communication (2000), in conjunction with Koo, Crain, LaSasso and Eden (2008) perspective on cued speech.	80
Figure 4.8:	School 3 – Learners' perceptions of their English proficiency.	101
Figure 5.1:	Dialogic space in the English additional language poetry classroom.	151

List of Tables

Table 4.1:	Multiple perspectives that participants have of working in the same classroom.	56
Table 4.2:	How modes of communication have changed at School 1.	59
Table 4.3:	Lesson observation School 1.	63
Table 4.4:	How this English additional language poetry lesson aligns itself with Cummins (2009) Framework for Academic Language Learning.	65
Table 4.5:	Learners' responses to question 4.2 - emotions and the poet.	67
Table 4.6:	How the English additional language teacher teaches tone.	70
Table 4.7:	How the teacher's use of pictures influenced the learners' interpretation of the poem.	73
Table 4.8:	How the SASL interpretation influenced learners' responses.	76
Table 4.9:	The SASL teaching assistant's experience of participating in SASL poetry lessons.	77
Table 4.10:	Tracking how the learners use cued speech to spell new words.	81
Table 4.11:	Example of how the learners were able to identify words phonetically.	82
Table 4.12:	Example of the different modes of communication used in the classroom.	83
Table 4.13:	Example of how the teachers use SASL and English in the classroom.	83
Table 4.14:	Using the thesaurus to learn about synonyms and antonyms.	84
Table 4.15:	Range of modes of communication in the English poetry classroom – School 2	86

Table 4.16: Example of how the teachers work in a contingently responsive manner. 88

Table 4.17: Tracking the progression from pictures to words to idiomatic expressions. 92

Table 4.18: How the teacher taught personification. 93

Table 4.19: How the teacher taught rhyming words. 94

Table 4.20: How the teacher taught idiomatic expression. 96

Table 4.21: School 3 - Learners' perceptions of their Sign Language proficiency. 102

Table 4.22: How participants use language in the English additional language poetry classroom. 105

Table 4.23: Teacher and learner interaction regarding signs for English words. 107

Table 4.24: Using the same sign for different English words that are not related. 109

Table 4.25: Example taken from the FET phase SASL teacher's online resources for poetry. 117

Table 4.26: Learners perspective on the difference between English and SASL poetry. 120

Table 5.1: Focus on linguistic resources at each school. 122

Table 5.2: Focus on semiotic resources at each school. 124

Table 5.3: Incidents regarding interpreting English to SASL. 143

Glossary

CAPS Curriculum:	the National Curriculum and Assessment Policy Statement (CAPS) is a single, comprehensive, and concise policy document introduced by the Department of Basic Education for all the subjects listed in the National Curriculum Statement for Grades R to 12.
Contact Sign:	is a way of code-blending uniquely available to bimodal-bilinguals that allow for communication in speech and sign language simultaneously.
Deaf:	the capital D in Deaf is an identity marker that includes the use of sign languages as a mode of communication and/or belonging to the Deaf community. Throughout the study, a capital D is used to identify people who are deaf in a similar way that a capital I would be used to identify any person of Indian origin.
deaf:	the lowercase d in deaf was used in this study when referring to the medical loss of the ability to hear or when directly quoting a source that uses a lowercase d in deaf.
English additional language (EAL):	refers to the teaching of the subject English in a classroom where the learners' first language is other than English and the learners may have proficiency in a range of other languages and dialects.

English First Additional Language:	the level of detail at which English as a first additional language will taught will be less than the detail of English as a home language.
English Home Language (HL):	in education languages are taught at different levels of detail, English taught as a home language will focus on a higher level of communicative competence, reading and writing skills, and a deeper understanding of grammar and literature.
English Second Additional Language:	as a subject the level at which English is taught only provides basic interpersonal communication skills.
FET phase:	in South Africa the school system is divided into phases. The Further Education and Training phase refers to the final level of public school, grades ten to twelve, and culminates in the writing of a National Senior Certificate Examination.
Language Resources:	encompasses both the linguistic and cultural aspects of the languages learners bring to the classroom.
Linguistic Repertoires:	the set of skills and knowledge a learner has of one or more language or varieties and dialects of those languages.

Natural Sign Language:	historically in South Africa, people who are Deaf did not form a single group. As a natural language sign languages in Deaf communities have developed without planning over time and are unique to different Deaf communities.
Semiotic Repertoires:	refers to how learners use their languages, cultural capital and social cues as resources to make sense of and ascribe meaning.
Sign Languages:	refers to languages that use the visual-manual modality to convey meaning.
South African Sign Language (SASL):	the primary sign language used by Deaf people in South Africa and at government events and schools for Deaf children in South Africa.

Chapter 1 Introduction

1.1 Background

When I became an English additional language (EAL) teacher of Deaf learners in the Further Education and Training (FET) phase in 2014, my journey of conscientization about the Deaf community and multilingual education began. Even though I had six years of study in education, and ten years of experience teaching home and additional language English at hearing schools; I entered the school for Deaf children with no specialised qualification, an inability to sign and no prior exposure to teaching learners who are Deaf.

My area of interest lay in teaching literature and I began using videos, pictures, and drama in order to contextualize the plays, short stories, and poems for the learners. After attending a workshop on South African Sign Language Literature (Storbeck, 2015), I began thinking about different ways to teach my Deaf learners. One day, after spending many lessons teaching an English poem with the learners still unable to make sense of the concepts, we began using signed interpretations of each line of the English poem. The end-product was not exactly a signed translation but an emotion-filled interpretation in South African Sign Language, with elements of repetition, use of space and movement[1]. I did not instruct the learners in the use of these SASL poetic devices, it occurred naturally as they discussed and translated the poem as a group and then presented their interpretations individually.

The learners really enjoyed this and each one's signed version was different yet true to their own interpretation of the English poem. It seemed to open-up a whole new world to them, they could finally enjoy English poetry as well as give expression to their own understanding of the poem in their first language, a language that they felt comfortable

[1] some key aspects of sign language poetry (Storbeck, 2015).

with and their peers could enjoy. As the teacher, I really enjoyed this process of watching them come alive, grasp, use and transform poetic concepts that they had previously struggled to understand. This encouraged me to do research into SASL poetry and look for resources in sign languages that could be used in our English poetry lessons. This also challenged me to question the way I was teaching English poetry and begin to look for more meaningful ways to engage with my learners.

What I found was that as a hearing teacher of Deaf learners there were very few resources available to me. With the exception of YouTube and South African Department of Basic Education issued DVDs for the SASL Curriculum and Assessment Policy Statement (CAPS), FET phase EAL teachers of Deaf children were left to themselves in developing resources for their multi-modal and multilingual classroom. In addition to not having a Deaf education qualification, I also found myself ill-equipped for meaningful engagement with my learners on a cultural and academic level. I lacked the cultural capital to understand their world view and provide the appropriate transitions into the world of the hearing poet. I also lacked the academic vocabulary in South African Sign Language (SASL) to transfer understanding of the poetic devices and tools for analysing English poetry. Having had minimal training in SASL, I lacked proficiency in the language my learners were most comfortable with, their first language.

We did however enjoy the exercise of making meaning and learning English poetry together. My previous representations of how learners acquired and experienced an additional language, studied literature, and even expressed themselves in an additional language was slowly transformed through dialogue, experimenting with ideas and a grafting of the additional language poetry into the ‘heart language’ of the learners. I have since realised that this was a treasure, as so few learners ever experience enjoying poetry for pleasure when they learn it in an additional language.

1.2 Rationale

Regarding teaching poetry in an EAL classroom, Jackson (2017) acknowledges that little research exists to shed light on poetry instruction in South African EAL

classrooms. There has been significant research done on Deaf poetry internationally and on SASL poetry in South Africa (Sutton-Spence & Muller de Quadros, 2005; Sutton-Spence & Napoli, 2010; Morgan & Kaneko, 2017, 2018). However, the study of EAL poetry teaching practices in Deaf education in South Africa has yet to be explored.

Regarding the use of languages in South African classrooms, Heugh (2015) highlights the issue of the role of South African teachers in 'the process of engaging with the linguistic diversity of their learners. She cites various researchers' concern about the systemic failure to engage productively with the linguistic and knowledge repertoires of learners' (Heugh, 2015, p280).

Freire (1970) stated that to teach and learn critically we can be guided by the process of naming, reflecting critically, and acting (Wink, 2011, p148). Having had personal experience with the difficulties faced in an EAL poetry classroom in a school for Deaf children, reflecting on my own inadequacies and realising that the study of EAL poetry is the bane of both teachers and learners in other bilingual classroom environments in South Africa, this study responds to the need for these challenges to be observed, documented, and named so that teachers of Deaf learners can reflect critically, and appropriate action can be implemented.

1.3 Purpose of the Study

The aim of the study is to observe and document the real-life classroom interactions of EAL teachers of Deaf learners and Deaf learners, specifically focusing on the modes of communication in poetry teaching. This incorporates two goals: (*a*) to observe and document how EAL poetry is taught in schools for Deaf children in South Africa and (*b*) to observe and document how the use of modes of communication influences EAL poetry teaching and learning. The Parliamentary Monitoring Group (2018); a South African non-profit organisation that provides information on the written and recorded proceedings and debates in parliament, implicated the language of teaching and learning (LOLT) as a primary contributing factor to poor academic performance among Deaf learners. Holness (2015) also identified a need for teachers to be aware of and be trained in methodology and technique, teaching strategies, and appropriate language as well as

forms of communication, to offer quality education to Deaf learners; and stresses the value of examining attitudes towards language inherent in models of communication and educational practices.

Using Krashen's hypotheses (Krashen, 2009) that the language acquisition device operating during initial language acquisition continues to operate during second language learning (Mitchell, Myles & Marsden, 2013); and drawing from the research on the necessity for SASL to be the Language of Learning and Teaching (LOLT) in Deaf education (Holness, 2015), this study will explore the use of SASL and SASL poetry as a resource to teach EAL poetry.

Storbeck (2000) proposed that a metalinguistic awareness is necessary for learners who are Deaf to identify languages as different. As they are established in their primary language; SASL, they will be able to think about and reflect on what language is. Second language acquisition; English in this case, can then be facilitated through an awareness of the relationship of SASL to EAL (Storbeck, 2000). McIlroy (2017) supports this hypothesis but adds that there needs to be scaffolding using consistent language practices. In the case of this study, it is proposed that the academic knowledge for EAL poetry can be learned through SASL and SASL poetry.

This study will focus on three schools in South Africa that use Total Communication, Bilingual-Bicultural programs, and aspects of translanguaging in the EAL poetry classroom. Lessons will be observed and documented; and a qualitative ethnographic research approach will be used to interview teachers and learners.

1.4 Research Questions

1. What modes of communication are used by teachers of Deaf learners in an English additional language poetry classroom?
2. What are the implications of these modes of communication for English additional language poetry teaching and learning?
3. What modes of communication do Deaf learners use in the English poetry classroom?

4. What, if any, is the link between the use of SASL and SASL poetry concepts and learners understanding of EAL poetry?

1.5 Conclusion

A language repertoire as defined by Baker and Wright (2017) encompasses both the linguistic and cultural aspects of the languages learners bring to the classroom. As the teaching and learning of EAL poetry is explored, both the languages and the cultures at play in the interaction between the teachers and learners are recognised as integral aspects of Deaf education. Chapter 2 presents a review of the literature relevant to these three core aspects of the study: (*a*) modes of communication, (*b*) language and identity, and (*c*) teaching EAL poetry in Deaf education.

The three core aspects of the study identified in Chapter 2, will be used in Chapter 3 as a framework to present profiles of the three schools selected. The 'embedded multiple case study' research design, will focus on the EAL poetry classroom, and through lesson observations and participant interviews explore the modes of communication used by the teachers and learners at each of the three schools. Chapter 4 will present the results from each school separately using data collected from the lesson observations, interviews and fieldnotes. And Chapter 5 will discuss the data critically across datasets and in response to the research questions presented in this chapter.

Chapter 2 Theoretical Framework and Literature Review

2.1 Introduction

The first part of this chapter will explain the theoretical framework that has informed this study, followed by a literature review of the three core aspects of this study: (*a*) how learners and teachers use language in the context of Deaf education; (*b*) language and identity; and (*c*) how EAL poetry is taught in the context of Deaf education.

2.2 Theoretical Framework

An integral element of this study is the use of language and communication in an EAL poetry classroom. Two teachers who were fascinated with language and have had a significant impact on education are Paulo Freire and Mikhail Bakhtin (Rule, 2011). A Bakhtinian perspective locates language as internal and then as an external representation affected by society (Holquist, 2002a). For Freire (1970) language is a means to dialogue that builds relationship between people; as people communicate, they encounter each other and mediated by the society they embark on a quest to name and transform the world (Rule, 2011). As much as this study seeks to observe the external representations of communication and language in the EAL poetry classroom, it also documents the inner dialogue, thoughts and words used by the participants through hermeneutical interviews and fieldnotes. The theoretical concepts of 'space and time', 'dialogism' and 'listener' are crucial to the study as it observed the realities presented in the EAL poetry classroom, dialogued with participants about their own experiences of EAL poetry teaching and learning, and listened for how language was used and encompassed identity and culture in Deaf education.

2.2.1 Dialogism

Acknowledging that individuals do not exist in isolation but are in constant dialogue with ourselves and the world we live in, the concepts of self/other form the basis of all our interactions. Bakhtin (1981) referred to this as the 'to and fro' perspective as we

engage in dialogue with ourselves and society. As we navigate between the self, culture and society engaging in a collective search for meaning we realise that knowledge is neither absolute nor completely subjective – we need to examine, reflect and decide for ourselves (Swanwick, 2016). We are firstly in dialogue with ourselves, this leads to thought; followed by utterance, which leads to communication within the rules of the system of language. This communication takes place in society, is controlled by, and conforms to social norms and is affected by social factors (Holquist, 2002a).

Freire (1970) identified dialogue as essential for communication and as a defining characteristic of authentic human relationships that influences orientation to others and the world (Rule, 2006). He applied it directly to education as he frames the teacher and learner dialectically, needing to dialogue about their oppositional ideas, feelings, fears, values, and challenges in order to strive together towards a new understanding of their situations, leading to the transformation of society (Rule, 2011). As society changes, ways of communicating and use of language also have the potential for change. The awareness of ways of communication being a revisable social product should encourage the deconstruction and reconstruction of knowledge about and use of language (Bentley, Fleury & Garrison, 2007).

2.2.1.1 Dialogic Struggle

Bakhtinian thought acknowledges the individual in relation to a particular space and time – receiving communication via various sources internal and external and being expected to respond to these communications. Responses are filtered by ascribing meaning to these communications from the internal – individual experience or external – social experience. Meaning is determined by the individuals own understanding as well as the shared understandings of the society the individual is in dialogue with. This determining of meaning by weighing individual and shared understanding is not static – it changes as the inner experience of the individual dialogues with the outer social experiences. Thus, an ability to mediate between this dialogue of inner speech and the outer social language is needed for us to function effectively in a particular space and time (Holquist, 2002a). Bakhtin (1981) describes this process: ‘All of each individual’s words are divided into the categories of his own and others’, but the boundaries between

them can change, and a tense dialogic struggle takes place on the boundaries' (Rule, 2011, p1).

This idea of dialogic struggle is common to both Bakhtin and Freire. Bakhtin (1981, 1986) challenges the 'authoritative' discourse of monolingualism with the 'internal persuasive' discourse of dialogism – those who engage with each other are mutually changed and enriched as they progressively develop through the process of dialogue; and Freire (1970) calls it the teacher's agency in engaging with the learner, in contrast to anti-dialogue – the refusal to engage dialogically, usurping the process of critical reflection and preventing deeper understanding (Rule, 2011).

2.2.1.2 Dialogism in Deaf Education

Freire (1970) writes:

… that often educators speak and are not understood because their language is not attuned to the concrete situation of the learners' they address... to communicate effectively educators must understand the structural conditions in which the thought and language of their learners are dialectically framed. (p44)

Freire's use of dialectical in the context of this statement is similar to Bakhtin's explanation of the process of dialogic struggle where there is a 'clear demarcation of two consciousnesses, their counterposition and their interrelations' (Bakhtin, 1986). This tension between the thought and language learners experience can be applied to several aspects of Deaf education. Firstly, as learners straddle the Deaf and hearing world their internal experience and external response to language may not always be congruent. Secondly, in the classroom, the worldview and experiences of the teacher and learner are quite different. The hearing teacher of Deaf learners may come from an auditory and literacy background whereas the Deaf learner experiences a visual, signacy, literacy and possibly even oracy background (Garcia & Cole, 2014). Along with this, a teacher may feel sympathy rather than empathy (McIlroy, 2017) regarding their learners' motivation, self-confidence and anxiety related to acquiring and using the languages bimodally. And thirdly, the value or lack of value placed on the languages used in the classroom as well as the wider society for both the teacher and the learner

(Morgan, Glaser & Magongwa, 2016) may add to the oppositional perspective teachers and learners experience in a classroom.

Freire (1970) places the responsibility to communicate effectively on the teacher and charges them to 'understand the conditions of their learners'. When a teacher expects a learner to engage in the process of learning, that teacher needs to be aware that the individual experience of that particular learner is unique to them as they perceive and interpret their lesson and classroom interaction. How the child responds to the process of teaching and learning has been influenced by how they have learnt to assign meaning to the different aspect of the teaching process through their own observations and experiences, as well as how the school and classroom environment have taught them to ascribe meaning to the process. The child weighs their own needs, desires and expectations as well as those of the teacher and classes' needs, desires and expectations before choosing an appropriate response.

To understand, the teacher first needs to adopt the position of 'listener'. From a Bakhtinian perspective, ideally, for the communication to be understood there needs to be a mutual understanding between the speakers that one adopts the role of the listener who is aware not only of the utterance but also of how the speaker ascribes meaning, as an individual as well as within the social context of that space and time (Holquist, 2002a). An awareness of how a person ascribes meaning in language is linked to their cultural identity. Bakhtin (1981) differentiates between national and social languages (Rule, 2006), in light of this study social languages would include the fluid language practices of the Deaf community as well as the home languages of the learners, and English as the national language with coherent grammatical and semantic systems required to master academic content. Because language is an identity marker it has the potential to be a resource for learning, denying the use of social languages could lead to missed opportunities for learning (Rule, 2006); and ultimately a lack of dialogic engagement that is needed for social transformation.

These concepts of social and national languages draw attention to how different languages can be used in a cultural setting. We use our social and national language

differently in different settings. For Bakhtin (1981, 1986) how we use these languages is interrelated and has the potential to provide ‘counter words to another’ (Wertsch, 1993). "The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's concrete contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own" (Bakhtin, 1981, pp. 293-294 cited in Wertsch, 1993, p59).

Thus, communication for Bakhtin happens when real people with all the complexities, multiplicities and performative nature of their lives actually speak to each other. In Deaf education dialogic communication would require a level of proficiency in the social and national languages of the teacher and learners as well as an awareness of cultural capital and complexities of Deaf communities.

2.2.1.3 Dialogism in the English Additional Language Classroom

Rule (2006, p80) sums up the plight of the EAL learner aptly in the following statements: ‘The challenge that they face is to make the words of the others’ their own, and to find ways of expressing their own words in relation to others’ words… the words of the others are often not in their own language but come to them in a second or third language. In addition, schooling has not adequately prepared them to negotiate others’ words in an academic context.’

Teachers and learners need to develop the ability to mediate between the dialogue of inner speech and the outer language to function effectively in a classroom where their worldviews are possibly dialectic. The dialogue between inner speech and outer language is particularly relevant to the use of languages in a multilingual classroom where there is the potential for the dynamic use of language to engage in effective dialogue (Swanwick, 2016) or the impotence to productively engage with the diverse linguistic and knowledge repertoires of learners’ (Heugh, 2015, p280). In a multilingual

classroom, Krashen (2009) proposed the affective filter that took into consideration the motivation, self-confidence, and anxiety of a language learner in second language acquisition. Norton and Toohey (2011) further proposed that motivation or 'investment' in language learning could only be understood in relation to social constructs of power that structure the real-life experiences of second language learners.

Mayer (2009) identifies dialogue as a fundamental principal for effective classroom practice. It enables learners to make meaning and sense of the world around them, to think, to question and to share ideas. In Deaf education where age-appropriate proficiency in both a sign language and spoken language are possibly delayed, the lack of dialogue is often attributed to the lack of the ability to use either language as a means of interacting meaningfully with the content and engaging interactively in the classroom (Cummins, 2009). However, Cummins (2009) points out that these limitations are not due to the lack of ability of Deaf learners but rather the restrictions imposed by the educational system. Even though both Bakhtin and Freire use the words dialogue, the words they use to contrast dialogue are different. Bakhtin used the word 'monologism' and Freire used the word 'anti-dialogue' (Rule, 2011). Monologism values and enforces the authoritative perpetuation of a dominant language, and anti-dialogue rejects the practical processes of reflecting together on what is known and unknown in order to act critically and transform reality (Rule, 2006).

2.2.1.4 Dialogism in English Additional Language Poetry

As a cognitive concept, chronotope refers to the reality of our everyday life as it exists in time and space, and how we use time and space to perceive and structure that reality. From a literary perspective, it is the careful transcribing of the realities of our everyday life with a plot, characters, and histories into a narrative text (Bemong & Botghart, 2010). When the concept of 'literary chronotope' is used, a literary text then becomes a picture of the reality of the time and space of the poet suspended in words, with characters, a plot and sequences of events in a figurative time and space. Ladin (1999) explains that poetry as an example of 'micro-chronotope' is 'the words and phrases we use in time and space in real life subordinated to generate words and phrases in literary texts with coherent overarching meaning'. Holquist (2002b) affirms this potential for

literature to serve as a metaphor for the reality of our everyday life. He positions literary chronotope within the genre of historic poetics; however, where history cannot be repeated, he defines poetics as focusing on patterns that are unchanging and governed by norms that insist on uniformity.

Keunen (2000) and Bemong and Botghart (2010) explain the concept of literary chronotope from a cognitive perspective: when reading a literary text there is cognitive development that allows the brain to remember particular genres that are unique to different texts; these memories allow the reader to identify the structural differences in generic chronotopes, which in turn help the reader remember and link relevant chronotopes to their corresponding narrative genres. Thus, when engaging with a text the reader is able to recall this knowledge of genres and specialised literary structures linked to those genres during the process of reading and interpreting.

Keunen's (2000) understanding of chronotopes can be applied to the hypothesis underlying this study, that SASL and SASL poetry could be helpful in the teaching of EAL poetry. As learners familiarise themselves with SASL poetry the cognitive processes that allow them to remember and identify chronotopes and genres in SASL and SASL poetry and activate specialised literary knowledge, could be used as scaffolding (Mcilroy, 2017, p29) for the metalinguistic awareness of the practices of poetry across languages and cultures.

For Bakhtin (1986), understanding a text as the author intended is valuable, but a greater treasure would be to reconceptualise the text to create new meanings 'but our understanding can and should be better' (Rule, 2006). Thus, the suspended chronotope of the poet's life that has been subordinated in the literary chronotope of the poem can be expanded as teachers and learners engage in dialogic struggle between their individual interpretations and their shared understanding of the poem, to create a new chronotopes unique to the space and time of the classroom and their individual experiences.

2.2.2 Social Constructivism

The researcher, aware that learning is socially negotiated, interpretive and collaborative (Vygotsky, 1978) engaged dialogically with participants, with the aim of collaborative and interactional meaning making for the mutual end goal of increased social justice in Deaf education (Luitel & Wagley, 2017). Considering the collaborative nature of the study in a specific cultural context, Social Constructivism will be discussed, in light of the personal and social consciousness of the study, Critical Constructivism will be discussed.

Vygotsky as the father of Social Constructivism believed that it was impossible to separate learning from its social and cultural context and identified three aspects to the process of learning: (*a*) that the learner and the culture are continuously changing and adapting as knowledge is accumulated and co-constructed through social interaction, (*b*) that language is by nature social and learning is by nature collaborative, and (*c*) the internal and external psychology of a learner are integrally linked as they accumulate knowledge through interaction in a cultural context, are welcomed into a community of knowers and understand in relation to that community (del Rio & Alvarez, 2007). Rogoff (2009) identifies a similar concept through the idea of a community of learners where learning occurs as people play an active part in teaching and learning as they participate together in shared activities.

A concept pertinent to this study is Vygotsky's zone of proximal development (ZPD). Vygotsky (1986, p 86) defined it as: "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Shanabi, Khatib & Ebadi, 2010). This theory acknowledges that the academic, linguistic, and cultural capital that a learner brings to the classroom allows them to attain a level of learning independent of the teacher; however, there is still the potential for further learning, and this takes place in the Zone of Proximal Development, where aided by the teacher or in collaboration with peers a learner can mature and grow in knowledge.

For learners, three ways of facilitating development in the ZDP have been identified: intersubjectivity, scaffolding and guided participation (University College Dublin, 2012). Intersubjectivity acknowledges that when two participants begin a task, they may have different perspectives but through sharing their understanding and experience they reach common ground and adjust their perspectives. Scaffolding requires two things of a teacher, knowledge and awareness – a teacher needs to have mastered a certain level of academic and linguistic knowledge to lead a learner beyond the learner's own level of expertise; as well as an awareness of the learner's current level of expertise and how to apply their academic and linguistic knowledge appropriately for that specific learner in that specific classroom. Guided participation assumes that in a classroom there are expert and less expert participants. It cannot always be assumed that the teacher is the expert in the classroom, especially in a multilingual, multicultural context; the teacher can however lead or facilitate the process of guided participation.

Vygotsky's (1978, 1986) concept of ZPD does not need to be restricted only to learners and can be applied to EAL teachers as well. Shanabi et al (2010, p242) identify the teacher's zone of proximal development as a learning space between their present level of teaching knowledge, consisting of content (theoretical) and pedagogical knowledge and skills; and his next (potential) level of knowledge to be attained with the support of others. Rule (2006) extends the concept of developing the ZPD to include four aspect of academic development: learner development, staff development, curriculum development and organisational development. For teachers, moving beyond their current ZPD requires a willingness and motivation for professional development (Shanabi et al, 2010). In response to their learners' needs and acknowledging their inadequacy in meeting them, should motivate teachers to seek opportunities for professional development in order to move from their current ZPD to a more advanced ZPD, failing to will result in them remaining non-expert teachers with a stagnant ZPD (Shanabi et al, 2010).

2.2.3 Critical Constructivism

Critical Constructivism acknowledges that learners build knowledge cooperatively through social interaction and apply what they know as tools to interpret their

experiences. This empowers them to construct and reconstruct their thoughts, attitudes, and actions (Bentley et al 2007). The underlying premise of this school of thought encourages critical thinking and understanding that knowledge of the world is temporal and culturally mediated. Acknowledging the social, cultural and political nature of knowledge also inherent in the teaching and learning process, it draws back the curtain to expose the powers at play in the classroom, school environment and educational system (Bentley et al 2007).

Bentley et al (2007) cite Levin (1994) and Desautels, Fleury and Garrison (2001) in highlighting the conceptual violence that occurs when the knowledge developed by learners in the context of their cultural contexts is not regarded as viable and genuine; and in refusing to treat learners as capable agents, disregarding their knowledge and interests, and excluding them from participation in determining goals and methods of learning. Bentley et al (2007) also identify the teacher as the starting point in the construction and reconstruction of thoughts, attitudes and actions in the classroom; needing to firstly examine and transform their own ideas in order to adopt practices that are better suited for their learner. This role of selecting what is suitable for learners also exposes the ethical implications of curriculum selection and the potential of what is chosen to distort learners' understanding and limit learners' exposure to the curriculum. Whereas Social Constructivism acknowledges the multiple representations of one reality, Critical Constructivism addresses the fact that truth can be elusive; and knowledge needs to continuously be shaped and reshaped through the lens of personal biographies that empower learners to mediate between societies official knowledge and their own indigenous knowledges (Bentley et al 2007).

2.3 Literature Review

This Literature Review will focus on three aspects that are relevant to this study: How teachers and learners use language in the context of Deaf education, how the identity of learners and teachers play a vital part in the educational environment and, teaching and learning EAL poetry in Deaf education. Due the scarcity of research on teaching EAL poetry in Deaf education, many references may be considered outdated; they are however still relevant to this study and highlight the need for more current research

particularly focusing on the teaching of literature and poetry in developing countries and in South Africa in particular, where the scarcity is significant and predominantly absent.

2.3.1 Modes of Communication in Deaf Education

Prior to 2018, Deaf learners had three options of study after completing Grade 9, they could: (*a*) leave school, (*b*) complete Grades ten to twelve (the FET phase) at a mainstream school with spoken language as a home language and the language of learning and teaching (LOLT) to obtain a National Senior Certificate (NSC) and possibly gain entry into a tertiary institution or, (*c*) study at a FET college towards a National Certificate Vocational. With the introduction of SASL as a home language up to matric, Deaf learners now have the option of attending 17 (Parliamentary Monitoring Group, 2018) of the 43 schools (Oosthuizen, 2018) for Deaf children that offer NSC examinations in SASL. Even though several universities in South Africa offer resources to support Deaf students, the Parliamentary Monitoring Group (2018) report only 30 deaf graduates from universities due to the lack of Deaf learners who actually complete high school. When evaluating the performance of deaf learners, language was identified as a primary contributing factor – the absence of an official home language and LOLT for Deaf learners had negatively impacted the quality of education.

Chomsky (2003) presents several questions that frame his own interest in language within society: What is it that we know when we know a language? How is this language acquired? And how is this knowledge put to use? Garcia (2009) echoes these ideas when she stresses the importance of understanding the nature and purpose of language and in particular bilingualism, and the bilingual education options available to develop appropriate pedagogies and practices for the twenty-first century. Garcia & Cole (2014) also challenge the linear subtractive/additive perspectives on bilingualism and from their research among Deaf bilinguals identify the complex and interrelated language practices of dynamic bilingualism. They cite Menendez (2010), a researcher focusing on cross-modal bilingualism, as commenting on bilingual development through metalinguistic reflection and the implications this would have for contrastive teaching methods. They also mention bilingual education programs that advocate

separate language development and translanguaging as actual pedagogy that function as a go-between the separate languages.

Recognising that learners are not homogenous and that they have different needs as they develop their unique ways of communicating, learning, and interacting with the world, which best fits the potential of each learner (Holness, 2015), three approaches to communication in schools for Deaf learners internationally and in South Africa will be discussed.

2.3.1.1 Total Communication

Since the 1960's teachers have seen the importance of allowing children who are Deaf to exploit their language resources for learning: through listening, lipreading, and reading/writing, as well as sign languages, fingerspelling, gesture, and other strategies that make language visually accessible. The resulting teaching philosophy, Total Communication became the dominant approach employed in Deaf education. However, despite the value placed on multilingualism and multimodality, Total Communication has not been able to provide learners who are Deaf with full access to a natural language (Allard & Chen Pichler, 2018). In this model of communication both natural and artificial sign systems are used for literacy acquisition on the assumption that English can be represented manually and comprehended and acquired in that form (Mayer & Akamatsu, 1999).

In 2008 Akach and Naude reported that the educational system used for Deaf learners in South Africa was not on a satisfactory level because even though SASL was recognised as the medium of communication for Deaf learners, it was still not utilised as the one and only medium of instruction in schools for Deaf children. Most teachers still used Oralism, Total Communication or a "broken sign language" and there was a lack of trained interpreters in classes where no SASL was used.

These concerns as well as the landmark court case of Springate v Minister of Basic Education[2], led to preparations for the implementation of the South African Sign Language (SASL) Curriculum and Assessment Policy Statement (CAPS). In 2015 the SASL CAPS policy was approved. Foundation phase and grade nine educators were trained, and Deaf teaching assistants were appointed to assist with implementation of the curriculum. Schools were prepared for the first cohort of grade twelve deaf learners writing the National Senior Certificate (NSC) SASL examination in 2018 (Parliamentary Monitoring Group, 2018). However, in 2017 McIlroy (2017) found that there was still confusion among hearing teachers of Deaf learners who use Total Communication or signed English assuming these are equivalent to the recommended bilingual bicultural model. Despite this, in 2018 seventeen schools offered matric and 589 learners from 10 of the 17 schools wrote NSC examination in SASL home language. One of the provinces; Free State, reported a 100% pass rate, with 50% of the learners achieving a bachelors pass, qualifying them for university entrance (Parliamentary Monitoring Group, 2018).

2.3.1.2 Bilingual-Bicultural Models

Bilingual education for Deaf children has only developed since the 1980s and has at its core the use and development of multiple languages, in most cases a sign language and the spoken/written language they are educated in (Cole, 2009 cited in Garcia, 2009). Along with this multilingual competence, bilingual education for Deaf children also has the additional facet of being bimodal. Within this bilingual Deaf education there are potentially at least two languages (SASL and English for example) and three modalities at play: signed, spoken, and written (Swanwick, 2016).

Educational systems for Deaf learners usually subscribe to two quite different views of deafness: (*a*) the pathological view that considers deafness a disability. This inevitably leads to attempts to help deaf people become as near as possible to hearing people and in so doing they are presumed to be enabled to assimilate into the hearing community; and (*b*) the sociocultural approach to deafness acknowledges it as a cultural condition.

[2] Case no 4846/2009 (PMB HC) which ruled that sign languages be offered as a language subject for matriculation in schools (Holness, 2015)

Therefore, people who are Deaf are identified as a language minority group within a dominant hearing culture (Reagan, 2017). It is the marginalization of their language and culture that then produces educational and social shortfalls (Valente & Boldt, 2016).

Over the last few decades hearing loss diagnosis from as early as birth, and significant developments in the production of powerful hearing aids and cochlear implants are providing better access to speaking and listening as viable options for deaf children in developing countries (Priestley, Enns & Arbuckle, 2018). This has given rise to bimodal-bilingual and bilingual-bicultural education programs where both sign and spoken language are used for communication and educational instruction (Reagan, 2017). These educational programs have two goals: to give Deaf learners the exposure and opportunity to experience full, visual access to language and communication; and to support a positive sense of identity in the Deaf and hearing worlds.

There are two different definitions for such programs: (*a*) Bimodal-bilingual programs using two modes of communication, speaking and signing, in an extensive and inclusive manner in order to develop proficiency in both languages – emphasizing both signed and spoken (visual and auditory) language modalities (Priestley et al 2018); and (*b*) Bilingual-bicultural programs using sign languages and the written form of spoken languages (Mayer & Akamatsu, 1999). Learners develop fluency in both a sign language and English; and use the sign language to support their learning of English in primarily written form. According to Oosthuizen (2018) and McIlroy (2017) based on the research led by Petitto (1997), sign language is a natural language and whether a sign language or voice is used to communicate, the same area of the brain is activated. A child does not need to hear or speak to understand a spoken language – the brain only needs the pattern of the spoken language. This implies the need for any language that learners are exposed to, to be in its full and intact form and not mixed.

2.3.1.3 Translanguaging

Total Communication and Bilingual-Bicultural/Bimodal programs are models of communication, whereas translanguaging, according to Lewis, Jones and Baker (2012), is how the languages and the metalinguistic awareness of the languages is used to make

meaning, shape experiences and gain deeper understanding. Garcia and Wei (2014) contrast the shift or shuttle between two languages in code-switching, and the way that different languages are used in original and complex ways that cannot be directly ascribed to either of the languages in use in translanguaging. This highlights the repertoire of skills required in both languages to understand and use them to communicate effectively. For learners who are Deaf this would mean incorporating sign, spoken and/or written languages. Swanwick (2017) states that translanguaging is able to help learners who are Deaf become more involved in dialogue and facilitate communication using more complex language, as well as create a metalinguistic awareness and sensitivity to how both languages are used to communicate.

Makalela (2018) offers the emergent complexity theory as a relevant option for the South African educational system as it values interculturality through the recognition of 'the third space'. Interculturality in education is considerate of the local, global, social, cultural and technological multiliteracies. It also encourages critical literacy – an awareness of who is participating, what perspectives are evident, how each participant's perspective affects the learning environment and learning process, and what knowledge, skills, strategies and ideas are needed for thinking and learning in new ways, or in new contexts. Research presented by McKinney, Carrim, Marshal and Layton (2015) and Gazula, McKinney and Tyler (2016) also highlight the need for a 'third space' as they observe and explain actual practices of several South African schools where monoglossic practices of language teaching and learning have failed to have an impact on language education.

In an online lecture Makalela (2020), explains the journey from *fixity to fluidity* that pedagogical translanguaging offers – where no language is complete without the other, they exist in complex interdependence. Even though the discontinuation of monolingualism and the incorporation of multilingualism may disrupt orderliness, this translanguaging paradox acknowledges the individual as well as their ways of being, seeing, doing, and making sense of their world in a bigger body. Makalela encourages teachers to ask: How do their learners come to learn and how do they come to know? He also highlights the need for agile teachers who go into the classroom to learn

through dialogic interaction, being co-learners in a volatile, unpredictable, complex and ambiguous classroom environment.

As much as translanguaging has become a popular scientific concept, Jaspers (2018) questions its ambiguity as well as its transformative and critical efficacy. For the purpose of this study the concept of translanguaging is relevant in light of Garcia and Wie's (2014) and Otheguy, Garcia and Reid's (2015) hypothesis which acknowledges that humans have a 'natural translanguaging instinct' to use all of their knowledge of and about a language and all the languages they are able to use in different ways in order to make sense of the world and respond to it accordingly (Jaspers, 2018).

2.3.2 Language and Identity

Wright (1993, p63), in his autobiography writes:

…On one level I understood what they said better than a hearing Italian could have – and vice versa; we belonged after all to a country bounded by the same silent frontier…

Despite Wright's inability to speak Italian, he recounts an enjoyable evening of camaraderie and 'communication that by-passed language' (Wright, 1993, p63). As much as language was necessary for communication, the communication that Wright highlights here addresses the unique bond and affinity that people who are Deaf share. Sutton-Spence and Muller de Quadros (2005) also recognise this bilingual bicultural nature of the lives of people who are Deaf, in that they belong to a visual community that is not limited by national boundaries; as well as the national and cultural community of their country's hearing people. Even though both Deaf culture and sign languages are key to their Deaf identity (Storbeck & Magongwa, 2006), McIlroy (2017) refers to the linguistic citizenship and dual identity of his own journey that straddle both the hearing and Deaf communities. Garcia and Cole (2014) extend this same principal to all bilinguals whether Deaf or hearing, as their fluid language practices transcend national languages and ideologies.

Wright (1993) also reveals the difference in communication when people who are Deaf are alone or in the presence of the hearing. If alone he describes Deaf people as having

'relaxed inhibitions and wearing no masks', in contrast to the presence of 'the hearing naturally constraining their modes of communication' (p60). Later in his autobiography he writes that he did not necessarily notice more because of his deafness, but he did notice differently. Not being able to pick up on auditory clues, he learnt to read visual evidence (Wright, 1993). He acknowledges this as in no way extraordinary but rather as achieving the same destination by a different and/or possibly longer route. He attributes the development of this ability to being 'cultivated out of necessity' as people who are Deaf are expected to respond to the world around them. He also notes that outside of 'necessary curiosity' people who are deaf would be as visually unobservant as anybody else (Wright, 1993, p134).

There are several aspects of his honest observations that are relevant to Deaf education: (*a*) due to the modality of communication and visual culture of Deaf communities it would be important to be aware of how learners notice the world differently[3]; (*b*) the destination being the same, it would be valuable to observe the different and/or possibly longer routes that make the visual evidence more accessible and meaningful to Deaf learners[4]; (*c*) expecting learners to respond in an educational environment[5], perhaps creating suitable opportunities that enhance *necessary curiosity* could have an impact on the interest learners have in a subject and; (*d*) offering a space where learners relax their inhibitions, take off their masks and do not feel constrained by their modes of communication[6].

McIlroy (2017, p78) identifies both audism and oralism as oppressive concepts because they define Deaf individuals in relation to hearing. He presents the idea of de-audism or post-audism that offers an 'alternative space' where Deaf individuals are not defined by their abilities, language or cultural affiliation but rather acknowledging the performative

[3] Sutton-Spence and Muller de Quadros (2005) note this foregrounding of sight evident in sign language poetry

[4] McIlroy (2017, p248) quotes Ignacio Estrada "If a child cannot learn the way we teach, maybe we should teach the way they learn"

[5] McIlroy's (2017) research among hearing teachers of Deaf children records that experienced teachers admit that their redefinition of deaf learners as capable and intelligent have raised the standard expected of all d/Deaf learners.

[6] McIlroy (2017) recounts his own journey towards dynamic bilingualism as no longer needing masks, masks falling away and feeling more like himself.

and non-dualist nature of language and identity (McIlroy, 2017, pp16, 25). The autoethnographical perspective he presents as he dialogues with self/ other, and reflects on his own journey of defining, redefining, being and becoming himself, offers first-hand insight into the processes involved in creating this alternative dialogic space where identities are multilingual and multicultural.

Research done on SASL poetry by Morgan and Kaneko (2017) identify multiple, intersecting and overlapping identities in Deaf communities, and that Deaf identity may not necessarily be prioritised. They cite Heap's (2003) notion of 'Deaf space' that acknowledges the process or journey many deaf learners experience as they engage with their Deaf identity. Deaf space has the potential to offer a sense of belonging and appease a sense of displacement through interaction with other Deaf people, sign languages or Deaf culture. Morgan and Kaneko (2017, p321) present five poems that highlight this concept of 'Deaf space' in multiple, intersecting and overlapping representations of Deaf identity and where Deaf identity is not always foregrounded. The article also presents a brief background to SASL poetry and its performative nature that uses space, symmetry, handshape, movement and cinematographic techniques.

A second article by Morgan and Kaneko (2018) is particularly pertinent to this study as it discusses the thematic analysis of SASL poetry. It explains the process of transcribing using English glosses and English equivalent words; and offers a pattern of how SASL poems can be analysed according to subject, theme and plot. It also suggests a need for further study in this field – to compare aspects of SASL literature and other South African oral and written literature in the hearing world.

Quality education must include a growing awareness of the various languages, cross-cultural multiplicity (Storbeck & Magongwa, 2006) and fluidity of identities (McIlroy, 2017) that Deaf learners engage with. Garcia and Cole (2014) further expound on this complex continuum of d/Deaf identities by incorporating degrees of deafness and amplification technology which leads to varying degrees of signacy, literacy and oracy among learners. Acknowledging the performative nature of the use of language (Pennycook, 2000), quality Deaf education needs to take into consideration the ways in

which Deaf learners language practices construct and perform these multiple identities (Garcia, 2009). Garcia and Cole (2014) explain that this option Deaf people with varying degrees of signacy, literacy and oracy have, empowers them to use their linguistic and social identities to resist undesirable perceptions people have of them, and use language to perform identities they are more comfortable with.

2.3.3 English Additional Language Poetry and Deaf Education

2.3.3.1 The Study of Poetry in South African English Additional Language Classrooms

A significant contribution to research on the actual teaching of EAL poetry in South African classrooms has been done by Jackson (2016, 2017). She notes that interest in EAL poetry is declining due to perceptions of difficulty, elitism, and the way it has been taught. Jackson's (2017) research quotes Edmonson (1997) 'as deploring the lack of well-designed studies of the use of literature in additional language classrooms'; Carter (2007) 'as reiterating the need to fill the gap of empirical, classroom based studies and 'generate enhanced paradigms' for the task'; Hall (2015) as concluding again that 'we know little or nothing about the actual teaching of literature in second language situations' and Jackson herself acknowledges that 'little research exists to shed light on poetry instruction in South African EAL classrooms' (Jackson, 2017). Using Legitimation Code Theory as a tool to observe and document EAL poetry practices, she identified a spectrum of gazes operating in the teaching of literature, that highlight the role of the curriculum, the educators and the praxis that enable or inhibit learning (Jackson, 2014).

2.3.3.2 The Study of English Additional Language Poetry in Deaf Education

Bakhtin (1981, 1986) believed words should be studied from the perspective of actual speakers of the language and not only from a hypothetical perspective of what has been recorded (Holquist, 2000a, p42). In Wright's (1993, p184) account of the history of Deaf education, he lauds Michel de l'Epee; as the greatest figure in the history of education for Deaf people and recounts his 'careful observation and study of the signs and gestures' of his learners, which provided convincing evidence that their 'signs and gestures were the natural language of the born deaf '. Building on de l'Epee's codifying

of the natural signs observed, Quartararo (2008) explains how Chazottes; a Catholic priest who founded the Toulouse Institution for the Deaf in 1826, developed a method of using sign language to transition into written French. One of Chazottes' star learners Pelissier was able to master the French language, eventually becoming a renown French poet and teacher. By using his repertoire of sign language and written French, Pelissier was able to use the sounds of the French language silently to appreciate the rhymes in poetry. It is interesting to note that although his poems can be read in French, he firstly shared them with his friends in sign language and only then communicated them in written French (Quartararo, 2008).

Quartararo (2008) gives us a detailed account of Pelissier's history and particularly his perspective as a Deaf educator on Deaf education:

- Words, meaning of words as well as the rules that relate to the use of words are important for oracy. However, emphasis should be placed on literacy rather than oracy. Literacy was prioritised because with it came deeper intellectual and moral understanding.
- Regardless of what level of language proficiency a learner has, the known language must be used to learn a new language. In the case of Deaf education – Natural Sign should be the bridge between the written and signed language because sign languages were integral to bilingual Deaf education.
- Deaf learners were as capable as any other learner provided that they were given appropriate academic instruction. Responsibility for effective linguistic and cultural communication was placed on the teacher.
- The visual world was a logical starting point for any educational instruction.

One of Quartararo's concluding remarks identifies the chronotope of the visual and emotional experiences of Pelissier's life recorded in his poetry.

Regarding the teaching of EAL poetry in Deaf education, Arenson and Kretschmer (2010) report that little research exists on teaching EAL poetry to deaf learners in English or sign languages. From their study, they noted that providing learners with texts that match their thinking ability rather than their reading ability, enabled them to read beyond literal meaning and develop critical thinking skills; and that the identity of

the learner within the Deaf community was reinforced when they were exposed to sign languages as art, as it affirmed the literary status of the language. Also, using sign languages to study English poems gave learners a feeling of success at understanding poetry as they understood poems better in sign languages. It is also important to note that learners appreciated sign language poetry as well as written English poetry (Arenson & Kretschmer, 2010).

2.3.3.3 The Role of Poetry in Education

Reiterating Rosenblatt's (1978) argument of 'the practical significance of literary engagement and the necessary and complementary relationship between the practical and aesthetic experiences involved in interacting with literature'; poetry can be identified as objects at work in our world – reflecting, reproducing, or questioning our shared cultures (Sumara & Davis, 2006, p41). It can also be an activist enabling us to perceive hidden aspects of reality (McGiffin, 2018). Poetry is a respected literary genre in any language (McGiffin, 2018) and although it is predominantly used for entertainment, it is also an important aspect in passing on and preserving culture and history. In Deaf culture storytelling is important for Deaf people to share their experiences of society and their point of view (DeafNET, 2017), and sign language poetry in particular is considered as playing a role in the creating and expressing of Deaf identity and has the potential to empower Deaf poets and their audiences to understand their place better within their national and the world Deaf community (Sutton-Spence & de Quadros, 2005).

Strickland and Strickland (1997) link poetry and language development using Halliday's model of language learning and aspects of language development in the classroom. Halliday (1978) proposed that learning language is an active, constructive holistic process that is inherently social in nature. In line with the theoretical framework on Bakhtinian thought presented at the beginning of this chapter, Halliday's learning through language model refers to language in the construction of reality, acknowledging that language plays a fundamental role in shaping and sharing the worldview of every human culture. Strickland and Strickland (1997) add that learning poetry thrives when there are opportunities for dialogue and interaction that includes, shared language, the

text, and the awareness of social and cultural influences on the reader. They identify poetry as offering a new way of organising and expressing our experiences as poetry enlarges our understanding of what language can do and what we can do with language. The study of poetry also offers an ideal opportunity for learners to identify language as a social practice developing as we use it and not only as a finished product for use (Valente & Boldt, 2016), with the potential for deep personal engagement and the incorporation of a diverse range of linguistic resources (Creely, 2018).

2.3.3.4 Stylistics in Teaching Poetry in an English Additional Language Classroom

Stylistics is the study of the use of language in literature as it focuses on the characteristics of language as a medium for expressing ourselves in literature (Leech, 1969). Leech explains that a solid understanding of theory and an awareness of how language provides deeper insights has the potential to lead to the higher goal of enriching enjoyment and critical understanding of literature. He aptly sums up this process in explaining that ‘we cannot appreciate how a poem fits together, unless we have first found the means to take it to pieces’.

More specific to this study, pedagogical stylistics aims to enable students to better understand literature, language and, also improve their language acquisition (Burke, 2014). Birch (1989) reiterates these sentiments but adds that any form of textual analysis is grounded in theory and informed by ideology. As much as the goal of teaching literature is to make the analysis easily understandable for learners to do themselves and follow the process of how their teachers arrive at the interpretation of the poem so that they can apply the methods of analysis to other texts; it must be stressed that literature cannot be separate from understanding that literature in an expression of ideology. As much as the analysis of a literary text is an intellectual activity and uses standard practices that require learning and applying methods for analysis; there needs to also be an awareness of the social and political ideologies inherent in literary texts (Birch, 1989). In an EAL poetry class this would require a teacher to be aware of their own ideology and allow learners the opportunity to learn

about different ideologies, critically engage with these ideologies and decide on their own perspectives of the literature and the related ideologies.

Giovanelli (2010) describes the aim of an educator in a poetry classroom as providing learners with the skills to understand their independence and become aware of how they as *readers* can negotiate the meaning of poems. He sees merit in applying the disciplines of stylistic to make the analysis of poetry rigorous, retrievable, and replicable. However, he also emphasises the role of the individual reader and the socio-cultural context as they construct textual meaning. Thus, languages used, language used and the context they are used in are all variables that affect how learners engage in meaning making and understanding how a poem works.

This process should also demystify preconceived notions of the study of poetry as learners see that a poem is also a product of language and like other aspects of society, it can be carefully analysed and criticised. Giovanelli (2010) suggests a model of pedagogical stylistics that is 'learner-centred, activity based, and process orientated'. Rather than teaching texts, he seeks to enable learners to understand 'what poems are about and how poems operate', while being sensitive to the socio-cultural contexts of the learner.

Sumara and Davis (2006) believe that underlying all theories of literacy are theories of learning. They have created a set of three categories to identify learning theories: Correspondence Theories, Coherence Theories and Complexity Theories. Each category represents a different theoretical perspective on learning to help researchers understand how literacy practices shape human learning. Complexity Theories highlight the value placed on the social collective in the process of learning - where all cultural products are the products of processes of collective contributions. Teachers using these theories in their classrooms acknowledge the individual and the importance of context but do not limit learning to experiences of personal individual consciousness, rather arguing for the collective influence on learning – where learners are shaped by context and culture and culture is tied to biology and ecology. Theories in the Complexity category attempt to prompt teachers to think in new ways about how to participate in the classroom

collective, not to create a super consciousness but rather paying attention to the collective to support the ideas of individual learners.

2.4 Conclusion

Jackson (2016) points out Maton's (2014) work on Knowledge and Knower as a fundamental aspect of teaching and learning poetry in an EAL classroom because ideology is the interface between language and literature (Birch, 1989). Poetry straddles Bakhtinian chronotope of the poet's reality in time and space, and the subordinated literary chronotope of that reality suspended in the time and space of the text. This text world (Giovanelli, 2010) is experienced in different ways by learners and teachers as it is filtered through their cognitive schema, experiences, social interactions, textual cues (Cushing, 2018b), and education. This process in a sense expands the subordinated literary chronotope by creating a text world (Giovanelli, 2010) relevant to the time and space of the learner and teacher. Jackson's (2016,2017) research in South African EAL poetry classrooms give evidence of the gazes employed by teachers as they grapple with the theoretical, practical and curriculum objectives for EAL poetry.

This study acknowledges the Critical Complexity (Rogoff, 2001) inherent in an EAL poetry classroom, further compounded by the language and modality used in teaching EAL poetry in the context of Deaf education where language and identity as well as modes of communication play a significant part. It explores the experiences and perspectives of the learners and teachers as they engage with EAL poetry as a community of learners (Rogoff, 2001), interacting in time and space engaging with each other and knowledge and language.

Chapter 3 Research Methodology

3.1 Introduction

In Chapter 1, it was explained that my journey began teaching EAL at a school for Deaf children and my learners' response to poetry was particularly intriguing. Acknowledging my own inability to meaningfully engage with my learners on a cultural and academic level, my journey of conscientisation led to the decision to use research as part of my own learning and development (Luitel & Wagley, 2017). The chapter covers four main sections as it explains the choice of research design, the choice of participants, the methods used for data collection and how the data was analysed and coded.

3.2 Research Design

3.2.1 A Transformative Research Paradigm

As explained in the previous chapter there are two different views of deafness, the pathological view and the sociocultural approach that acknowledges deafness as a cultural condition and that the marginalization of the Deaf community's language and culture produces educational and social shortfalls (Valente & Boldt, 2016). The researcher ascribes to a sociocultural view of deafness and the study adopts a transformative research paradigm. Mertens (2010, p470) describes the transformative research paradigm as a means for researchers to consciously decide to frame their study as 'a response to inequities in society with a goal of enhancing social justice'.

The framework of this paradigm acknowledges the complexities of language, culture and the power dynamics involved when engaging with participants. It requires the researcher to collect data in an appropriate and ethical way that explicitly address issues of power inherent in communities where different languages, ethnicities, cultures, and hearing and deaf participants interact. The researcher acknowledges that in each context where data was collected, there is 'one reality about which there are multiple opinions'

(Mertens, 2010, p470) and thus, engaged dialogically with participants. While also reflecting on and questioning the accepted reality, whose reality was chosen, and what mechanisms challenged or maintained oppressive realities (Harris, Holms & Mertens, 2009). From the outset of the study the researcher chose to be positioned as a co-enquirer in order to engage with teacher participants as a colleague and learner participants as a fellow learner. Through the introduction letter, email correspondence, personal conversations, and focus groups this position was reiterated so as to encourage collaborative and interactional meaning making. The participants were aware that the researcher was a teacher and had several years of experience teaching EAL in Deaf education.

3.2.2 A Qualitative Ethnographic Approach

Qualitative research explores, describes, and interprets data; and ethnographers collect data from a particular context where the experiences and perspectives of the key participants are observed and documented through in-depth interviews, lesson observations, informal conversations, and observations recorded in fieldnotes (Frey, 2018). Characteristic of an ethnographic approach is the detailed recording of a phenomenon in a single research setting; however, it is not uncommon for ethnographic researchers to conduct studies over a number of sites (LeCompte & Goetz, 1982). This study is a multi-site case study, using aspects of a qualitative ethnographic approach to explore the phenomenon of an EAL poetry lesson in three different research sites. The following section of the chapter will explain the difference between quantitative and qualitative research and why a qualitative ethnographic lens was chosen for the study.

Qualitative ethnographic research differs from quantitative research in its formulation of the research problem, the nature of the research goals, as well as the application of the results (LeCompte & Goetz, 1982). Firstly, the quantitative researcher begins with a hypothesis and then seeks to verify and test or find data to match the theory; whereas a qualitative ethnographic approach to research gathers data before formulating a definite hypothesis and focuses on describing and analysing the relationship between the various variables identified and documented from observation of natural settings. Wasterfors (2018, p315) states that as much as researchers observe from a position of being open to

anything and being careful not to impose meaning on a setting; it is also impossible to 'pretend to be blank or unprejudiced'. However, since this study has developed out of the researcher's need to learn, an ethnographic lens allows the researcher to enter the field for data collection without assumptions and suspending any preconceived ideas previously held (Rogoff, 2001).

Secondly, the testing and verification of data in quantitative research is external to the actual research site; in contrast the research site in qualitative ethnography is central to the study as the researcher documents each variable as well as how different variables work together. Systematically identifying and examining variables and integrating these findings with existing theory that enables the researcher to create conceptual categories that can be linked to different settings (LeCompte & Goetz, 1982). A qualitative ethnographic approach also affirms the transformative research paradigm adopted for the study as the methods used for data collection began with and included the participants in each context throughout the process (Mertens, 2010). The process included observing participants in their classroom environment, structured and unstructured interviews, discussing data collected from observations with the participants to determine intention and meaning as well as clarifying misconceptions, and using the data collected to trigger discussion. Existing theory was then used to explain what was observed and construct categories to discuss the findings (Buscatto, 2017).

3.2.3 An Embedded Multiple Case Design

A qualitative case studies is similar to other forms of qualitative research in that is seeks to observe, document and understand; the researcher is the primary instrument of data collection and analysis; it uses an inductive approach to analysing the data collected, and the results presented are a 'thick' description of what was observed (Merriam & Tisdell, 2015). However, it is also unique to other qualitative approaches to research in that a qualitative case study is an in-depth description and analysis of a single phenomenon or bounded system. In this study that phenomenon or bounded system is the EAL poetry lesson.

Because the unit of analysis cannot be separated from its real-life context (Merriam & Tisdell, 2015), the study is an embedded multiple case design (Abdulhamid, 2020), as it takes into consideration the modes of communication, and language and identity that influence the EAL poetry classroom. The boundaries between the EAL poetry lesson and the modes of communication, and language and identity are linked in such a way that it is not possible to analyse data from the poetry lesson without considering these issues. Using an ethnographic lens for each case study, allows for the presentation of the results to incorporate both existing theory and narratives drawn from the real-life experiences and stories of the participants.

3.3 Research Sites

The study observed three EAL literature lessons at three schools for Deaf children in South Africa. LeCompte and Goetz (1982, p49) explain the selection of research sites based on the researcher's field of interest: they state that in order to collect data for emerging theoretical constructs, a researcher can use alternative forms of purposive sampling. These three schools were chosen because the researcher was aware of their different approaches to teaching in a bilingual-bicultural context and wanted to learn how these approaches influenced the EAL poetry classroom. These three contexts will be presented in relations to the three core focus areas presented in chapter two: modes of communication, language and identity, and teaching EAL poetry in a Deaf context.

3.3.1 Profile of School 1

Situated in a middle-class suburb in the Western Cape, this school had 220 learners and 49 academic and support staff. The whole school comprises of various smaller schools: a Pre-School, a Primary School, a High School and a School of Skills. The High School had a Senior Phase[7] with twenty-three grade 7 to 9 learners and a FET Phase with twelve grade 10 to 12 learners.

[7] The General Education and Training phase precedes the FET phase. Learners move to the high school in this phase at grade seven level and can decide to continue in an academic stream or transition into a vocational stream at the end of this phase, in grade nine.

3.3.1.1 Modes of Communication

In 2015 the SASL CAPS policy was approved and implemented (Parlimentary Monitoring Group, 2018); educators and learners at this school have transitioned from the Oral approach to Deaf education to Total Communication and since 2015 to a bilingual-bicultural approach in the classroom and school environment. In the FET Phase team-teaching[8] was only used in the SASL Home Language class. For all the other subjects an interpreter may be requested when needed. It is the only school for Deaf children in the city that offers an FET Phase with SASL as a Home Language.

3.3.1.2 Language and Identity

Learners in the FET phase came from various other schools that have different modes of communication as their LOLT, as well as belonging to different ethnic and cultural groups. Of the eight matric learners interviewed three learners had attended the primary school at the current school, two had arrived at the high school at the beginning of grade 8 and the remaining three only began attending the school from grade 10. They have various levels of hearing loss. Six of the eight learners came from homes where their home language was not English. A detailed breakdown of the languages the learners are able to communicate in will be presented in Chapter 4. The staff at the school comprised of hearing, CODA and deaf teachers. The FET phase teachers interviewed are hearing and able to communicate in SASL, the teacher assistant is Deaf.

3.3.1.3 Teaching English Additional Language Poetry

The EAL literature teacher used Contact Sign (refer to Glossary) in her English lessons. In Chapter 2 Keunen's (2000) cognitive approach to literary chronotopes was discussed[9] and is relevant to this context in that with the introduction of SASL as a home language, SASL literature is also a part of the CAPS curriculum; thus, the learners at this school study SASL poetry as well as EAL poetry. As learners familiarise themselves with SASL poetry the cognitive processes that allow them to remember and identify

[8] where a teacher assistant who is Deaf works alongside a hearing teacher

[9] as learners study different poems they acquire genre memory that identifies the structural differences in poetry. This activates memory schemata and link with action schemata to activate stored knowledge of facts and specialised literary knowledge leading to memory organising packets which direct the process of reading and interpreting.

chronotopes and genres in SASL and SASL poetry, activate specialised literary knowledge that could be used as scaffolding (McIlroy, 2017), enabling metalinguistic awareness for the study of poetry across languages and cultures.

3.3.2 Profile of School 2

Situated in an affluent rural part of KwaZulu Natal, this small home school had five learners, two academic and one support staff. It was initiated and run by a university as a pilot bilingual education project. The two grade 3 learners participated with consent from their parents. Since the end of the pilot project the home school expanded into a learning centre for Deaf people by Deaf people where the two teachers offer SASL lessons, Cued English[10] courses, children's camps, adult literacy, and one on one tutoring.

3.3.2.1 Modes of Communication

Their language enrichment program had a formal bilingual philosophy and implemented a bilingual model of teaching and learning that used both languages as equal within the educational context. SASL and English were visually accessible, as the learners had visual access to English through cued speech adapted for South African English and a UK phonics program called THRASS (Teaching Handwriting Reading and Spelling Skills) (Oosthuizen, 2018).

3.3.2.2 Language and Identity

Both the SASL and EAL teacher are Deaf. The EAL teacher is oral Deaf and able to lipread. She preferred to speak in English using cued speech, she considered her SASL proficiency to be minimal but said that she was able to make herself understood. The school had five learners ranging from ages four to seven from January 2017 to March

[10] In order to access information, Deaf children need to look and focus on whoever is communicating with them. Unfortunately, no matter how much they focus, not everything will be made clear based on lip-reading alone as many different sounds have the same lip patterns. To take away the confusion resulting from trying to make sense of what is being said relying on lip-reading alone (up to 30% accurate), manual cues are used in synch with what is being said. The 8 handshapes and 4 positions around the face used in Cued English cover all 44 phonemes used in the English Language and increase accuracy levels by up to 100% (https://www.cuedspeech.co.za/why-cued-speech).

2020. Only two of the five grade 3 learners were able to participate in the lesson observation for the study. They came from homes that use English and both are able to communicate in SASL and English orally.

3.3.2.3 Teaching English Additional Language Poetry

SASL was taught by a proficient Deaf teacher and Cued English by an oral Deaf teacher, for the other subjects they used a team-teaching approach where one teacher cues English and the other signs, giving the learners access to both languages in their correct grammatical format. English poetry was taught using Cued English - read word for word using inflections, tempo and expression with cues.

3.3.3 Profile of School 3

Situated in a small semi-rural town in the Western Cape, this school had 179 learners and 86 academic and support staff. The institution comprised of various schools: a Pre-School, a Primary School, a High School and a School of Skills and a Multi-Disabled Stream. The High School had a Senior Phase with twenty-seven grade 7 to 9 learners, and a FET Phase with thirty-one grade 10 to 12 learners. There were two grade 12 classes, one studying English as a first additional language, and the other studying English Second Additional Language with Afrikaans as their First Additional Language.

3.3.3.1 Modes of Communication

This school uses a particular method for teaching language (SASL, English and Afrikaans) in a bilingual, bimodal context which aims to help learners think and express themselves in SASL and then convert those thoughts and expressions into written language; and by using written language to follow the same process back to SASL. It is one of the schools in South Africa that is pioneering the transition to SASL as a LOLT. They follow the prescribed CAPS Curriculum with some alterations to support the unique and specific educational needs of their learners. The school offers speech development depending on a learner's ability. The medium of instruction is SASL, with Afrikaans and English for reading and writing purposes.

3.3.3.2 Language and Identity

The school is located within a strong Deaf community, with its own dialect and culture; however, it has a long history of Oral education. In 2008 it began the transition to SASL and was used as a pilot project to develop the SASL CAPS curriculum. The school management team have set up several platforms and resources to aid the transitions at the school. These include staff development initiatives that focus on SASL and Deaf culture, a multi-media department that works alongside the academic and support staff, and a quarterly cultural event for learners to showcase their language development. Their unique approach to learning language is used only in the Foundation Phase and from the Intermediate to the FET Phases literacy is assumed to have been established. However, learners who join these Phases from other schools do not have any knowledge of or exposure to this particular method of language acquisition. The FET phase also has several learners from other African countries. The EAL teacher is hearing and fluent in Afrikaans and English. The languages the learners used will be presented in detail in Chapter 4.

3.3.3.3 Teaching English Additional Language Poetry

Learners in the FET Phase studied poetry as part of their SASL Home Language curriculum and in EAL they did short stories and a play instead of poetry. The school had a multimedia department that assisted teachers at the school with interpreters and SASL visual aids. The EAL teacher used signs while speaking as well as various visual media to supplement her lessons. Technology played a significant part in their study of EAL literature via the multimedia department. Even though literature was part of the SASL Home Language curriculum there was very little collaboration between the two language departments.

3.4 Choice of Participants

At all three schools the EAL teacher responsible for teaching literature was selected because the teaching of EAL poetry is the focus of the study. The learners were selected in consultation with the teacher and the availability of the teachers and learners. The EAL literature teacher and the class that was selected by the teacher formed the core group for lesson observations and interviews.

The second layer of participants comprised of SASL Home Language teachers as SASL poetry was part of their curriculum and the metalinguistic awareness gained through the study of SASL poetry was valuable scaffolding for EAL poetry[11]. After gaining access to the schools, meeting the EAL teachers and observing how EAL literature was taught at the school other participants (school management and support staff) who contributed to the process were identified and invited to participate in the study.

The teacher and staff participants included six hearing adults, two Deaf adults, two oral Deaf adults and one CODA[12]. Of the three EAL literature teachers interviewed, one is oral Deaf and responded to the interview in writing, the other two are hearing. Of the three SASL teachers interviewed, one is Deaf and used SASL to communicate, the other two are hearing. The principals from two of the schools were interviewed, both are hearing and proficient in Natural Sign Language (Refer to Glossary). The 13 learners who participated all have varying degrees of hearing loss and one had other disabilities. All the participants were directly involved in some way in the teaching and learning of EAL and SASL poetry. The range of participants aligned itself with the values of transformative research as the participants interviewed were to a certain extent reflective of the cultural complexity of Deaf communities.

The position of listener within the Deaf context is complex[13], participants could be equally deaf in terms of audiology but their identities and experiences as people who are Deaf may be quite different (Young & Hunt, 2011). Considering this, each participant was asked to give a brief description of the language proficiencies and preferences, as well as their journey in Deaf education.

3.5 Methods of Data Collection

Ethnographic research results are often questioned on their reliability, validity, and generalisability. To avoid these issues a researcher can develop strategies to address

[11] This hypothesis has already been affirmed by McKee (2005) and Akamatsu (2002), that with appropriate scaffolding or consistent linguistic platforms, metalinguistic awareness in sign languages is able to support the development of literacy and print literacy (both cited in McIlroy, 2017, p29)
[12] This is an acronym for children of Deaf adults. This implies that their first language would usually be Natural Sign Language.
[13] As explained in chapter two, language and identity

them (LeCompte & Goetz, 1982). Regarding credibility, the researcher used data source triangulation and method triangulation (Carter, Bryant-Lukosius, DiCenso, Blythe & Neville, 2014). Sources of data included teacher and learner participants, as well as supporting staff and material used in the EAL poetry lessons; and the methods of data collection included interviews, observing and recording lessons, keeping detailed fieldnotes, and reflecting, questioning and revaluating throughout the research process. There was also cross-participant interviewing (LeCompte & Goetz, 1982) when more than one teacher or staff member was present in the lesson and the researcher invited them to discuss their experience of the context.

3.5.1 Interviews

When doing research with Deaf people, it is important to be aware of how participants communicate, Young and Hunt (2011) identify several options for the researcher to be aware of and accommodate in this context. The use of an interpreter is common practice, but it needs to be noted that the researcher needed more than access to the language but a level of cultural awareness and competencies as well. When an interpreter was used during the personal interviews it was ensured that the interpreter was not on the staff of the school, this allowed a certain level of confidentiality. However, due to the small size and the closeness of Deaf communities (Young & Hunt, 2011), the researcher could not ensure that the interpreter had no pre-existing connection to the participant.

From a cultural perspective eye contact is important when interacting with Deaf people (Young & Hunt, 2011), and the researcher was able to maintain this by using technology: where possible the interpreter was accessed via a videocall, the participant and the researcher were physically alone in the room, the interpreter was able to see the participant being interviewed as well as hear the researcher and voice over/sign both languages over the cellular phone. The interviews were video recorded so that the researcher could attend fully to the participant without the distraction of recording the conversation.

3.5.1.1 Teacher Interviews

Using the socio-constructivist perspective, where learning is repositioned as socially negotiated, interpretive and collaborative (Vygotsky, 1978) and recognising that teachers are active change-agents and themselves also changed-agents through their reflexive engagement (McIlroy, 2017, p.13), Duncan-Andrade and Morrell's (2008) cycle of critical praxis was used to ask the questions of: What is happening in your EAL poetry classroom? What does this mean? What can you do now that you are aware of these practices of teaching and learning in your classroom? (Wink, 2011, p. 74). Many of the participants acknowledged their limitations and were open to dialogue about their difficulties and concerns if it would be of benefit to Deaf education.

A qualitative ethnographic approach was used in questioning and in the design of the questions prepared with two different aspects to the interview: (*a*) a hermeneutical aspect where, as co-inquirers the researcher and educator engaged in shared dialogue and reflection, and (*b*) a purely ethnographic aspect in seeking to draw out educators' personal experiences of teaching and learning of EAL poetry in a classroom with Deaf learners. Both of these aspects were covered in one interview and clarified, verified and discussed informally and recorded in the researchers fieldnotes. The six topics prepared for discussion during the interview covered their educational background and experience in Deaf education, language proficiencies and preferences, journey with language in Deaf education, ways of communicating in the EAL literature class, what was meaningful engagement in an EAL literature class and how they taught EAL literature. However, the interview questions were only a guideline, see Addendum A for a list of the questions used.

Confidentiality and anonymity were explained, and consent was given in writing. The interviews were held at school in a private office or classroom, the teacher chose where the interview took place. For those who were hearing the interviews were audio recorded. For those who are Deaf an interpreter[14] was provided where necessary and the

[14] The interpreter was listed on the Western Cape Government Freelance SASL Interpreters Database, with a Level 1 Interpreting Certificate for SASL and voiceovers in English.

interviews were video recorded. There was also the option of responding to the interview questions in writing.

The interpreter was a professional and not involved in education or a staff member of the school to ensure confidentiality and anonymity. To maintain low inference descriptors (LeCompte & Goetz,1982), all interviews and lessons were recorded and then transcribed, from SASL to spoken English and then written down. The audio recordings were transcribed, and a written copy was sent via email to the participants for clarification and editing. The video recordings of the teacher interviews were transcribed, and a written copy and recording were sent via email to the participants. Giving the participants access to the transcriptions allowed them to detract any statement they did not feel completely comfortable with, and also ensured that the participants were aware of what the researcher had documented and could refute any statement that was not an accurate representation of their interaction.

3.5.1.2 Learner Interviews

Wright (1993), at the end of his autobiography gives a history of Deaf education and notes that 'it is the teachers of the deaf, rather than the deaf themselves, who have been most fanatical in the cause…' (p227). Young and Hunt (2011) also state that often researcher treat Deaf people as samples providing data. In line with the transformative paradigm of the study which requires research to be cyclic, beginning and including the participants in every aspect of the process; the study sought to engage in dialogue with as many Deaf participants as possible in keeping with the adage 'with us, from us or by us' (Young & Hunt, 2011).

The researcher positioned herself as a learner seeking to understand how poetry was taught in their classroom and how they experienced being taught and learning EAL poetry. This was explained to the learners during a focus group discussion. An interpreter arranged by the EAL teacher, a member of the school staff signed in SASL as the researcher explained the research, confidentiality, anonymity, and consent in spoken English. The participant information sheet and consent forms in written English were given to learners to read and explained by the researcher in spoken English and in

SASL by the interpreter. Learners were given time to discuss among themselves, ask the researcher questions and ask the interpreter questions to get clarity. This was in keeping with ethical research practices of research with Deaf people, as the delivery of information was presented in two languages, made visually accessible to the learners, and discussion though a conversational process was held to ensure clarity of understanding (Young & Hunt, 2011). Once learners indicated that they understood what the research was about, they gave consent in SASL via the interpreter and then completed the written consent document. Learners were given the choice to opt out at any time if they felt they no longer wanted to participate. Across the three schools, thirteen learners agreed to participate in the study. One agreed to be video recorded as part of the lesson observation but chose to not do an interview.

One aspect of the study dealt with ways of communicating in the context of Deaf education; thus, the video recordings of the teacher and learners communicating with each other using various modes of communication was a vital part of the study. Also, as SASL is a visual modality, the recording of faces and handshapes was integral to ensuring accuracy in communication (Young & Hunt, 2011). This is a common practice in Deaf education. This was explained to the learners and permission was confirmed in writing and through the focus group discussion for the video recording of lessons and interviews for research purposes.

The use of technology offers people who are Deaf the flexibility to respond to research interviews in a language they are most comfortable with (Young & Hunt, 2011). A Power Point presentation was prepared by the researcher, and in consultation with the EAL teacher, the SASL teacher and/or the multi-media department SASL videos were added to the presentation. This resulted in learner interview questions on PowerPoint in written English with SASL videos that were unique to each school where learners were interviewed. The guideline interview questions covered their demographic background, language proficiencies and preferences, questions about a poem in written English, questions about the same poem with a SASL interpretation, how they felt about learning EAL poetry, whether they felt EAL and SASL poetry were similar in any way and a final question giving them an opportunity to discuss a piece of literature from their

English or SASL syllabus that was particularly meaningful to them (refer to Addendum B for the Learner Interview questions).

The administration of the learner interviews was not controlled. The SASL teacher saved the recorded interview onto the learners' computers and provided a space for the learners to record their responses in class if they chose to. Those who chose not to record their interview in the classroom had the freedom to do so privately or with the help of their peers. There was no time limit, and they were given the option of completing the interview outside of school. The learners recorded and edited their own interviews. These were voiced over by a professional interpreter and transcribed. As the researcher used the transcriptions from the voiceover to analyse the data from the learner interviews, the researcher checked a sample of voiceovers to ensure accuracy.

3.5.1.3 Leadership and Support Staff

In line with the ethos of ethnography this study sought to understand the interaction of the participants with each other as well as with the culture of the school community in which they functioned. Merriam and Tisdell (2015) define culture as the various ways different groups go about their lives and the belief systems associated with their behaviour; thus, the principal and supporting staff who were involved in the teaching and learning of EAL poetry were also interviewed to give a broader perspective of the culture at play in the EAL poetry classroom.

Informal conversations were held with members of the staff development team and recorded in fieldnotes. Formal interviews were done with the principals at two schools, SASL teachers (two hearing and one Deaf) and a Deaf teaching assistant. Formal interviews were done with the multi-media team at one of the schools, this comprised of two hearing adults (one a graphic designer and the other an interpreter), a second interpreter who is a CODA, and an oral Deaf graphic design assistant.

3.5.2 Lesson Observations

Creswell's (2013, cited in Merriam & Tisdell, 2015) definition of a case study as an exploration of a system or systems through multiple sources of information includes

data collection of lesson observations, interviews, audio-visual material, documents, and reports. As the actual cases being explored were the EAL poetry lesson all three schools provided a video recorded lesson, the teachers discussed their approach to teaching EAL literature formally in the interview and informally (recorded in fieldnotes). The researcher also collected material and documents that were used in the lesson: PowerPoint presentations, videos and lesson notes were collected from the EAL and SASL departments. At no point did the researcher interfere with the lesson, in keeping with qualitative ethnographic research practices, the aim of the study was to observe (Wasterfors, 2018). As the lesson was recorded after the initial formal interview, the teachers were aware of the scope of the study and presented lessons that they believed would be helpful to the study, showcasing their approach to EAL poetry lessons.

However, in line with qualitative research methods every effort was made to ensure that the observation and recording of the lessons did not infringe on the natural environment of each setting. The researcher preferred to record the lesson in person where possible[15]; however, only one recorded lesson could be done this way, the other two recorded lessons were done by the teachers without the researcher being present. The researcher did not control which lesson was recorded or what was taught during the lesson.

3.5.3 Field Notes and Reflection

Rogoff (2001) in the study of the *Nature of Culture* states that understanding different cultures requires suspending one's own assumptions temporarily to consider others. In so doing there are opportunities for understanding what is done in different circumstances and opening our eyes to possibilities that include others. The aim of which is not to determine which one way is right but rather to understand cultural phenomenon, look for patterns that continually test and revise our perspectives, and learn.

The researcher, being a teacher of EAL and having a passion for poetry, both English and SASL needed to continuously reflect on the journey of discovery as the different

[15] School 1 recorded two lessons without the researcher being present, School 2 recorded 19 clips of one lesson and School 3's lesson was recorded by the researcher from two different angles.

contexts for data collection were explored. Qualitative research is characterised by reconstructing individual's interactions with their social worlds. The researcher was interested in how meaning was constructed by the participants as they engaged with teaching and learning EAL poetry. Positioned as a colleague and learner allowed reflection on personal feelings, ideas, impressions, and insights throughout the process of data collection and analysis; and the use of fieldnotes contributed to the reconstruction and analysis of the data collected (Merriam & Tisdell, 2015).

Wasterfors (2018) acknowledges the impossibility of a researcher to observe without personal and theoretical biases and academic expectations; he advises that a researcher clarify and disclose these biases and expectations in the field where possible, in writing through fieldnotes and reflections, and in dialogue with the data. While collecting data, informal conversations and time spent in the classroom with the learners and teachers allowed the researcher to witness details, sequences and atmosphere of classroom and social interactions, as well as clarify issues, concerns, and questions. As the research approach was dialogic, the aim was not to determine 'truth' but to explore the 'multiple truths' evident in each context (Wasterfors, 2018) recording them and reflecting on them in light of the journey.

3.6 Data Analysis

In qualitative research identifying recurring patterns or themes from the interviews and observations and providing an overall interpretation of the researcher's understanding of the participants' understanding of what is happening in the context being explored is part of providing a 'thick description' (Buscatto, 2017). The analysis of the data in this study was done thematically. Braun and Clarke (2012) define Thematic Analysis as a method for identifying, organising, and offering insight into patterns of meaning within a dataset and across datasets in a systematic way. They acknowledge that there are various patterns that could be identified; however, thematic analysis offers qualitative researchers the option of linking patterns identified to specific topics and research questions that can then be linked to theoretical concepts. Thematic analysis is also flexible and can be conducted in different ways that go between inductive and deductive

data coding, experiential and critical orientation of data, and essentialist and constructionist perspectives (Braun & Clarke, 2012).

3.7 Data Coding

Coding is not an end in itself, rather it is a mapping of data in order to make sense of what was collected in relation to the research questions (Elliot, 2018). In this study, Braun and Clark's (2012) six step framework was used to become familiar with the data, generate initial codes, search for themes, review themes, and define themes (Maguire & Delahunt, 2017). The interview transcripts, lesson observation transcripts and field notes formed the textual data that was then converted into raw data as words and phrases central to the topic were highlighted. The data bits were then sifted and sorted before assigning codes (Mol, 2020).

The data was coded inductively (Braun & Clark, 2012). The inductive analysis focused on codes and themes derived from the actual content of the interviews and observations. The researcher compiled a table with a composite of each learners' response to each question separately. Thus, all the learners' responses to question one were grouped together, this was done for each question. Then the researcher identified words and phrases that were common. These words and phrases were then grouped into themes. When words or ideas appear over and over again Elliot (2018) sees this as a positive sign of evidence for an emergent pattern and a research finding. The first level coding highlighted keywords and ideas, preparing the way for the second level of coding that focused on patterns that were emerging. These developing descriptions allowed axial coding of the data, which linked the conceptual categories and subcategories identified in the interviews, recorded observations and field notes to existing theories.

The coding of the data was also experiential in that it sought to give a voice to the participants own experiences and perspectives. Thus, an ethnographic approach was also applied to the coding of data as the researcher used the participants own words and grouped narratives of the same or similar situations together. The data collected from each school was analysed within each context and not across datasets. As much as the

format for presenting the results across datasets is similar, each school had a unique response to the interviews and required different ways of presenting the data.

3.8 Procedures and Ethics

The Western Cape Education Department (WCED) gave permission (refer to Addendum C) for data collection between 9 March and 18 September 2020, provided that the principal, staff, and learners were willing to participate and that the research project did not infringe on the school's program. Ethics clearance was granted via the Wits University Ethics Committee (refer to Addendum D). Permission from the principals of both schools in the Western Cape was requested and given in writing. As the third school was a home school, permission was granted in writing by the parents of the learners. All communication and interaction with Deaf educators and learners were provided in written English and SASL (where necessary). Anonymity and confidentiality were explained, and participants were given the option to opt out if they felt uncomfortable at any times. All participants interviewed were over the age of 18 and able to give consent in writing. Permission for the two learners in grade 3 to be recorded as they participated in their English poetry lesson was granted by their parents. All data collected via video, audio or written means was used purely for research purposes.

Harris et al (2009) identify three principles for ethical interaction with Deaf communities: respect, beneficence, justice. In light of these, all the participants in this study were treated as autonomous agents, free to participate or refrain from participating. All information regarding the research project and process was made available in modes of communication accessible and relevant to each of the participants and opportunity was presented for questions and clarification. Every effort was made to ensure that the research questions and the process of interviewing and observing did not harm any participant; and that there was no coercion involved in securing participation. All participants were treated equally, had equal access to the researcher and were given equal opportunities for participation. Both learners, teachers and support staff were given opportunities to participate in the project and both hearing and Deaf participants were included in the study.

3.9 Limitations

One of the limitations of this study has been the lack of opportunity to spend extended amounts of time at each school observing several EAL poetry lessons and interacting with the learners personally. Another limitation is that of the depth and scope of the study – each context is so rich and offers the opportunity to learn so much about Deaf education and how learners adapt to their learning environment – this study merely skims the surface in offering a glimpse into a single subject, classroom, and lesson.

Having the lessons video recorded and having interviews with Deaf participants recorded was crucial to capturing the authenticity of the SASL grammar (Young & Hunt, 2011). However, to maintain anonymity, the recordings were voiced-over and transcribed. Capturing the full scope and depth of a visual modality in written form has its limitations and has diminished the full impact of the data collected.

The researcher is also aware of her lack of proficiency in SASL limiting the depth of her interaction with the participants in their first language. As much as it is common practice to use an interpreter, the effects of having an interpreter present during an interview that uses an ethnographic approach requires sensitivity to the ethical issues of confidentiality and anonymity. Despite this the researcher was still able to establish rapport.

3.10 Conclusion

Jackson (2015, p31) identified that there is a need for 'well theorised descriptions of the practices of English teachers' in South Africa. Thus, in Chapter 4, all three datasets will be presented along with the existing theories of learning evident in the practices of the participant teachers, the three core aspects identified in Chapter 2 along with narratives of what was observed and to a large extent what was reported by the participants in their own words, as well as Ruiz's (1984) framework of language orientation (Garcia, 2009).

Chapter 4 Results

4.1 Introduction

There are three schools and thus three datasets. The datasets from each school will be presented separately using the core aspects of the research questions. The English additional language (EAL) poetry lesson is the heart of the case study and will form the foundation from which the rest of the data is presented. The core aspects of the study: (*a*) modes of communication, (*b*) language and identity and (*c*) English additional language poetry in Deaf education will used for the thematic analysis with examples from the lesson observation, the teachers' and learners' interviews as well as field notes interwoven into each section.

After the three core aspects of the study are presented, Ruiz's (1984) framework of language orientation (Garcia, 2009) will be used to present specific examples from each data. Concerns the participants raised will be presented in the section Language as Problem. Framing language as right recognises it as justifiable and acceptable, a bilingual approach to Deaf education acknowledges transitional bilingual education but also allows for critical negotiation of the rights of language minority groups (Garcia, 2009), examples that present as critical negotiation will be included in Language as Right. And, as embracing language as resource shifts focus from monolingualism to the linguistic complexities of intercultural multilingualism (Garcia, 2009), the section on Language as Resource will present examples that reflected cultural awareness and how participants worked together in classrooms where their language resources overlap.

4.2 Case Study 1

At school 1, three educators and eight learners participated in the study. The three educators included the EAL literature teacher, the SASL teacher and the SASL teaching assistant for the FET Phase. Of the eight learners one learner was willing to participate in the lesson observation but not the interview.

4.2.1 Modes of Communication

In the interview the EAL teacher explained that she was comfortable using English, Natural Sign Language (see Glossary) and SASL; and uses Contact Sign (see Glossary) with learners of varying degrees of deafness in class. Contact Sign is a way of code-blending uniquely available to bimodal-bilinguals that allow for communication in speech and sign simultaneously (Lillo-Martin, Muller de Quadros & Pichler, 2016). The teacher acknowledges that the language policy of bilingualism at the school is ideally about keeping languages separate but she asks herself what she wants for her FET literature class at the end and answers that she wants her learners to understand. She explained that she applied the Whole Language approach to teaching literature in the FET phase, she identified grammar and vocabulary as integral aspects of reading and felt that only once the content was understood then the meaning and use of language could be teased out. She explained that as much as the learners were older it could not be taken for granted that literacy was established. Thus, a major portion of the poetry lessons was allocated to determining what the learners know and establishing a relevant context for the poems, then building vocabulary relevant to each poem. The Whole Language approach in a bilingual context focuses on constructing meaning through relevant and natural communication, as the meaning of the text and the grammar and vocabulary are used to engage with the learners in the meaning making process (Mayer & Akamatsu, 1999).

The learners used predominantly sign languages, some verbalised words with signs. One of the learners was hearing but unable to use spoken language and has a disability in her left hand. The teacher spoke and used signs simultaneously[16], and learners responded appropriately to the questions posed by the teacher. Using the data from Questions 1 and 2.1[17] in the learner interview the responses were plotted onto graphs showing how many learners saw themselves at the different levels of language proficiency for English and sign languages (Figure 4.1 and Figure 4.2) as well as the

[16] Evidence of which was recorded during a poetry lesson.

[17] 1. Please tell me about yourself, how long you have been at this school, and if you have been at any other schools?
2.1. Different people communicate with each other in different ways in different situations – how many languages and ways of communicating are you able to use with different people in different situations?

range of languages available to learners in the classroom (Figure 4.3). The scales used are from the actual data of the participants' own perceptions of their proficiency[18]. From Figure 4.1 we see that only one of the learners considered themselves to be bad at English and none considered themselves to be bad at sign languages (Figure 4.2). From Figure 4.3 we can see the range of languages that the learners identified some level of proficiency: English, sign languages, Xhosa, Afrikaans, Sotho, and Zulu.

Learner 4 signed the answers to her interview questions, however, in response to question 2 about the number of languages she knew and how well she could use them, she did not indicate sign languages or her proficiency level. In her introduction she explained that she was born Deaf and initially attended a hearing school with access to an audiologist. Even though it was difficult she wanted to use her voice to speak. She moved to a school for Deaf children in grade 2 and then transferred to the current school to do her FET phase. She considers herself to be 'very good' at Xhosa and 'okay' at English. Her response highlights the way Deaf learners are able to make their identity, culture and social positions visible through language (Swanwick, 2017)[19]. Young and Hunt (2011) also note that multiplicity and fluidity of identity is a recurring theme in the field of research with Deaf people.

[18] These perceptions learners have of their language proficiency need to be filtered through the lens of Krashen's affective filter that considers the motivation, self-confidence and anxiety of a language learner in second language acquisition; as well as Norton (2000) extension of Krashen's affective filter in relation to social constructs of power that structure the lived experiences of a second language learner (both Krashen and Norton cited in Garcia, 2009, p106 and referred to in literature review in chapter 2).
[19] also explained in chapter 3 on research methods.

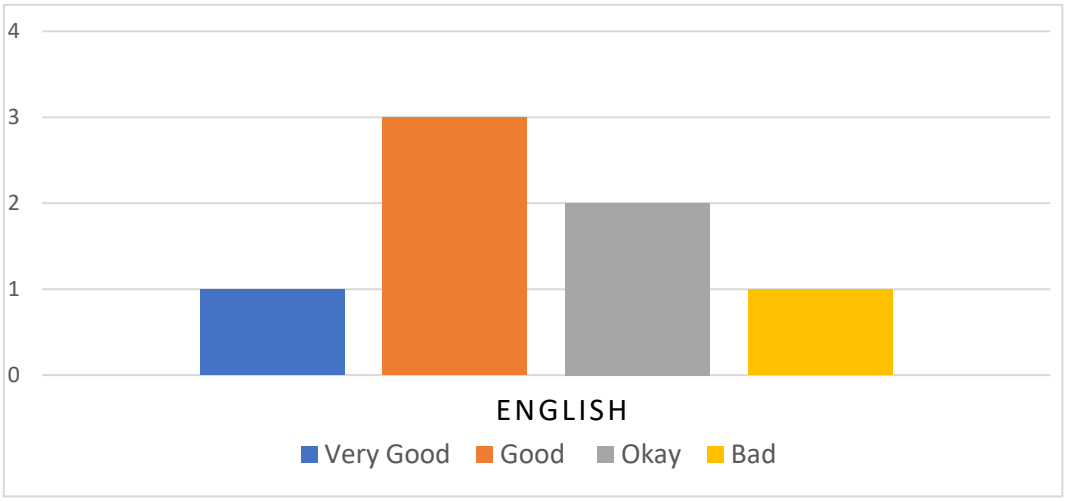

Figure 4.1: Graph of School 1 - Learners' perception of their English proficiency.

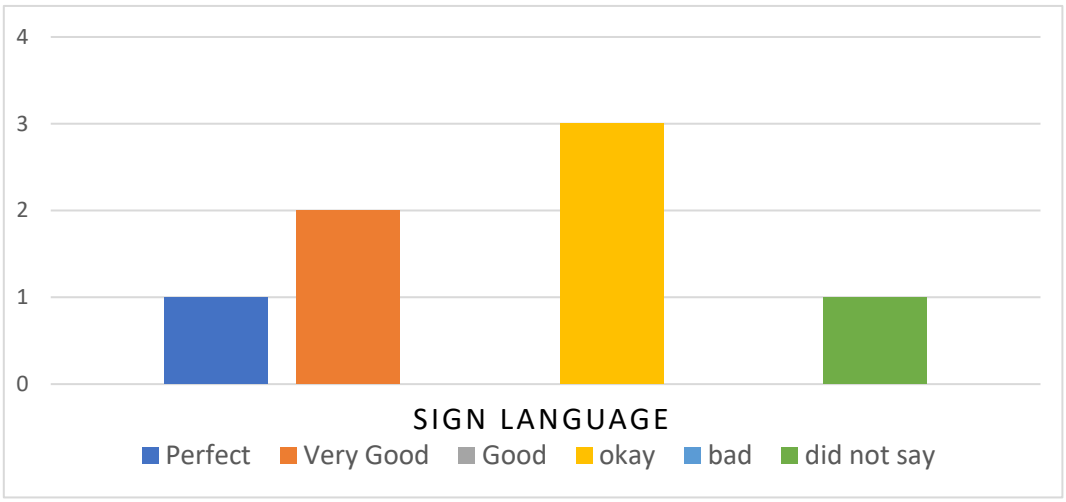

Figure 4.2: Graph of School 1 - Learners' perception of their Sign Language proficiency.

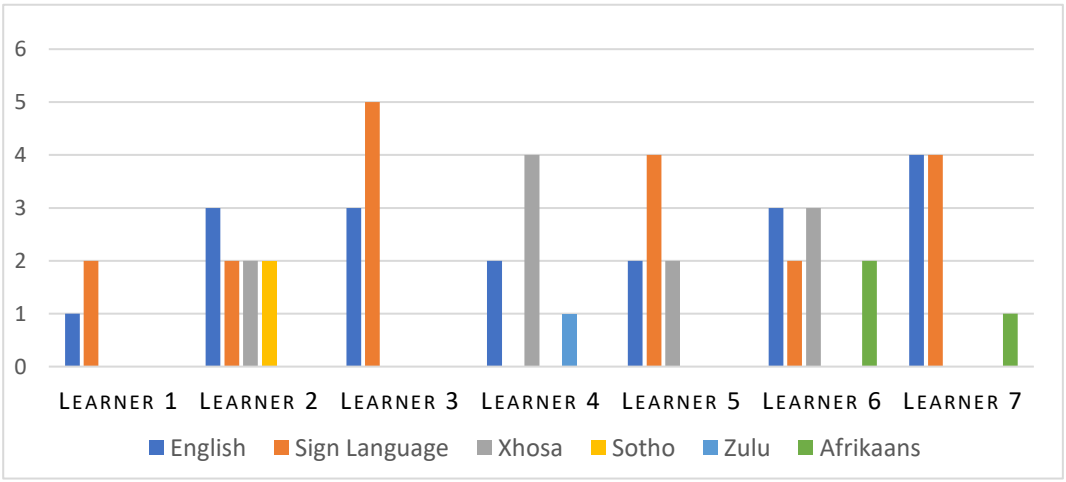

Figure 4.3: Graph of School 1 - Learners' range of languages and their perception of their proficiency.

In response to question 2.2 of the learner interview about other ways of communicating, learners explained how they communicate in various situations with different people: all seven mentioned writing, four showing pictures or directions, three pointing, three using sign languages (one showing signs and facial expressions, one teaching people sign languages), two enlisted the help of other people[20], one typing on phone and acting, and one using voice softly, speaking louder and repeating. Other ways of communicating can also be seen during the lesson observation: learners used fingerspelling and helped each other clarify or build on a thought. The teacher used writing on the board, pointing, showing pictures and acting. The SASL teaching assistant also said that she used various sign languages in her interaction with people from different schools and provinces. De Meulder, Kusters, Moriarty and Murray (2019) identify these ways of communicating as part of the fluid language practices of deaf signers[21]. These practices are part of the 'semiotic repertoire' of Deaf learners and is different from the 'linguistic repertoire' of language use in education and in Deaf communities (Kusters, Spotti, Swanwick & Tapio, 2017; De Meulder et al, 2019). The concepts of semiotic and linguistic repertoires in the context of Deaf education will be discussed further in Chapter 5 after the data from all three schools has been presented.

These fluid language practices exist alongside the bilingual-bicultural language policy of the school. The principal explained the realities of language use at the school[22]: in the FET phase there is tension between the need for teachers who have subject knowledge and those who have sufficient proficiency in SASL. She acknowledges that in the lower grades, language is everything and that Deaf learners who come to school with no language have a right to teachers who are competent in a sign language and know about language, knowing how languages work. However, in the higher grades where subjects

[20] One asks mother to write on paper which is then passed on to hearing people and one asks other Deaf people to assist in clarifying the message.
[21] De Meulder et al's (2019) list includes: a blend of different Sign Languages if signers are from different countries, fingerspelling, mouthing, sign-speaking, voice, signs, writing notes, tapping or holding objects, speech, gestures and signs, and spoken language with supporting signs.
[22]The lesson was recorded during the Saturday 2 hours extra class that the learners had arranged with the EAL literature teacher. The teacher (who has been at the school for 38 years) ascribes them asking her to help them to the fact that she taught some of them English in the lower grades (2 learner have been at the school for 16 years, 1 for 8 years) and that she was able to communicate with them in Sign Language. Their usual EAL teacher has been at the school for 4 years and is learning SASL.

are specialised, teachers who are subject matter specialists and proficiency in SASL are rare. The school does not have any Deaf SASL teachers, but several younger teachers have joined their school staff with degrees in SASL from a university. She does not take for granted that a teacher who uses SASL is necessarily a good teacher for Deaf children though; along with a degree in SASL she also values the teacher's philosophy on Deaf education and their commitment to Deaf education; they must be prepared to learn about the Deaf world, research and develop their subject area as well learn to use technology appropriate for Deaf education. She identifies technology as a catalyst for the development of SASL in South Africa as it allows sign languages to flourish because it can be recorded and people who are Deaf can create their own stories with the technology that is now available to them.

One of these younger teachers is the SASL teacher in the FET phase. She has a degree majoring in SASL and Psychology and is completing a Honours degree in Information and Communications Technology. She said that she is proficient in all 11 spoken South African official languages as well as SASL; and uses her knowledge of the different languages to teach about language, and how language works and can be used. She explains that she has hard of hearing learners who speak Xhosa fluently - 'they have these languages within them and bring them into the classroom'. When they do not understand something in SASL or English, she gives them the freedom to express themselves in Xhosa. She accommodates the use of different languages in her classroom to help the learners understand a concept and apply it in SASL. She gave the example of a verb – and uses what the learners know about verbs in their home language to build on teaching verbs in SASL. Both the EAL teacher and the SASL teacher admit to often finding themselves saying, "This is how you use/say it in English/Xhosa and this how you use/sign it in SASL". The EAL teacher attributes this metalinguistic awareness to her studies in Linguistics and SASL Linguistics. She understands that English and SASL are two different languages with different grammatical structures and sometimes physically places herself on one side of the room saying I am now speaking English – then moves over to the other side of the room to show how it is done in SASL. She believes that as a teacher, if you understand both languages it equips you to use the learner's response or initial idea and build on it.

In Chapter 2, the literature review on modes of communication addresses aspects of what these teachers are experiencing: Menendez (2010) calls it bilingual development through metalinguistic reflection and contrastive teaching methods (Garcia & Cole, 2014, p105). And in an online lecture; Makalela (2020) explains the journey from fixity to fluidity that pedagogical translanguaging offers, where the aim of using different languages is meaning making and the belief that no language is complete without the other - they exist in complex interdependence. Allowing the use of different languages in a classroom also acknowledges the individuality of learners and their ways of being, seeing, doing, and making sense of their world[23]. De Meulder et al (2019) however warns that the fluid language practices of deaf signers need to be balanced with efforts to maintain and promote sign languages as named languages.

However, the use of SASL at the school does not mean that the participants always understand what is being interpreted or that communication is always effective. During the Focus Group to introduce the researcher and invite the learners to participate there was a misunderstanding that reflects some of the complexities of language use at the school. As data collection at the school progressed, when participants were interviewed, questions were asked to gain clarity on what happened in the Focus Group. The description of the one reality of what happened in the Focus Group is presented in Table 4.1, followed by the SASL teacher's understanding of what she felt had happened in the Focus Group, as well as how she manages similar situations in her SASL lessons; and the SASL teaching assistant's account of what she experiences in the SASL classroom.

[23] As explained in chapter 2

Table 4.1: Multiple perspectives that participants have of working in the same classroom.

Description of the incident in the Focus Group
The EAL teacher arranged that the SASL teacher for the FET phase would function as an interpreter during the Focus Group to discuss consent and participation with the learners. After explaining the project and how they could participate the learners were asked if they had any questions. The room became still, and the learners did not respond. The researcher sensed that something was not as it should be and explained to the SASL teacher that she could ask if there were any questions while the researcher was not in the room. The researcher stood outside the door where the SASL teacher was visible, but the learners could not see the researcher. When the researcher entered the room again it had been discovered that there was a serious misunderstanding among the learners that the SASL teacher had to clear up – the learners thought that the research was about them going to university. Once it was clarified that they were only participants in the researcher project, the learners were much more at ease and some had questions or needed clarity. The researcher responded to the questions and explained until it was confirmed that everyone understood.
1. The SASL teacher's understanding of what had occurred
Afterwards, when the researcher and the SASL teacher discussed what had happened in the Focus Group, the SASL teacher stated that learners become closed off towards someone who does not know a sign language – they feel like there is no point in signing or asking a question – they see it as asking the interpreter the question rather than asking the person who is speaking.
2. The SASL teacher's explanation of similar situations during her lessons
However, she also often finds in her SASL lessons that even though learners say that they understand, when given a task they are unable to complete the task correctly and she discovers that they actually did not understand. She then reteaches that part of the lesson adapting her methods to help the learners understand better.

3. The SASL teaching assistant's account of her interaction in the SASL classroom
The SASL teaching assistant in her interview cast more light on what happens in the SASL classroom. She explained in her own words: The teacher's signs are more English signs, it is not proper SASL. That is where the learners find it difficult if I am not there… they say, "Please explain to us what she was saying yesterday because we did not understand what she was teaching". Then I will find out, get the information and try to explain to them… then they say, "Oh, that is what she tried telling us".
4. The SASL teacher's experience teaching English in a Deaf context
The SASL teacher also taught English earlier in her career; she remembers having to take the English concept and translate it into SASL to hopefully bridge the gap, using SASL to help the learners understand the English. She now laughs about this because teaching SASL she struggles with the SASL Home Language CAPS Curriculum; finding that many of the concepts she is teaching in SASL the learners already know/are expected to know in English. She explained that SASL is still a developing subject area and there are not many resources and teacher's guides available, so she references English textbooks and the grade 12 English Home Language CAPS Curriculum.

The principal also explained that the use of a sign language by hearing teachers is more complex than just knowing SASL. Similar to the SASL teacher's perspective on why the learners did not respond in the Focus Group; the principal believes that when communicating with a teacher who does not sign well, the learners will try to communicate using a sign language but if the teacher still does not understand then the learners give up. As a principal she experiences similar responses from some learners whose dialect of sign language she is unfamiliar with. Learners often have social conversations with her and if there are signs she does not know and the learners notice that she is struggling to understand them they say, "No, it's fine, it's fine and walk away". But she will not let them walk away. She explains to them that it is not very nice to walk away and asks them to help her understand, if it does not work, then to try

another way but not to walk away until she understands them. Experience has taught her that through her learners she learns language, she also learns how they think. Research done by Lillo-Martin et al (2016) shows that learners are sensitive to the languages used by the people they engage with and that learners are able to analyse the language preferences of those they are engaging with by whether people react to their speech only, sign only or sign and speech combined. Learners then select an appropriate communication mode based on how people they are engaging with respond. Baker and Van den Bogaerde (2010) add the learners' own language preferences as another contributing factor in determining their communication mode. Lillo-Martin et al's (2016) results show that learners choose their mode of communication based on their own developing knowledge of the languages they are using as well as how it will be received in their context.

The principal remembers a time when learners did not answer questions during assembly, she explained that when they used the Oral approach to education learners did not answer questions or misunderstood questions. With the introduction of a sign language she observed how things changed; firstly she noticed that the learners had a desire to respond and when they did respond their answers were appropriate. She attributed their new-found confidence to the learners now knowing what was being talked about during assemblies and wanting to contribute either with a comment or a question. She has found that as they have developed in SASL they can engage cognitively with the content and even if it is presented in written English learners sign it and give appropriate responses to questions in assembly.

One of the learners responded in the interview question 2.2. about the ways different people communicate that, "Teachers at school don't understand sign language, we Deaf have to teach them so that we can communicate properly". The principal supports this process of learning from Deaf people. She noticed a Deaf adult use a peculiar sign for the word 'lockdown', she thought that it did not look quite right, but being a hearing person, she had to go and find out what the signs were, as well as create a platform for the other hearing teachers to learn them before the learners returned to school. She gathered the SASL teachers and Deaf adults on the staff, they discussed and then learnt

the signs. This has not always been the case at this school. The SASL teaching assistant for the FET phase was also a learner at the school. In her interview she mentioned several changes regarding language that she felt have happened over the years (presented in Table 4.2).

Table 4.2: How modes of communication have changed at School 1.

Excerpt	Past as a learner at the school	Currently a SASL teaching assistant
1	When I was young we had to just listen to what the teacher said.	But being an adult, we share signs and now we can teach the learners.
2	We used TC which is using your lips and a bit of sign, it was a bit mixed but the teacher decided that we had to use their sign. The sign that the teacher made was not what I used to communicate with Deaf people, it was totally different.	Teachers are equipped in learning SASL and they communicate properly. Sometimes when they do not understand what the learners are signing I interacts with the learners.
3	With the teacher you had to sign slower and use a sign that the teacher could understand when you were trying to express your feelings – but with the Deaf community you could just express yourself and sign as fast and any way you wanted to.	The teacher's signs are more English signs, it's not proper SASL. That's where the learners find it difficult if I'm not there… they say, "Please explain to us what she was saying yesterday because we didn't understand what she was teaching". Then I will find out, get the information and try to explain to them… then they say, "Oh, that's what she tried telling us".

Excerpt	Past as a learner at the school	Currently a SASL teaching assistant
4	We never learnt poems when we were young.	Recently I heard about poems and asked, "What is poem? What does this sign 'poem ' mean?". They said that in the hearing language they understand what 'poem' is but in sign language we didn't know what it was. Until now… we are doing poetry, it's interesting and we can do it in sign language. Oh, it's so nice, I just love it! It's like a story that you are putting in poetry.

The SASL teaching assistant was born hearing but after contracting meningitis at the age of three she became deaf. She recounted her journey with language at the current school and later at college: She grew up at this school using their signs – a mix of English and Afrikaans signs. She did not learn a sign language as part of her formal education though. When she was little, learners had to speak or use sounds; they were not allowed to sign, they had to learn spoken Afrikaans. At the age of 11 she moved to the hostel and there she began learning various signs and 'how to communicate properly'. That was when she first recalls finding language confusing – all the different languages were mixed up – spoken Afrikaans and sign languages, Afrikaans signs and English signs. She only learnt written English from friends after leaving school, using Google to find the meaning of words, and from social media. While playing competitive sport with learners from other schools and provinces she realised that they could understand each other and learn from each other.

Then she went to college[24] to study Early Childhood Development and found that the college focused on sign languages and spoken languages separately – the college taught

[24] One of the departments of school 3

English and Afrikaans, but the SASL stayed the same – the signs used for either language did not change, and they only used SASL structure when signing. She acknowledges that this way of keeping the languages separate as broadening her experience with language and helping her learn better.

Mayer and Akamatsu (1999) identify her experience of communicating in sign languages in different contexts with different dialects of sign language as the ability of natural sign language users to develop the cognitive ability that supports broad conceptual and cognitive transfer across languages. This is affirmed by Kusters (2017) and Kusters et al (2017) who acknowledge how signers consciously adapt their signing to fit their communication needs, as Natural Sign Language is commonly used throughout Deaf communities to interact with both hearing and deaf people. The SASL teaching assistant's comments about finally learning 'how to communicate properly' when she was exposed to a sign language used by Deaf adults in the hostel at the age of 11, and her experience of language and learning improving with the exposure to a bilingual-bicultural approach to education; reiterate Diederichs (Oosthuizen, 2018) and McIlroy's (2017) findings that sign languages like all natural languages needs to be taught to learners in its full intact form and not mixed.

4.2.2 Language and Identity

The principal highlighted her own need to be aware of the multiplicity of identities of her learners: The aunt of a young learner came to school to see the principal. The principal who is unable to communicate in any African language, needed a Xhosa interpreter to assist her in communicating with the aunt. The meeting did not go well – the aunt left without having her story understood, and the principal was cross at the aunt's lack of understanding. The Xhosa interpreter then explained to the principal that she needed to consider that she was 'White, old and a principal while the aunt was Black, young and rural'. Reiterating Bakhtin's model of listener: ideally, for the communication to be understood there needed to be a mutual understanding between the speakers that one adopts the role of the listener who is aware not only of the utterance but also of how the speaker ascribes meaning, as an individual as well as within the social context of that space and time (Holquist, 2002a in chapter 2). Even though the

interpreter was assisting the principal in making sense of the utterances, the principal was unaware of how the aunt was ascribing meaning based on the historical and social structures through which the aunt was filtering their interaction.

The EAL teacher finds ways to bridge her lack of knowledge about Black culture by dialoguing with the learners and inviting them to do their own research: when studying the poem *Death* by Anonymous, she explained that western culture gives death the Grimm Reaper face, but she had no idea what other cultures did. The class discussed the idea and the teacher asked if perhaps a 'tokolosi' could be a similar concept. She equated the 'tokolosi' to a 'goblin' in western culture, but the class went, "No, no, no!". So, she asked them to go and find out what the face of Death was in Xhosa culture. In her interview she talked about the duality of existence of her learners – that they live in a Deaf world, but they are also in a hearing world - a hearing world that encompasses their culture. In chapter 2 the perspectives of several researchers are presented along with that of Sutton-Spence and Muller de Quadros (2005) who recognise the bilingual bicultural nature of the lives of people who are Deaf - they belong to a visual community that is not limited by national boundaries; as well as the national and cultural community of their country's hearing people.

4.2.3 English Additional Language Poetry and Deaf Education

The recorded lesson was sandwiched between preceding vocabulary lessons and discussions about concepts related to the poem; and lessons planned[25] for the future when questions will be asked. This particular lesson was a line-by-line analysis of the poem where the teacher referred to previous lessons where vocabulary and discussions had an impact on what was being taught in the analysis. The poem is called *Poem* by Barolong Seboni, a copy is presented in Addendum E and a transcription of the complete recorded lesson can be found in Addendum F. A pattern of interaction between the learners and the teacher can be observed as the lesson unfolded: the teacher asked questions, the learners responded and then the teacher explained. Table 4.3 is an excerpt from the beginning of the lesson.

[25] referred to by the teacher at the end of the lesson.

Table 4.3: Lesson Observation School 1: A Line-by-line Analysis of the Poem *Poem* by Barolong Seboni.

Excerpt	Question	Learners	Teacher
1	What do you think this poem is about? We've already had a little discussion about this… what is it about?	Several learners respond at once signing answers about piercing the heart, love, people judging and damaging	Yes… and you said… (quotes learners) and it's true. **The poet** … **tells us…**
2	Do you know what this means (points to words on the board)… 'jagged words'?	Learners respond with various signs for sharp, cut, poke	
3	So give me an example of a jagged word?	Learners respond – stupid, dumb, rude, idiot using signs and fingerspelling	It means that… sharp… words hurt
4	Dig a trench between – What do you think it means?	Several learners respond – it divides	Yes… (quotes learners' answer) … it separates us
5	Can you give me an example of how words can separate you in your relationships?	One learner signs a response	Voices over learner's answer

The pattern emerging from these examples show that the teacher adopts a strategy of asking questions, allowing the learners to respond and then building on what has been presented by the learners. This is in line with her Whole Language approach to teaching

EAL as well as her aim of using the learners' context to make connections to the poem. Mayer, Akamatsu and Stewart (2012) identify this as a *contingently responsive manner* – where the teacher uses what the learner offers to gain knowledge about the learner's current state of understanding and uses it as a starting point to firstly support the learner in making sense of the content as well as meet her own teaching intentions. This is possible because the teacher understands Natural Sign Language and can draw from what the learners communicate in a sign language to use as scaffolding to develop their understanding of English.

Also, aspects of Cummins (2009) Framework for Academic Language Learning can be seen in the way she approaches EAL poetry teaching. The teacher's method of using questions in her interaction with the learners is aimed at encouraging maximum cognitive engagement. She asks them to think, to feel, what things do and what they mean. She makes them aware of how language is used through exploring their feelings, thoughts and beliefs – (refer to excerpt 18 to 24 on Table 4.3) In excerpt 18 the teacher presents a line from the poem that has a simile: using a picture of a lamb to make the word visible she asks them what they think when they see the picture, then asks the learners how they feel when they touch wool, she asks if soft is a bad thing – when the learners answer she presents content and then encourages them to think about the content by asking if they believe it, why they believe it and if they give an answer to also give an explanation. She also addresses the area of identity investment as she asks her learners to relate what they are learning to their own experiences and the Deaf community. Table 1.4. shows how her questions align themselves to Cummins' three facets of academic language learning.

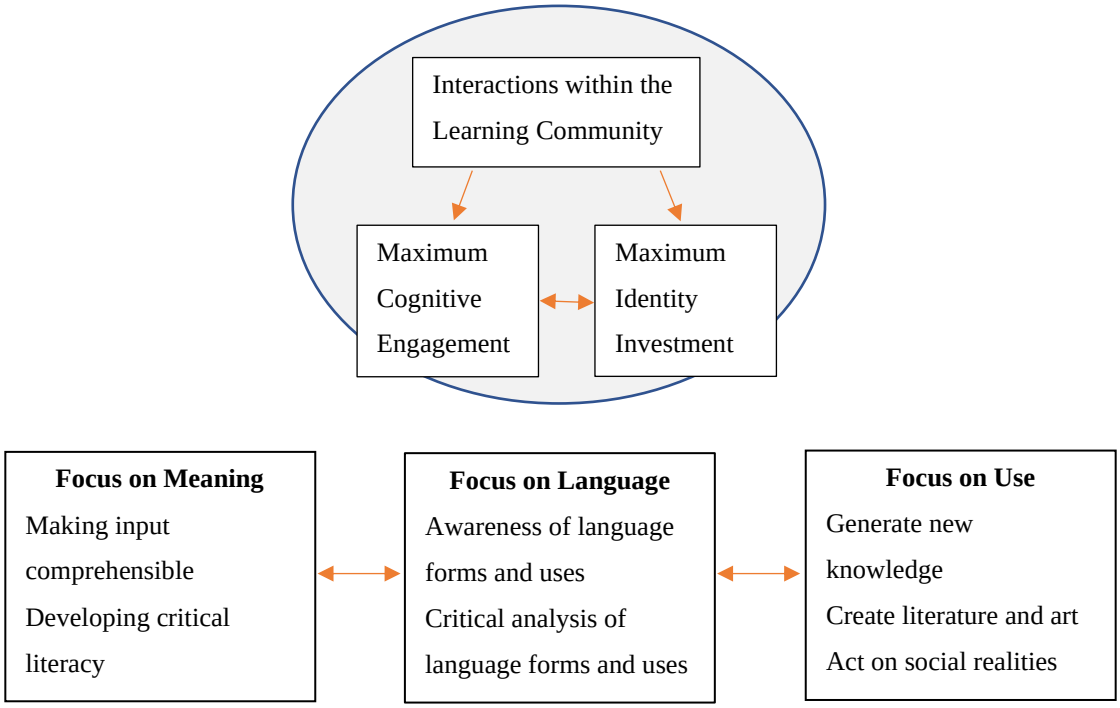

Figure 4.4: Cummins (2009) Framework for Academic Language Learning

Table 4.4: How this English additional language poetry lesson aligns itself with Cummins (2009) Framework for Academic Language Learning.

Cummins	Excerpt	Teacher
Focus on Meaning	1	What do you think this poem is about?
	2	Do you know what this means?
	4	What do you think it means?
	8	What does acid do?
	12	How do you feel?
Focus on Language	10	Then **the poet** takes us to this side… and the TONE changes – now you can't hear the TONE but you need to watch the words… how they change… "Let us speak love"… now the TONE changes but even the choice of words… the word 'love'.

Cummins	Excerpt	Teacher
	17	METAPHORS here - Serpents tongue – poisonous words Snake also in Bible – tempted with words
	18	SIMILE - Timid as a lamb – Bible – lamb, gentle one
	20	When you see this picture, what are you thinking?
	21	When you touch wool, how do you think it feels?
	22	Is soft a bad thing?
	23	Do you believe that? Why?
	24	Then give me an explanation if you say no?
Focus on Use	5	Can you give me an example of how words can separate you in your relationships?
	6	Does it happen with Deaf people?
	14	Think of the people in your life, for one minute – who do you approach and who do you avoid? ACTING – What am I showing you? Are you going to approach me? If I go like this…? We don't need words – you are reading my body and Deaf people can do it well.

However, the depth of critical literacy described in Cummins' (2009) model is lacking as learners are only exposed to 'surface level processing of the text' and opportunities for active learning and deep understanding through intellectual and cultural engagement is limited. The next section deals with another theory (Giovanelli's (2010) Text-World Theory approach) that can be applied to how the EAL teacher teaches EAL poetry but also falls short in 'empowering' the learners and embracing 'collaborative relations of power' that encourage 'identity negotiation and identity investment' (Cummins, 2009, pp264-265).

In her interview the teacher mentions several purposes of literature: to learn about life, gaining life experiences through literature and then critically analysing them; to arrive at an understanding of the poem that is not just on the surface but rather responding to the feelings and emotions of the poem in its context; for the joy of reading, although she admits that literature is more than just reading a book; and in order to enter the poet's world to understand why they are writing, feel their emotions and make connections to your own. She uses the word 'tapping into' – she sees her role as tapping into what the poet is saying as well as tapping into the learner's world in order to encourage them to feel something and make connections between the two worlds. The teacher mentions the poet four times in the lesson using these words: The poet tells us, the poet takes us, he is saying, and the poet is saying. She also refers to the learner's world and asks them what they think and how they would feel. In response to question 4.2 of the learner interview[26], the learners mentioned feelings and in one specific poem the author's story played a part in their feelings towards the poem. Table 4.5 is a composite of the learners' answers to question 4.2 that mentions feelings and the poet.

Table 4.5: Learners' responses to question 4.2 - emotions and the poet.

Poem	**Reason for choosing this loving, hating this poem**
Mid-term Break by Seamus Heaney	- Very emotional poem, it touched my heart
Death by Anonymous	- It makes me feel compassion but also heartsore – it is interesting - I like the story

[26] 4.2 Can you remember any poem that you loved or hated? Please tell me more about it. Can you think of a reason why you loved or hated it?

Poem	Reason for choosing this loving, hating this poem
Still I Rise by Maya Angelou	- Maya Angelou - she causes me to feel new feelings, to control myself and have confidence. I would love to meet her. I enjoy the poem so much because Maya is a good woman, she was raped and abused – that really touched my heart and I was heartsore. - Maya Angelou is my favourite lady who fought for Black people's rights and she encourages people. She had rights and she fought for it, she was very powerful and that is why I admire her and love to read about her.

Aspects of the teacher's approach to poetry teaching mirrors Giovanelli's (2010) Text-World Theory approach (refer to Figure 4.5) to teaching poetry. Giovanelli sees stylistics through the lens of reader response theories and stylistics as a means of focusing on the role of the reader and their background in reading and constructing meaning from the text. Looking at how a text expresses itself, what it says and why it says, creates a point of interaction and the possibility of further interaction between a poet and a reader in a real context. In Text-World Theory three different conceptual spaces are identified: the discourse world, the text world and sub-world. Introduction to these worlds happens in stages – pre-reading and 'softening-up activities' provide an entry point into the text; while continuously asking questions and allowing time for reflection encourages the negotiation of meaning, the creation of alternative representations of textual reality and dialogue (Figure 4.5). Cushing (2018b) builds on Giovanelli's Text-World approach to pedagogical stylistics by adding Rosenblatt's (1978) Transactional Theory that recognises the reader as an active participant drawing from their wealth of background knowledge when reading and 'making meaning' from what has been written in the text.

In the lesson it can be observed that the EAL teacher does use softening up techniques (Giovanelli, 2010) and pre-figuring (Jackson, 2015); however, the negotiation of meaning, creation of alternative representations and dialogue that are integral aspects of Giovanelli's definition of pedagogical stylistics are lacking. If ideology is the interface between language and literature (Birch, 1989), then as a community of learners (Rogoff, 2001) both the teacher and the learners' perspectives need to be explored and engaged with.

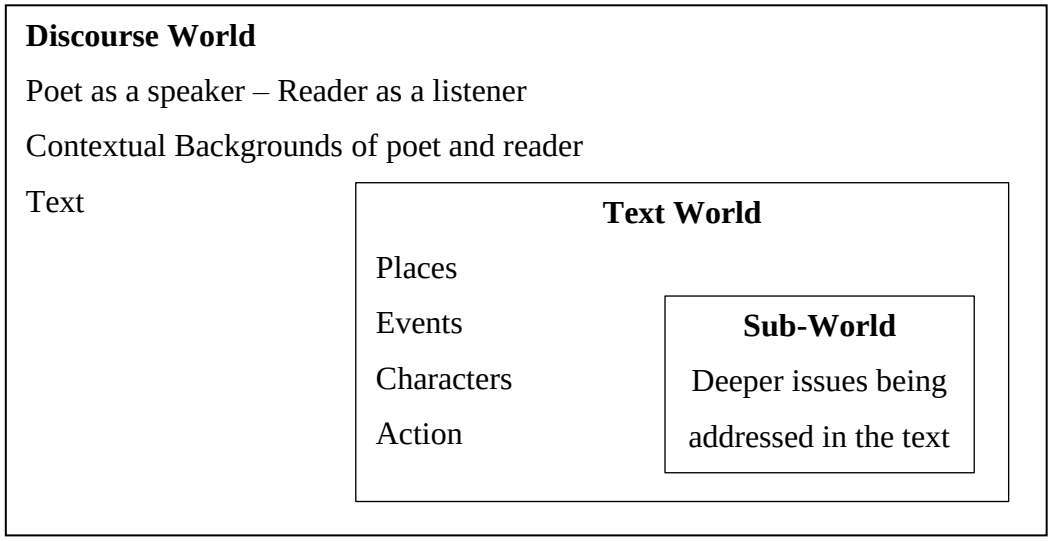

Figure 4.5: Giovanelli (2010) The Text World Theory architecture. [27]

Some other aspects of teaching learners stylistics and the meta-language of poetry that the EAL teacher finds easier to do are the concepts of alliteration and personification because the learners can see them on the paper. Whereas with concepts like onomatopoeia and tone she points them out and sometimes there are key words that aid the learners understanding of the concept. In the following excerpt (in Table 4.6) from the lesson we can observe how she highlights tone in the poem: She writes the different parts of the poem that deal with contrasting emotions on two different sides of the chalkboard. She teaches the first contrasting part of the poem – introduces the concept of tone – and then teaches the second part of the poem. She uses the emotions evoked by the first part in comparison to the emotions evoked by the second part to draw the learners' attention to how the tone changes.

[27] (Gavins, 2007 cited in Giovanelli, 2010)

Table 4.6: How the English additional language teacher teaches tone.

Excerpt	Question	Learners	Teacher
7	Acidic?	Learner fingerspells ACID	From the word acid
8	What does acid do?	Learners sign burns	Explains the emotional effect of words
9	Venomous words?	Learner signs poison	Poisonous words – words that can poison your mind
		Learners respond with examples: fat, thin, Deaf, short, tall	Talks about the world and magazines and the cruelty of words in our lives
10	Then **the poet** takes us to this side… and the TONE changes – now you can't hear the TONE but you need to watch the words… how they change… "Let us speak love"… now the TONE changes but even the choice of words… the word 'love'.		
11	When you think of love, what do you think of?	Learners smile and laugh – caring, love yourself, nice things. A few learners sign darling	What sign is that? Oh, darling – is that the sign for 'darling'

Excerpt	Question	Learners	Teacher
12	How do you feel?	Learners sign comfortable, loved	This side (points to one side of the board) – how do you feel? – cold, damaged, fearful. (Points to other side of the board) But this side is a warm feeling, we want it, it makes us go on. These and these are words but the TONE changes when we use these words (points) and when we use these words (points)

Later in the lesson she focuses on the simile "Timid as a lamb" and uses another strategy of showing a picture, asking the learners what they think and feel and then explaining. Jackson (2015, p49) refers to this as building the learners' literary gaze where the teacher foregrounds the learners' experiences in order to activate a preferred frame of reference in relation to the actual poem; 'using the poem as a prism to refract and explore' the learners' experiences. It is important to note that this lesson is one of a series of lessons on this poem, the teacher referred to previous lessons where vocabulary and content were discussed. However, the close ended questions asked are possibly also indicative of what Giovanelli (2017) considers an 'unequal encounter' with inherent and embedded hierarchies where the teacher plays a significant role in determining what and how learners contribute to a lesson.

The EAL teacher admits that she is constantly reminded of the limits of teaching the English language to Deaf learners, if she signed a word then the learner would know it but if there is no visual representation of the English word then she feels there is nothing for the learner to hinge it on. The learner can see a picture and give you a

signed equivalent, but the extent of the English vocabulary poses a problem for her. Even though learners may understand a concept, the number of English words for that concept go beyond the single sign used to represent that concept in a sign language. To compensate for this, she uses pictures and technology.

Vygotsky (1986) who states that drawings precede speech and can be used in the same way as a visual language as they allow symbolisation of meaning and offer more detail than using words (Giovanelli, 2017). Giovanelli (2017) further identifies three significant contributions to the literature class when pictures are used: (*a*) visual representations develop reading practices, (*b*) allow learners to make connections between the visual and their own experiences, and (*c*) provide a platform for analysing how the poem is related to the picture. Acknowledging that word recognition is an integral part of reading and comprehending (Mayer & Akamatsu, 1999), the EAL teacher also uses pictures to aid reading.

The teacher finds rhyming words more complicated, and she has to point it out saying, "It's the sound but look at the ends, that's the only way you can tell…". LaSasso, Crain and Leybaert (2003) identify two types of rhyming words – orthographically different words e.g. fly and die; and orthographically similar words e.g. die and tie. Learners who are Deaf are generally able to identify orthographically similar words as their rhyme judgement is influenced by the spelling of the words. With orthographically different rhyming words the teacher attempts to make the sound visible by spelling words phonetically - so when comparing the words 'die' and 'fly' in a rhyme scheme she would write 'ie' in brackets next to fly and at the bottom 'how it sounds'.

And when a poem lends itself to imagination, she finds herself quickly drawing pictures on the chalkboard. She gave an example from the poem *Death* by Anonymous (Appendix G) where death is personified, she drew pictures on the board to explain certain lines. In the learner interviews, in response to question 4.2[28] four learners chose this poem and described the details presented in the drawings along with other aspects

[28] 4.2 Can you remember any poem that you loved or hated? Please tell me about it. Can you think of a reason why you loved or hated it?

of the poem. In response to question 6.1[29] three learners chose *Death*. Table 4.7 summarises some of the phrases the learners used when referring this poem in both questions 4.2 and 6.1.

Table 4.7: How the teacher's use of pictures influenced the learners' interpretation of the poem.

Line from the poem	**Pictures drawn by the teacher**	**Phrases used by learners**
There was Death on the bowl's rim.	bowl and put the Grimm Reaper on the rim	Death with a bowl Saw Death in a bowl Death on the rim
I went to church that I might pray… There sat Death upon my seat.	church bench with the Grimm Reaper sitting in church	Death with Christ Saw Death walking to church – Death sat on my chair Death going to church
But though I firmly locked the door, Death came from underneath the floor.	floorboards and the Grimm Reaper coming through them	Death sat on the floor Locked the door, Death came through the door Closing the door on Death
Death was Captain of the ship.	the Grimm Reaper sitting in a boat	Death was captain of the ship Captain of the ship

Technology aided the use of pictures, and made following the text easier, especially as the teacher and learners always read the text projected on a screen, together. The teacher also uses technology to add to the visual experience of poetry by using video representations and dramatization of English literature. However, she stresses the need to be discerning about what to use and how to use it. She has found that when learners watch a visual representation of a written text, they are more inclined to recall the visual representation than the actual text. Rather than avoid using videos she chooses to educate them about different texts – written and visual; and explain what will be

[29] 6.1 Is there a poem in English or SASL that you remember and can recite now?

required of them in the exams. She spends time explaining which parts are in the text and which parts are dramatic effects. She plays the video and pauses when effects have been added – she then asks the learners if those parts are in the poem – if it cannot be found in the text then she explains how the director has used the effect. In this way she hopes to educate her learners about interpretation and critical analysis.

Using a portrayal of The Doll's House; a short story they studied, sparked a controversial discussion about racism. She values this as a healthy part of studying literature. Learning life skills, being exposed to different life experiences as well as being able to critically analyse, empowers the learners to choose their own opinions and decide for themselves. Her perspective aligns itself with Giovanelli's (2017) view that through poetry learners can engage in meaning making and by understanding how a poem works they can demystify preconceived notions of the study of poetry and instead recognise it is a product of language and like other aspects of society, it can be careful analysed and criticised.

During the interviews and discussions teachers identified areas that they were concerned about, areas that they believed were vital to the learner's language and identity development as well as areas that were valuable for language and identity development. Also, from the lesson observations and field notes examples that relate to Ruiz's (1984) framework of Language as Problem, Right or Resource (Garcia,2009) were identified and will now be presented in the next section.

4.2.4 Language as Problem

The teacher gave several examples of interactions around vocabulary in the poetry classroom:

1. "… didn't know the meaning of the word frightened! At 18!", she was surprised, wrote the word on the board and asked the learner what it meant. She then gave the sign for the word and fingerspelled it saying, " F R I G H T E N E D means 'the sign given'".
2. While doing the poem Mid-term Break by Seamus Heaney the word 'corpse' was presented to the learners. The word was written on the board separately from the

poem and learners were asked if they knew the meaning of the word. The aim of the lesson was to elicit knowledge and build vocabulary as an introduction to the poem. The learners had no recollection of the word as it was presented, so the teacher showed them a prepared Power Point slide with pictures of a ‘corpse’ and explained words like dead body, morgue and ambulance. The learners immediately responded with the sign for ‘dead body’. After the lesson, the teacher approached a SASL teacher to find a sign for ‘corpse’ and was told to use the sign for ‘dead body’. As a teacher of English in the FET phase she has a problem with learners in her grade 12 class using the same sign for ‘dead body’ and ‘corpse’ even though she admits that cognitively they are the same thing.

3. She had a similar situation with the word ‘amusing’ while doing the poem Death by Anonymous. The learners were unable to tell her the meaning of the words amuse, amusing and amusement written on the board. So, she used the sign for ‘funny’ and wrote humorous next to it. The learners immediately understood the sign ‘funny’. She went on to explain what humorous and amusing were in relation to the sign ‘funny’.

4.2.5 Language as Right

Question 4.1. of the learner interview asked if they enjoyed learning English poetry and why they did or did not enjoy it. Three learners indicated that they did not enjoy EAL literature because they did not like reading, the words and stories were too long, they found it difficult, and they did not understand it. When asked about the difference between English and SASL poetry almost all of them focused on English being written and much longer. The SASL teaching assistant; a previous student at the school, in her interview added that because she does not read very well, it is difficult for her to read English; sometimes when she asks what a word means she gets a very short definition. She also explained that from her perspective, Deaf people did not read English well because they were only taught the basic of the English language, reading a book on their own is difficult because there are many words that they do not know.

However, in the FET phase all exams other than SASL Home Language, require learners to read and respond to the questions they are being assessed on in writing. A

school may ask for a concession which allows them to have an adapted exam paper where difficult words are simplified and explained in brackets next to the difficult word; and an interpreter who is required to sign the text as it is and then in SASL. A learner cannot ask for the meaning of a word in an English exam.

Even though interpreters are there to assist learners in the classroom and in an exam, an interpretation of an English text in its full, intact form and meaning is not always possible. This became especially evident through the way learners at this school responded to the unseen poem presented in the Power Point interview. The learner interviews were presented to them on Power Point slides in written English with a SASL interpretation inserted. The interpretation was done by the SASL teacher for the Senior phase. Even though this was not an exam and learners had the freedom to respond to the questions at their leisure and with assistance if necessary; from the following example presented in Table 4.8 we can observe how the SASL teacher's interpretation of the English poem affected the learners' understanding of the poem.

Table 4.8: How the SASL interpretation influenced learners' responses.

Questions 3.1[30] and 3.2[31] were based on an unseen poem that was presented to the learners in written English without an interpretation in 3.1 and then the same poem with a signed interpretation was used in the next question. The poem, *Dreams* by Michael Faudet (refer to Appendix H) does not mention a book; however, the interpreter used the concept of a book to explain the words 'turns her mind' signing that the process of thinking back or reflecting on life is the same as turning the pages of a book. Three learners used Bible, book and writing in their response to question 3.1; and four learners used book and writing when explaining what they thought the poem meant in question 3.2. Here are phrase from their interviews:

Learner	**Phrases related to book**
1	Like a Bible, about the Bible

[30] 3.1 Read the poem and tell me what you think the poem is about… who is the poem about, what are they doing, what do you think the poem means?

[31] 3.2 Read the poem again, watch the SASL interpretation and then tell me more about what you think the poem is about and what you think it means?

2	The experience of life and the memories of life and writing it all down
Learner	**Phrases related to book**
3	Thinking about the past and the future like a book
4	Like a book… actually writing down what you are thinking and doing
5	Poem about a book, person who reads the book, achieve their dream according to the book
6	Writing in the book, writing about what they want to do in the future
7	Writing down their memories

As the poem was unseen prior to the interview and presented outside of a lesson, none of the usual 'softening up techniques' (Giovanelli, 2010) would have affected the learners' understanding of the poem. The use of Bible, book and writing in their answers was as a direct result of the interpreter's presentation of the English poem in SASL.

4.2.6 Language as Resource

The following example is from the interview with the FET phase SASL teaching assistant. She explains how she works together with the SASL teacher to teach SASL poetry – the SASL teacher leads the process, and the teaching assistant responds to the needs of the learners by being aware of how they are responding to the lesson and supporting them, as well as doing Deaf poetry the Deaf way.

Table 4.9: The SASL teaching assistant's experience of participating in SASL poetry lessons.

Before the lesson the SASL teacher will tell me the story of what the poem is about. If it is difficult, she will explain it to me and then the two of us will work on it and decide how we are going to teach it to the learners in class. During the lesson, some learners find it difficult and don't understand – then I assist them.

When I was first appointed as a teaching assistant, I saw the learners struggling while the teacher was trying to teach them poetry. I saw that it was difficult so I took time to do my own research and identify difficult words so that I could simplify if for the learners. When I first understand it, it's easier for me to connect with the learners and teach them.

That is when the learners got excited – there was facial expression, you're open, you don't just stand there signing without passion. When you have passion with facial expression and body movement while signing the story; then you see the learners' eyes lighting up and they are eager to learn more.

You get poetry the hearing way and you get poetry in the Deaf way – it's part of Deaf culture. That's why I enjoy the poetry, it's amazing to see all the signs you can do with handshapes – warm, fire, smoking, braaiing and eating – see with your hands and change it to various signs.

The SASL teaching assistant stated that reading the whole English poem and understanding each word was very difficult for her but if it is signed with an explanation then she understands it better. Her advice to EAL poetry teachers would be to use SASL in their poetry lessons to help learners understand the poem. Then they will be able to grasp the structure and the beauty of the poem in its written form. Her comment advocates for the use of sign languages as part of a semantic repertoire (De Meulder et al, 2019) that can be used as a resource to aid teaching EAL poetry.

4.3 Case Study 2

At school 2 the English teacher was interviewed, and an English poetry lesson was recorded. The English teacher is Deaf and prefers to use English and lipreading in most contexts, she finds writing to be her strength and chose to respond to the interview questions (Appendix A) in writing as well as respond to follow-up questions using email and WhatsApp. As explained in Chapter 3 the school was initiated and run by a university as a pilot project, it is no longer operational; however, the English teacher was able to arrange with the parents of two learners to do a recorded lesson for this study. The learners were in grade 3 when the lessons were recorded. SASL and English were studied as Home Languages at this school.

4.3.1 Modes of Communication

The classroom interaction between the participants was fluid (Makalela, 2020). Both SASL and English were used in this classroom as the teachers adopted a `team teaching' approach where the English teacher and the SASL teacher worked together with both learners sharing their expertise and knowledge. The teachers and learners wrote, read, acted, signed, spoke and used cued speech. The English teacher spoke, used cued speech to support her speech, acted, wrote, read and pointed; the SASL teacher signed, acted, pointed, wrote and mouthed words; while the learners moved between SASL, spoken English and cued speech effortlessly, as well as reading, writing, acting out or pointing to things. The lesson showed evidence of what De Meulder et al (2019) identify as 'repertoire', 'linguistic resources' and 'translanguaging' to describe the dynamic use of languages for meaning making in the context of the poetry lesson.

Mayer and Akamatsu's (2000) Model of Double Discontinuity will be applied to this classroom's language practices as their modes of communication are explained: According to Cummins' (2009) Linguistic Interdependence Model the process of becoming literate in a new language is supported by a bridge between the spoken form of the first language to the spoken form of the second language; as well as a bridge between the written form of the one language to the written form of the new language. Mayer and Akamatsu (2000) address the difficulties faced by Deaf learners who may not have access to a first language or have delayed access to a first language, further affected by the non-existence of a written form of sign languages. Thus, the bridges available to spoken second language learners are not as readily and consistently available to Deaf learners. In their article, they present the case for a place for English based sign in order to aid the bridge from a signed language with no written form to a signed spoken language and eventually a written language (Figure 4.6).

Language	"orality"	literacy
ASL	(possibly late) L1	does not exist
English	signed English = L2	written English = L2

Figure 4.6: Prediction about literacy acquisition in Deaf students, based on implications of the 'Double Discontinuity' Model (Mayer & Akamatsu, 2000).

Language	Signacy/Orality	Literacy
SASL	first language	does not exist
English	Cued English – English	written English

Figure 4.7: Using Mayer and Akamatsu's prediction of the modes of communication (2000), in conjunction with Koo et al (2008) perspective on cued speech.

Koo, Crain, LaSasso and Eden (2008) also address the difficulties of children who are Deaf not having sufficient auditory access to spoken language to support the bridge to learning to read. They approach this issue from the perspective of phonological awareness. They state that research has shown that the ability to recognise phonemes can be used to predict reading achievement, and that the comprehension of a spoken language can be used to predict reading ability. They highlight 'phonetic coding in working memory, phonological awareness and phonetic recording in lexical access as interdependent determinants of reading development' among hearing children (p84). They also acknowledge that there are various modes of communication available to people who are deaf and that these different modes of communication do offer degrees of access to written language. They identify cued speech as a communication system that makes the phonology of a spoken language visually accessible (Figure 4.7).

As much as phonemes have been historically positioned as 'sound based units', research has shown that they are actually 'abstract cognitive units typically manifested using speech or cued gestures' (Koo et al, 2008). In order for people who are Deaf to completely understand a spoken language it would need to be visually accessible, Cornett (Cornett & Moores, 1969) designed cued speech to make all phonemes of a spoken language clearly visually accessible (Heracleous & Beautemps, 2010). Rees, Fitzpatrick, Foulkes, Petersen and Newton (2017) also recognise it as a tool designed for those who communicate with Deaf people in natural speech, as they combine cues

and lip patterns to distinguish all phonemes of the spoken language in real time and at the speed of natural speech.

The English teacher at this school recalls a time when while signing stories to her learners she felt that the vast and diverse vocabulary of English was being limited to some extent but with cued speech she could read everything and anything word for word, using the vocabulary on the page instead of substituting it for a word or sign that was easier, she could also use her voice with inflections, tempo, and expression as she cued. An example from the recorded lesson (Table 4.10) tracks this process of language development from the visual to the written. There are two learners in the class, they will be referred to as L1 and L2 from here on.

Table 4.10: Tracking how the learners use cued speech to spell new words.

Excerpt	**Spelling Game**
29	The teacher gave the learners a difficult word and using the cued speech and THRASS charts the learners tried to spell the word. They found the first word 'wonderful' too easy so the cameraman offered the word 'rhombus'. The English teacher cued the word – L2 asked for it to be cued thrice before she attempted writing it down. The teacher explained to the learners that knowing the sequence of the sounds helps them to write the words. And cueing from sound to sound helps them to find the sequence. L1 wrote – rarembus and L2 – rumbers The teacher explained that this was inventive spelling, that the 'h' was silent and that it was an uncommon word in the English language that they would probably only come across in high school again.

Considering that the learners were in grade 3 and had never come across the word 'rhombus' before, by using the information on the cued speech and THRASS charts and having their teacher cue the words allowed them to come quite close to the actual spelling of the word: L1 wrote – rarembus and L2 – rumbers. Using the visual representation of the sound of words they were able to transition to a written

representation of what the word sounds like. Another example of how the learners were able to distinguish phonemic contrasts is the following excerpt from the poetry lesson (refer to Appendix J for a copy of the poem).

Table 4.11: Example of how the learners were able to identify words phonetically.

Excerpt	Participants	Interaction
14	English teacher and L1	The word 'sheep' is in the word 'sheepish' Do they mean the same thing? • L1 - sheepish also sounds like selfish? • Teacher - repeats the question from the learner. • Then asks L1 to use cued speech with the word 'sheepish'. • L1 cues 'sheepish' • Teacher - Now do selfish. • L1 cues 'selfish' • Teacher asks – are they the same? • L1 – no, only at the end.

In this example L1 recognised that there was something similar about the word 'sheepish' and 'selfish'; with the English teacher facilitating the process, L1 was able to use cued speech to work out that it was only the end of the words 'ish' that were similar. It is important to note that cued speech is not a signed system of a spoken language but rather a visual representation of a spoken language (Heracleous & Beautemps, 2010).

The English teacher remembers a time when she was quite frustrated with not being able to communicate with her learners effectively and resorting to writing on the board in English even though she knew that her learners were not reading and writing ready. With the introduction of cued speech, she found that it was easier to clear up misunderstandings and reinforce correct English (or SASL by the SASL teacher); her learners were able to link signs they knew to English vocabulary through a visual and manual medium and that gave them something to remember the sequence of sounds and

its meaning. She found that this had an impact on both English and SASL because she could enrich vocabulary quickly, more deeply and diversely. The following are a few examples of how the participants engaged with each other and the academic content.

Table 4.12: Example of the different modes of communication used in the classroom.

Excerpt	Participants	Interaction
20	English teacher, SASL teacher, L1 and L2	English teacher holds up card on STANZA and explains in Cued English. • SASL teacher signs an explanation • English teacher and SASL teacher ask – How many stanzas are there? • L1 and L2 answer – four (spoken English)

In excerpt 20 the English teacher used cued speech to ask the question and the SASL teacher interpreted, the learners responded in spoken English. In excerpt 4, the English teacher used cued speech to ask a question, the learner answered incorrectly and the SASL teacher responded by explaining in SASL and giving the learner a sign for the correct word.

Table 4.13: Example of how the teachers use SASL and English in the classroom.

Excerpt	Participants	Interaction
4	English teacher, L1 and SASL teacher	English teacher - (Once learners were done) With poems sometimes you have to read it again and again to get the real meaning of what the poem is trying to say. A person who writes the poem is called the...? • L1 - Illustrator • SASL teacher - Explains ‘poet’ and gives a sign

In excerpt 21, the lesson takes a detour as L1 pre-empts the English teacher’s line of questioning. This surprises the English teacher at first and the SASL teacher assists her

by pointing to what L1 has referred to. Once she realises that the learner understands, the English teacher is pleased. This affirms what she has said in her interview, that she is constantly amazed at her learners' willingness to explore and give more than anticipated.

She asks the learners another question. L1 answers correctly but L2 is confused. The SASL teacher then engages with L2 in SASL – explaining, giving examples, asking questions, and waiting for answers until it is apparent that L2 understands. In the background the English teachers and L1 are continuing to talk about the lesson. This language lesson on synonyms and antonyms happened spontaneously. Cushing (2018a) sees this as natural part of a literature lesson as teachers build on existing knowledge and capitalise on the wealth of opportunities for meaningful language work through literary texts.

Table 4.14: Using the thesaurus to learn about synonyms and antonyms.

Excerpt	Participants	Interaction
21	English teacher, SASL teacher, L1 and L2	Takes out the thesaurus and explains that sometimes when we need many words with the same meaning we use a thesaurus. Then introduces an activity. Using the same idea as the activity with the picture and the adjective except now there is no picture – just the adjective and a separate card with words from the thesaurus on them. • English teacher does one as an example: matches the card with the word 'sheepish' with the card that has 'embarrassed, uncomfortable, timid, bashful, self-conscious... etc' • L1 – shouts excitedly - They are synonyms! • English teacher – Sorry? • SASL teacher – points to a chart on the board.

		• English teacher – Yes, synonyms (gives L1 a high 5) different words – same meaning. What would be the opposite? • L1 – antonyms • SASL teacher points to the chart and explains to L2 in SASL what antonyms are. She gives examples: signs 'A means opposite' – signs 'fat?' L2 signs 'thin' • SASL teacher signs 'loose' L2 signs 'tight' • SASL teacher signs 'wild' L2 – signs 'tame' • They go through several examples and the learner offers her own examples before continuing with the lesson • In the background EAL teacher (using Cued English) and L1 (talking and using signs) – affirms the learner for remembering what was taught in previous lessons

The SASL teacher is qualified to teach CAPS SASL Home Language and in the English classroom she interprets, adds information she thinks would be beneficial to aid understanding, and shares her perspective on what is being taught. If new material that may need special SASL vocabulary is being taught the lead teacher, the English teacher in this case, sends this information to the SASL teacher ahead of time so that she can prepare by looking up new signs. The English teacher explained that as a team, both the teachers and learners are committed to learning together, allowing each other freedom to make mistakes and to admitting when they did not know something so that they can look it up together.

Excerpt 23 reflects how this distributive control plays out in the poetry lesson as the English teacher uses International Phonetic Alphabet (IPA) with cued speech to help the learners learn a word that the English teacher has recently personally struggled with. It

also reveals the range of modes of communication being used in the lesson: The English teacher writes the word; the learners read the word; the SASL teacher fingerspells the word and explains in SASL; the English teacher writes the IPA version on the board; L2 uses the cued speech and THRASS resource card to practise sounding the word; the English teacher explains the meaning in cued English and gives an example; L2 attempts saying the word using cued speech; L1 has a problem which she discusses using spoken English and signing simultaneously with the English teacher, the English teacher offers an explanation; the SASL teacher gives an example from her own experience; L1 cues the word and discusses its meaning.

Table 4.15: Range of modes of communication in the English poetry classroom – School 2

Excerpt	Participants	Interaction
23	English teacher, SASL teacher, L1 and L2	English teacher - Writes the word 'malevolent' on the board. • L1 – That's easy – sounds the word. L2 – also sounds the word • English teacher – takes out a Pronunciation Dictionary • SASL teacher – fingerspells the word and explains the meaning in SASL • English teacher writes the word again using the International Phonetic Alphabet (IPA) • L2 – uses cued speech to sound the word, she takes out a card and uses it to say the word • English teacher – explains the meaning of the word and gives examples of how to use it • L2 – practices saying the word using cued speech and sound • L1 – explains a problem she has found with some English words • English teacher – English is a weird language and it can be very difficult for Deaf people when they

		read a word because there are phoneme sounds that can have the same letter • SASL teacher – gives an example – she signs and writes 'misery' on the board and English teacher writes 'm I z a r i' next to the word. • L1 – Cues the word and discusses its meaning.

The dialogue in this example is an example of what Sumara and Davis (2006) identify as distributive control, and what Mayer et al (2012, p486) refer to as a collaborative enterprise. The English and SASL teachers facilitated the construction of knowledge where the participants learnt from and with each other as 'more knowledgeable and less knowledgeable participants worked together to achieve a certain goal'. The next example also highlights this method of learning together but also reveals the skill with which the English teacher balances dialogue and the goal of the lesson.

In excerpt 27 the English teacher is teaching iambic metre - the question L1 asks is not directly linked to what the English teacher is attempting to teach. L1 is showing metalinguistic awareness as she compares stories and poems, sentences and lines. The English teacher addresses her question by explaining the difference and asking the learners' opinion – they each give a different answer – she does not validate either but rather builds on what they have said, redirecting the lesson back to metre, rhyming words and tempo. L1 again asks a question that deviates from the lesson: she introduces a word 'freestyle' that the teacher is not familiar with – the teacher admits her lack of knowledge and L1 explains to the teacher what the word means. The teacher then explains that the word is actually 'free verse' in poetry and continues directing the L1's attention to the topic being taught.

The teacher shows evidence of responding to her learners in what Mayer et al (2012) call a 'contingently responsive manner'. The teacher uses what the learner offers to gain knowledge about the learner's current state of understanding and build on it as a starting point to firstly support the learner in making sense of the content, as well as meet her own teaching intentions. The requirement for this kind of 'contingently responsive

interaction' is that the teachers and learners share 'a common, accessible, and comprehensible language'. Without it, it is impossible to receiving information and engage in dialogue; thus, preventing learning through language. (Mayer et al, 2012, p488).

Table 4.16: Example of how the teachers work in a contingently responsive manner.

Excerpt	Participants	Interaction
27	English teacher, L1 and L2	English teacher writes 'iambic metre unstressed syllable followed by a stressed syllable' on the board. • L1 – explains that in a story you don't have to finish in one line but in a poem you have to finish one sentence on one line. • English teacher – Nods, one line is like a sentence, but a poem is not like a story. In a story you can write many many lines or sentences, in a poem you are limited to what you can write in a line. • English teacher – Which one is more difficult? • L2 – A story – it's long. • L1 – A poem – it's like a story but it has rhymes. • English teacher – You have to think hard to find words that rhyme. In a story you can write a long one that describes everything but in a poem you have to concentrate it into one line, you have to think a lot harder for the right words, the right sentence and still to say what you mean at the same time. • L1 – a poem is like a riddle or a joke (L1 and L2 discuss this with the teacher). • English teacher – Think about a song. Think about how you sing a song line by line. There are rules to

		follow when you write a poem – like rhyming words and tempo. • L1 – What about freestyle? • English teacher – I don't know – I must check it up in the dictionary. • L1 – In English it means you can do anything – you don't listen to the rules. • English teacher – Free verse – you write what you want to, you don't worry about rhyming or patterns or rhythm, it's called free verse. But most poems follow a pattern. And this is just one pattern. • L1 – Can you actually find rhymes in all storybooks? • English teacher – You get different types of rhymes but that you'll learn when you get to high school, about abab or aabb – tons of rhymes and you don't have to use 'and' and 'because' like in sentences where there are grammar rules when writing a story.

4.3.2 Language and Identity

A significant aspect of this learning environment is that all the participants are Deaf. The English teacher was born hearing but had adventitious hearing loss due to recurrent ear infections. By the age of nine she had profound hearing loss in one ear and total hearing loss in the other. Being post-lingually deafened she acknowledges the advantage of having language to build on and memory of sound to further language acquisition. Reading also played a significant role in her life as she discovered a love for reading around the same time that she lost her hearing. This contributed to her immersing herself in books and the development of her general knowledge and vocabulary. Having cued speech has afforded her the opportunity to carry on using the Oral approach to communication. Looking back at the years at university where she spent endless hours copying other students notes after the lectures and sat watching the

lecturer, concentrating on everything they said in order to lip read them; she wonders how different that experience would have been if she had had cued speech at school.

The SASL teacher was born Deaf. She has been teaching sign languages to the public, universities, and Deaf learners in mainstream schools for the past 25 years and has taught SASL Home language at this school from the beginning of the project. She explained that working as a team with SASL and Cued English in one lesson was like having two subjects with the same meaning.

Learner 1 lost her hearing at the age of one. She lives in an oral environment with hearing parents and had no exposure to SASL before starting at the current school. Learner 2 whose parents are Deaf and has other Deaf family members, was only confirmed deaf at the age of two. Both her parents attended a school for Deaf children that used American Sign Language. She began learning SASL at the current school. Both learners have severe hearing loss and wear hearing aids. They initially attended a hearing school but transferred to the current school to repeat grade R in 2017. The English teacher has noticed that along with the development of their SASL skills, their confidence in English has encouraged their willingness to converse with those that do not sign – particularly family and friends. Reiterating Lillo-Martin et al's (2016) results that show how learners choose their mode of communication based on their own developing knowledge of the languages they are using as well as how it will be received in their context.

The English teacher had a similar experience with her previous learners during her 14-year stint at a rural school for Deaf children, where her own love for reading and vocabulary caused her to research ways to help the learners in her class visually access the phonology of English that she felt they so desperately needed if they were to become readers themselves. She initially used fingerspelling by sound until she reached the more complex sounds like 'ch' and 'th' and the diphthongs like 'ow' and 'oi'. Her research led her to cued speech and she found that she could give her learners the same information visually that a hearing child receives audibly. Her principal gave her permission to use cued speech in her classes and having heard about the visual map

layouts for spelling choices of the 44 phonemes of English that THRASS used; she combined cued speech and THRASS as a tool for literacy. A teaching assistant signed while the English teacher cued English – both languages were visually accessible and kept distinctly separate. She used this literacy tool with the same group of learners for five years (grade 0 to 3) and then with a second group. Before using cued speech and THRASS she was saddened by the difficulties rural learners face in a classroom where their mother tongue was not used at all and they had to learn both SASL and English at the same time.

She remembers how painfully slow learning was at the beginning and how the learners constantly mixed the languages, making it difficult to establish a solid internalisation of either language. But as they continued using the literacy tools of cued speech and THRASS in the English class, the teacher felt like the communication lines for learning English were open, accessible, and impacting her learners. She noticed fewer stressed faces trying hard to concentrate. They began to relax and learning accelerated. She noticed that there was also an emotional impact as they were now able to make sense of what was being said as they internalised a language that they had previously not been able to access in its intact structure. She recalls that her learners' confidence, self-esteem, and general state of feeling good improved dramatically which in turn impacted their attitude towards the subject and their willingness to engage with the teacher and the content in a way that they had not done before.

This had an impact on their academic progress - developing their reading, spelling, and writing skills. Most noticeable the teacher became aware that her learners were no longer writing like they signed but were gradually using English grammatical structure. The English teacher has worked in both rural and affluent settings applying the same principles and tools for language teaching and learning with similar results.

4.3.3 English Additional Language poetry and Deaf Education

The poem being studied was "My sheep is being Sheepish" by Ken Nesbitt, a copy of the poem can be found in Appendix J. Refer to Appendix I for a detailed, chronological account of how the lesson played out. The English teacher began the lesson by giving

the learners a set of cards and asking them to match pictures to words. They worked on this activity together with both teachers assisting when needed.

Once the activity was completed and the difficult words discussed the English teacher then began the line-by -line analysis of the poem. The activity led into the next part of the lesson (Table 4.17) as the learners move from pictures to words to meaning. The teacher also asked for personal experiences and examples from their own lives. From this excerpt we can track how the English teacher facilitates the learners' shift in understanding from a picture to a word to an idiomatic expression. Jackson (2015) refers to this process as building the learner's literary gaze where learners' life experiences are foregrounded to activate preferred frames of references that lead into the text. This creates a bridge between the learners' existing life experiences and the text world, enabling the learners to build on and reorientate their understanding and experience of the words and the poem.

Table 4.17: Tracking the progression from pictures to words to idiomatic expressions.

Excerpt	**Participants**	**Interaction**
13	English teacher and L2	Line by line analysis – My sheep is being sheepish • Look at the picture – points to the picture of the sheep on the screen – how does his face look? • Learners respond: confused and scared, worried • Gives an example from real life – what happens when you do something that makes you embarrassed? • L2 gives sign for embarrassed. • Teacher elaborates on the word embarrassed. • L2 gives an example from her own life (signing).
16	English teacher	Explains the word 'sheepish'. Asks – if you are embarrassed are you a sheep?

		L1 and L2 respond no – teacher explains that it is a play on words – sheep and sheepish don't mean the same thing.

This interaction set the stage for another literary device – personification. This is a new word for the learners, they read the English and use cued speech to practice saying the word. No signed interpretation is given nor is it not linked to 'anthropomorphism' which is a common literary device; similar to personification, used in sign language poetry (Sutton-Spence and Napoli, 2010). The English teacher explained that she does not use SASL to teach English poetry but once the learners understand a poem in English via cued speech, they are able to translate it into SASL structure with their own signs. Their interpretations give an indication of their understanding of the English poem. Even though the English teacher and the SASL teacher use a team-teaching approach the English teacher sees the subjects of SASL and EAL as separate. The SASL teacher focuses on SASL poems, jokes and stories uniquely linked to SASL and cued English focuses on exploring stories and poems as they are originally written. She acknowledges that when telling stories together the SASL teacher's signing skills gave the learners the same exposure to the drama of the story, just differently to English; and that literature recorded for SASL has its own its own beauty, powerfully and emotionally expressed.

Table 4.18: How the teacher taught personification.

Excerpt	Participants	Interaction
18	English teacher, L1 and L2	Words are being used to show qualities of what...? a cat and a sheep? An animal? • L2 – Signs no, humans. • L1 – Dogs can also feel embarrassed. • L2 – Signs a story of feeling embarrassed. • Teacher affirms L1 and waits for L2, then continues explaining that these words are usually used to describe what a person feels.

		• Teacher holds up a card with the word PERSONIFICATION on it and L1 and L2 sound out the word on the card. • Teacher explains the word and how PERSONIFICATION fits in the poem.

Tone and stanza are two literary concepts that the learners appear to be familiar with - when the English teacher asks about the tone of the poem; L2 responds appropriately and when asked about the number of stanza's the SASL teacher adds an interpretation before both learners respond appropriately. However, finding the rhyming words in the poem revealed how the learners associate words.

Table 4.19: How the teacher taught rhyming words.

Excerpt	**Participants**	**Interaction**
25	English teacher, L1 and L2	Uses red marker and underlines words in the poem. She talks about the structure of the poem. Tells the learners to look at the underlined words in the first stanza and cue each one: • Teacher – What are you hearing? • L1 – You hear sheepish – kind of fish... • Teacher – Look here... points at underlined word. • L1 – screams – Ahh, they rhyme! • Teacher – Which words rhyme? • Teacher – Look at this stanza. • L2 – Chicken and Cuckoo? • Teacher – 2 words that sound the same – do chicken and cuckoo sound the same? (Works with L2 – goes through several words) Do these match – hairy and chicken? • L2 – No.

		• Teacher – hairy and merry? • L2 – Yes. • L1 – Being and Fleeing. • Teacher – You have just figured out that this poem has... What? • L1 – Rhyming words.

The English teacher asks the learners to cue each of the underlined words and then asks them, "What are you hearing?". L1 identifies the 'ish' sound and quickly figures out what rhyming words are. She is able to give several examples from the poem. L2 however, identifies 'chicken' and 'cuckoo' – both birds but not rhyming words. The teacher focuses on the sound of the words and gives her examples of words that rhyme and some that don't. L2 is eventually able to match rhyming words when assisted by the teacher. LaSasso et al (2003) having done research with Deaf participants from cued speech and non-cued speech backgrounds identify two types of rhyming words – orthographically different words eg. hairy and merry; and orthographically similar words eg. being and fleeing. In the excerpt from the lesson L1 was able to identify orthographically similar words – words that looked similar – sheepish and fish, being and fleeing. LaSasso et al's (2003) research indicate that learners who used cued speech relied more on phonology to identify rhyming words and learners without cued speech relied more on spelling to identify rhyming words. They cite various other researchers who have found a link between phonological awareness and reading achievement; concluding that their results support the use of cued speech for phonological development and subsequently reading development for learners who are Deaf.

4.3.4 Language as Problem, Right and Resource

In her interview the EAL teacher noted that a child with minimal language struggles to enjoy literature; she identified the lack of vocabulary, skills needed to sound words out and knowing their meaning as contributing factors. She admits that even though a good language program is crucial, the bulk of language development comes from face-to-face interaction, daily meaningful interaction, and environments that allow meaningful

discussion and language acquisition. Learners who come to school without access to language often catch-up with SASL quickly. However, she has found that without cued speech, building English vocabulary is a longer process because learners do not get the intact language needed for internalising and then expressing English. She believes that cued speech bridges this gap, and as learners internalise vocabulary it becomes easier to enrich and expand through literature; for example, using different words with similar meanings - small, minute, tiny or big, large, enormous, gigantic. She notes that in SASL all these words would usually be expressed using one sign.

Excerpt 17 is an example from the recorded poetry lesson that tracks the process of moving from vocabulary to literature and literal to figurative meaning. The learners moved from looking at the picture to identifying the word, then placing the word in a context and looking for a reason why, before discussing the meaning of idiomatic expression and applying them to real life. The English teacher, L1, and the SASL teacher each gave an example from their lives; before looking at the figurative meaning in the actual poem.

Table 4.20: How the teacher taught idiomatic expression.

Excerpt	Participants	Interaction
17	English teacher, SASL teacher, L1 and L2	My cat is catty – look at the picture – how does this cat look? • L1 – shouts out sly • English Teacher – what does that word ‘sly’ mean? • L2 - ‘sly means to trick’ - uses sign and acts out sly • English Teacher gives an example about cats in an alleyway and asks – what do they like doing? • L2 – Making a loud noise (sign and speech). • English Teacher – Why? • L1 – They want to make people frustrated. • English Teacher explains that ‘catty’ means mean. Asks them to look at the picture – how is this cat

		feeling? Goes back to the example of cats in the alleyway – acts out cats fighting. • L1 – Asks: Can catty also mean bossy? L2 signs 'ugly' • English Teacher answers – Yes, be bossy and ugly to someone. She gives an example from daily life of two girls saying another girl is catty. She names this idiomatic expression. • L1 gives an example from her life. • SASL teacher gives an example from her life.
	English teacher	Asks learners, "If you are saying this girl is catty are you saying she is a cat?" L2 responds – No, it means she is being mean. English Teacher to L1 – "If L2 tells you that she is feeling sheepish – is she a sheep?" L1 responds – No, she is feeling embarrassed.

Aspects of Cummins (2009) Framework for Academic Language Learning (Figure 4.4) are also evident in this excerpt. There is maximum cognitive engagement as the linguistic repertoires of all the participants are adequately considered and provided for and there is identity investment as all participants are encouraged to share their stories. The English teacher focuses on meaning by asking what words mean and giving examples, there is a focus on language as the English teacher links the words being used to the metalanguage of idiomatic expression and gives examples of how they are used, and there is focus on use as the metalanguage is related to real-life experiences of the learners. Further discussion based on this example will be presented in the next chapter.

4.4 Case Study 3

Complexity Theories (Sumara & Davis, 2006) value the educational system as a whole and not merely a sum of its parts. The EAL poetry lesson is one aspect of the interdependent, multidimensional and dynamic interactions between the micro and

macro variables (Cochran-smith, Ell, Ludlow, Grudnoff & Aitken, 2014) influencing language learning at this school. The school operates using a bilingual-bicultural model and has various support systems to assist educators and learners as they develop in their linguistic and cultural identity. In line with the recommendations of Reagan (2008) and Akach (2010) the school is committed to SASL being recognised as a medium of instruction at the school, ensuring that learners have a solid foundation in SASL, that all staff demonstrate communicative competence in SASL, and that Deaf individuals are recruited for teaching and support positions.

They have implemented the following support structures to practically make these goals a reality at their institution: they have a special Multimedia Centre[32] that focuses on adapting learning material by transcribing reading material into SASL either completely or with SASL insertions; a special unit that worked with signed vocabulary; however, this unit has been repurposed - it now develops subject terminology in collaboration with other Deaf schools, once a new sign has been agreed on it is documented and released to the schools for use in the classroom.

4.4.1 Modes of Communication

The principal identified his role as that of creating functional space. He would like to see every member of his staff proficient in SASL. He has recruited several young teachers who have majored in SASL at graduate or post-graduate level to join the school's SASL department. One of the members of the team is doing her Masters degree and has been developing a training program for the school. The training program focuses on SASL development, Deaf culture, and Deaf history. It includes a baseline assessment that leads to different streams. The course is mostly virtual with timeframes for submission of assignments and practical sessions. The streams are determined by the baseline assessment and the level of interaction with the learners – a driver will need a different level of proficiency than a hostel mother and teachers are required to have a deeper knowledge to engage with the learners academically. As a school for Deaf children that advocates that SASL is an important part of their communicative medium

[32] the unit comprises of an Oral Deaf graphic design assistant, a CODA interpreter, an interpreter doing her Masters in SASL Linguistics and a graphic designer

the desire of the principal is to provide a holistic environment that is relevant to every aspect of a learner's life while they are at this institution.

However, he acknowledges that when he appoints a subject specialist, he has to trust that as a subject matter specialist they would have the best intentions, the skills and the integrity to teach what needs to be taught. He engages with them to ensure that their choices are based on their professional discernment, provides resources for development and when things do not go well, he holds them accountable.

Their EAL language teacher has been teaching at the school for 33 years. She arrived at the school as a relatively new teacher with no experience teaching in a Deaf context. At the time the school used the Oral approach, and she remembers that there was a lot of focus on the learners using their hearing aids, seeing an audiologist regularly and having training in speech reading. The language of teaching and learning was Afrikaans, and English was only taught from grade eight. After a few years at the school, she was asked to develop an oral English curriculum for the primary school from grade one. She adapted the mainstream curriculum based on what she 'could see was not really necessary'. The English teachers set exam papers adapted from mainstream for the level of the learners at the school. These papers were moderated by an internal moderator and then sent to an external moderator. The EAL teacher ensured that these papers were of 'a very high standard' and remembers her internal moderator telling her that "it was at the level that normal hearing mainstream schools could do".

Currently EAL is not taught as a subject in grade one, learners are introduced to it in grade four as a second additional language. The EAL teacher believes that she has developed a good system where they follow the mainstream curriculum, building learners' English language skills to grade nine; so that when they reach the FET Phase they should have a solid base. However, the learners in her grade 12 English first additional language class did not come through the system she has put in place. That makes her feel that she has 'absolutely nothing to work on'.

McKinney et al (2015) found a similar perspective of positioning learners' non-English linguistic resources as invalid in an English classroom at other schools in South Africa. They explain how teachers' monolingual or multilingual approach to language affects learners' participation in the classroom; and how classroom practices remove learners' 'voice' and their 'capacity to be heard' – this eventually results in undermining the learners' role as knower. McIlroy (2017) also found that at schools for Deaf children there are teachers with latent audism; and that it was particularly prevalent in the FET phase where SASL was used sparingly.

The learner interviews confirmed that the learners in the first additional language English class at this school did not grow up at the school, and they were not exposed to the school's method of language and literacy acquisition nor the EAL teacher's preferred system for learning English. They have come from other schools within the province, outside of the province as well as outside of the country. Their comments about their proficiency and preferences are based on their own perceptions. Of the five learners, two identified their home language of Xhosa as their strongest language – one learner signs in Xhosa structure, and the other knows Xhosa very well and only understand in depth concepts in Xhosa but cannot write in Xhosa. The two learners from Swaziland have Seswathi as a home language – one learner speaks, lip reads and signs in Seswathi sentence structure but struggles to write Seswathi, while the other reads, writes and signs Seswathi. The fifth learner is a CODA who identifies with sign language and Deaf culture as well as the English language. She is able to speak and identifies English as her home language. The two Xhosa learners admit that they are still learning English and need to work on it, while the two Seswathi learners only began learning English when they arrived at the school in 2016.

As explained earlier in this chapter, Lillo-Martin et al's (2016) research indicate that learners are sensitive to the languages used by the people they engage with and that they are able to analyse language preferences by whether people react to their speech only, sign only or sign and speech combined. Learners then select an appropriate communication mode based on how people they are engaging with respond to them as well as their own language preferences. Lillo-Martin et al (2016) conclude - that as long

as the general language rules are met among bilinguals, they have the option of using grammatical knowledge and lexical items from both languages, separately or together. These learners use their home languages of Xhosa and Seswathi, English, SASL and Natural Sign Language in different ways and to different degrees.

With regards to English, only one learner is confident about her use and understanding of the language. Two other learners were exposed to English at school but neither feels confident using English – both feel like they are still learning the language. The two remaining learners state that they are trying their best as they value English for the following reasons: it is important for the future to get work and communicate with people, and they need to learn more English because so that they can read and understand. Figure 4.4 below plots their perceptions of their English proficiency from their responses to question 2.1[33]. Their answers about their sign language proficiencies from question 2.1. and 2.2.[34] will be presented in Table 4.21 as each had a different way of describing their proficiencies.

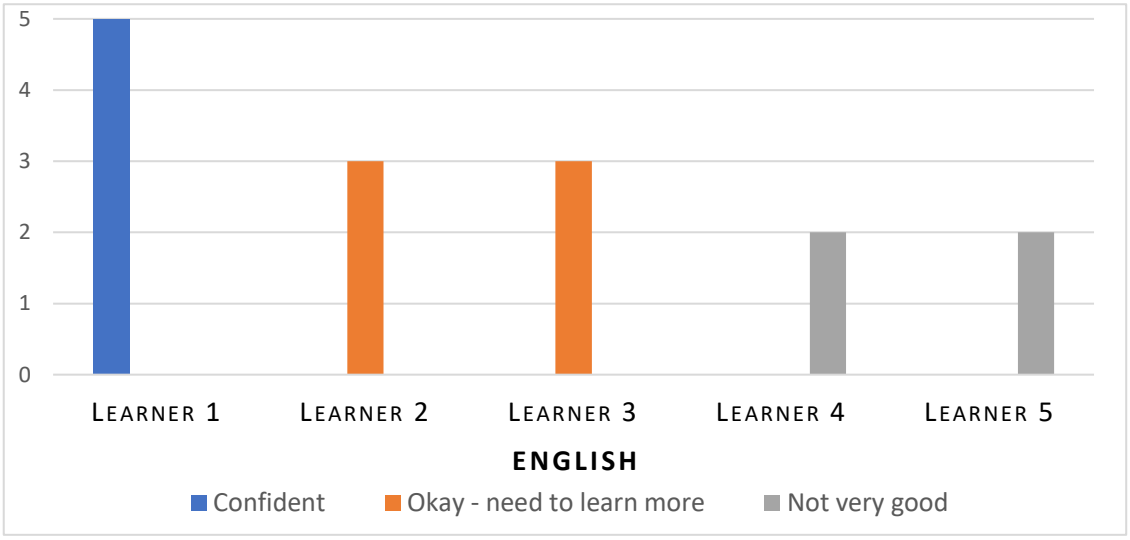

Figure 4.8: School 3 – Learners' perceptions of their English proficiency.

[33] 2.1. How many languages do you know? How well would you say that you know these languages? When do you use these different languages?
[34] 2.2. People communicate differently in different situations, are there other ways of communicating that you use? Please tell me about these ways and when you use them?

Table 4.21: School 3 - Learners' perceptions of their sign language proficiencies.

Learner	Description of their sign language proficiencies
1	Deaf people use sign language structure which means that there is no proper sentence structure like and/the/are… it's just short Deaf structure and facial expression, almost like drama asking what? Why? We show it as part of acting which is clearer for the Deaf person to understand. We also use body language and movement for the Deaf person to know exactly who you are and what you are trying to express.
2	I sign in Xhosa structure, when I use sign language I don't sign well but I love socialising with Deaf people and I learn a lot. I like the structure of English and sign language, you must be very serious and it has format. I don't feel for that personally – I think it's English structure. But when you are with Deaf people and you have facial expression you can easily identify what they are saying or discussing. With sign language it's much better than the oral language. I appreciate the facial expression and that is what I depend on when I'm communicating.
3	At home with my family I sign a bit but if a person speaks I can understand a bit and I can communicate back in Xhosa. Maybe if they teach something difficult I will understand it in my way or maybe they could teach it in a Deaf way for me to understand and write. I'm a Deaf person and I communicate with hearing people – I read their lips for me to understand. Xhosa I understand by memory very well. When I communicate with hearing people, I tell them I am Deaf – rather speak slower for me to read their lips. With my family and at school I use sign language. I use sign language structure here at school and I understand the language a bit.

Learner	Description of their sign language proficiencies
4	I fully understand sign language very well and in depth. It is easy to understand the structure, expression and culture. I learnt sign language at my old school from the time I was little and now at this school I also use sign language. My first language is sign language because I am Deaf, so I had to learn it and use it. That is how I know the rules and how to express myself in poems with the structure. That's what I learnt, and I fully understand it because it's my culture and sign language has its own culture.
5	I can read, write, and sign in Seswathi. The way I usually communicate is to write on paper and use basic signs and acting. Deaf people can understand what I am saying and writing but hearing people don't understand so I use basic signs for them to understand. I don't do very well with sign language structure, I feel like it's also a part of hearing culture – I don't understand it. When you use body language and some acting with it then hearing people will understand what you are trying to convey.

Akach (2010) found that teachers had years of experience in Deaf education and believed that they were using the right signed language without receiving formal training and that this was affecting the quality of Deaf education. He recommended courses for teachers that 'appreciate the complexity of signed languages' 'as well as SASL. From the learners' responses in Table 4.21 the complexities of sign languages are evident as learners make a distinction between sign language in their mother tongue and sign language at school and link sign languages to Deaf culture and identity. Three of the five have not had the exposure to SASL that the two learners growing up in a bilingual-bicultural community would have had. Four of the five learners identified sign language at school as different from sign language at home and in the Deaf community because it has structure. Learner 2 refers to 'signing in Xhosa structure' and compares sign language structure to English structure, Learner 1 states that the use of and/the/are is 'proper sentence structure' and sign language is short Deaf structure with facial

expression, and Learner 5 puts sign language structure in the same category as hearing culture.

Akach (2010) also made an urgent appeal for 'entrenching SASL in deaf education in South Africa within the framework of a bilingual bicultural approach to deaf education'. From the class of five, two indicate confidence in using sign language at school and in sign language structure, as well as having a strong Deaf identity - one of them is a CODA and the other attended a school using sign language from a young age. Learner 4[35] stated: I am deaf, I use sign language, it's my culture and sign language has its own culture. The attitude and confidence of these two learners evidence the value of Akach's (2010) recommendation regarding entrenching SASL in schools for Deaf children.

The EAL teacher stated that she uses sign language as she speaks - since the introduction of the SASL CAPS Curriculum she has attended a course in SASL Linguistics and has had in-service training in SASL. However, she also stated that she does not use sign language structure when she signs. According to McIlroy (2017, p227) as much as teachers of Deaf children align themselves with the concept of language separation they 'continue to mix languages under the guise of bilingualism'.

These statements and perceptions regarding sign languages and SASL indicate that even though the participants are not yet confident in their knowledge and use of SASL/English, they are aware of their language practices and the metalanguage of languages. In addition to this metalinguistic awareness, McKinney et al (2015) add a need for *sociolinguistic awareness*, so that teacher and learners can also acquire understanding of how their language resources can be used differently, are valued socially, and are allowed to be critically evaluated. McIlroy (2017, p228) adds a need for mutual respect for SASL because 'the absence or insufficiency of respect perpetuates the unequal teacher-learner power relations". Below is an excerpt from the recorded lesson[36] that shows the interaction between the participants and the way they use language:

[35] Learner 4 is not a South African, the sign language they are referring to is not SASL.
[36] Refer to Appendix K for the complete lesson

Table 4.22: How participants use language in the English additional language poetry classroom.

Excerpt	Teacher	Learners
1		Lively discussion among learners in Sign Language before the lesson begins (it is cold, the learners are sitting around a heater warming hands)
2	Begins the lesson using English and adding signs to support her speech. She discusses administrative tasks that needed to be completed.	Learners respond in Sign Language – agree, understand (nodding)
3	Asks a question – Who wrote it?	Learner fingerspells name of author
	Asks – When?	Learner answers in Sign Language
	Explains history – 1984 – Swazi children maybe do not know. Explains Apartheid Asks – Was it good? Explains history, shows Power Point presentation of life before 1994 – points to pictures and explains – the words are also on the screen.	Learners – No, no

Before the lesson begins the learners are chatting to each other in a sign language. The EAL teacher explained that this is the norm as they often use a sign language to discuss things with each other in the English class. Sometimes while she is presenting her lesson, they discuss among themselves with frowns – this is usually followed by a question. The learners use a sign language and mouthing when asking a question or they ask the one learner who is able to speak to explain the question in English so that the teacher can lip read the question. The EAL teacher attributes this learner's ability to go between the two languages to her being hard of hearing and using her hearing aid. The

leaner does not mention her degree of deafness nor her hearing aid when she describes herself, instead she identifies herself as a CODA who considers English her home language. These two different perceptions of the same person is indicative of the two perspectives on Deaf education, the pathological model and the sociocultural model, discussed Chapter 2.

During the interview with the researcher the EAL teacher realised[37] that the learners in her class used mouthing with a sign language when communicating with her. She identifies this as different from the way they use SASL with facial expression and no mouthing of words. She thinks that it may be because she encourages them to speak by often reminding them that she is the English teacher not the SASL teacher, so they have to learn English. And when they come into her classroom addressing her in a sign language, she reminds them that this is the English class so they must speak English. Her learners have adapted to using signs and mouthing words at the same time. She also tells them that they struggle with English and she struggles with sign languages, so they need to help each other. The teacher acknowledges her need to learn SASL and her dependence on her learners for help in this area; however, McIlroy (2017) found that even though learners were teaching their teachers SASL, teachers still struggled to relinquish and redefine their pedagogical authority.

In this excerpt from the lesson the EAL teacher uses English with signs to introduce the lesson, discuss administrative tasks, ask questions, and explain content. The learners' responses in a sign language include only: agree, understand, nodding, fingerspelling, one-word answers and no – all of these communications are understandable by the EAL teacher. The close ended questions she asks include: Who wrote it? When? and Was it good? There is no follow up question to the learners' response of no. Giovanelli (2017) explains the concept of 'unequal encounter' with inherent and embedded hierarchies where the teacher plays a significant role in determining what and how learners

[37] Teachers are active change-agents and themselves also changed-agents through their reflexive engagement (McIlroy, 2017, p.13), Duncan-Andrade's (2008) cycle of critical praxis was used to ask the questions of: What is happening in your EAL poetry classroom? What does this mean? What can you do now that you are aware of these practices of teaching and learning in your classroom? (Wink, 2011, p. 74). (as explained in Chapter 3)

contribute to a lesson – which are apparent in this classroom interaction. The EAL teacher goes on to explain more content by reading from a PowerPoint presentation that has been projected onto the whiteboard. The learners seem to be familiar with the content as they respond appropriately when she asks them names, dates, and places.

In her interview the EAL teacher explained that there are often words that she does not know the sign for, and she has to ask the learners what sign they use. Excerpt 11 is an excerpt from the recorded lesson that documented how these situations arise:

Table 4.23: Teacher and learner interaction regarding signs for English words.

Excerpt	**Teacher**	**Learners**
11	Reads from text	Follow on the screen
	'**oracle**' what is an oracle? Explains ancestors as people who lived long ago and have contact with the ancestors	Learners give different signs for ancestors and when the teacher simplifies the word, they give the sign for **'past'**
	Explains more	
	Opposition is who? Explains that in the debate – Isabel is the opposition	Learners give a sign for 'opposition' and 'person'/possibly sign for the character in the play
	'Great ancestors'?	Learners give the sign for **'great past'**
	What is the sign for slave?	Learners offer a sign and Interpreter offers another different sign

Excerpt	Teacher	Learners
	Thanks Interpreter	Learners are docile, one learner looks concerned (eyebrows furrowed)
13	Says the word ‘reinforces’ and uses the sign ‘proves’, explains the meaning of the word reinforces.	
	Reads from the text using spoken English and adding signs to support the English	Learners’ gazes move between the screen and the teacher
	Uses the word ‘sacred’ and asks the interpreter for a sign - he is unable to provide one so the teacher uses the sign ‘holy’	
	Asks the learners - **‘Traditions’**? What is the sign? Yesterday we talked about it.	Learners offer signs – they use the same sign as **‘past’**
	Thus far the sign for ‘past’ was used to describe three English words: oracle, great ancestors and now traditions	

Excerpts 11 and 13 from the recorded lesson show how the teacher asks the learners for signs for words from the text that she is reading. Once the learners give a sign she continues to explain in English. She asks for signs for three words: oracle, great ancestors, and traditions. The learners offer a similar sign for all three English words. The teacher does not explain that these words have different meanings in English, nor does she ask the learners if they understand what these words mean in English. When the teacher needs a sign for the words ‘slave’ and ‘sacred’ she addresses the interpreter. In excerpt 11 the learners offer a sign for ‘slave’, but the interpreter offers a different sign, and the teacher thanks the interpreter not the learners. The learners do not contend

with the staff in the room although one learner does have a furrowed brow. As explained earlier a furrowed brow is usually followed by a question; however, in this instance no question was asked by the learner with the frown.

The second time the teacher asks the interpreter for a sign for the word ‘sacred’ he is unable to provide one, neither are the learners, so the teacher uses the sign for ‘holy’ instead. At the beginning of excerpt 13 the teacher is explaining the word ‘reinforces’ and uses the sign for ‘prove’. She does not check with the learners if they understand what the word ‘reinforces’ means in English nor does she explain that the sign for ‘prove’ may be used in different contexts in a sign language and that proving is only one aspect of ‘reinforces’. Excerpt 12 below is another example of how the teachers use of signs in this EAL classroom has limitations.

Table 4.24: Using the same sign for different English words that are not related.

Excerpt	Teacher	Learners
12	Says the word ‘Refute’, explains the word and uses a sign – open hand palm facing up, using index finger of the other hand making an X on the palm of the open hand – saying ‘couldn’t say it is wrong’	
	The teacher uses the sign described above on another occasion during the lesson for the word ‘vote’ – at 9:15 minutes into the lesson for the word ‘refute’ and at 11:17 minutes into the lesson for the word ‘vote’.	

The teacher explains the word ‘refute’ using signs she is familiar with to simplify it. She uses the same sign that she has used to simplify the word ‘refute’ at another point in the lesson to explain a different word. At 9:15 minutes into the lesson for the word ‘refute’ and at 11:17 minutes into the lesson for the word ‘vote’. The learners are not afforded any opportunity to verify if these words are related nor is there any opportunity for them to engage with the meaning of these words in the context of the text they are reading.

Instead, once a week they are given ten words from the text they are working with, the teacher explains the words to the learners in the context of the text and provides an accompanying picture. When they are tested the learners are shown the picture and asked to write down the related word as explained to them by their teacher. For the learners to pass the test they would need to be familiar with the teachers prescribed picture and definition.

When the researcher asked one of the participants[38] if the learners are asked to explain their answers they answered: "Learners are asked – Do you know what this is?". They answer yes and are not required to explain their answer. One interpreter explained that they believed that learners are given the opportunity to explain but the learners very seldom take advantage of it. The interpreter assumes that it may be because learners are shy, scared or do not feel like participating. Another member of the multimedia team believed that learners need pictures to understand written words. He gave the simple example of the written word cat – and explained that the word meant nothing to the learner until a picture of a cat was presented – then the learner would offer the sign for 'cat'. Thus, he identifies the work of their unit as not merely a tool but rather bridgebuilder between the hearing and Deaf worlds. The principal identifies the resources produced by the multimedia unit as a means of bringing learners more into the context and empowering them to understand so that they can grapple with the texts.

During the recording of the lesson the researcher observed that the interpreter often wrote in his notebook; he explained that his notes will be useful when the SASL teachers meet once a week to discuss language development. One of the interpreters on the multimedia team explained how the process of developing new signs worked: If someone asks, "What is a sign for…", a learner may offer a sign… then another learner may offer a different sign. The teacher and learners discuss the meaning of the word and negotiate which sign they would like to use in that class. If they do not have a sign for the word then they have several options: (*a*) check the dictionary[39] with signs for spoken language words; (*b*) check with a Deaf or SASL teacher; or (*c*) ask the

[38] Who would prefer not to have their position revealed
[39] These are Learning and Teaching Support Material (LTSM) developed by the school for Deaf education

multimedia unit and SASL department to begin the process of investigating and developing a sign. They look for a sign amongst their different networks in Deaf communities, then discuss the options collected and decide together what sign would be suitable for teaching the concept in that subject in their context. The principal explained that these signs were not prescriptive but rather a matter of documenting for use in the classroom. He found it particularly helpful when learners need interpreters during exams/lessons. Considering the dialectic differences in sign languages, having this resource helps learners and teachers function well in the classroom.

4.4.2 Language and Identity

From the learners' responses to question 2.2. about their different ways of communicating in different situations; it is evident that they are aware that different languages have different grammatical structures, and that language is linked to culture. All five referred to either a sign language, Deaf or English structure in their responses and four of the five referenced Deaf/English culture, Deaf/ hearing people, and Deaf person or Deaf way in their response. Along with a sign language as a way of communicating they also listed sign language structure, facial expression, drama, acting and body language as extensions of a sign language. Table 4.21 shows how the learners referred to two types of sign languages in their interviews – Natural Sign Language practices and sign language at school or sign language structure.

Their Natural Sign Language practices are fluid and unrestricted as they find ways to make themselves understood by: using structure, no structure, short Deaf structure, facial expressions, drama, body language, acting and movement with the aim of making what you are trying to express clear for the Deaf person; and signing in Xhosa/Seswathi/English structure. Deaf communities have different signs and dialects and these learners report that they enjoy socialising with other Deaf people and learning from them. Heap (2003, piii) identifies these practices as the potential to transcend spoken languages in social contexts across regions and countries by using the 'mutual intelligibility of sign languages and its familiarity, communality and commonality'. Heap also identifies two types of signing spaces: a Sign -hear and a Sign-deaf space. A sign-hear space is dominated by audism (McIlroy, 2017), barriers to communication and

lack of communicative support; whereas a Sign-deaf space is a network of relationships that is 'sociable and marked by familiarity'. It begins with the Deaf individual and includes deaf and hearing people.

The principal commented that in the past teachers used the excuse of 'it works for us' and without trying to be harsh he responds: 'it worked for you, not for Deaf people'. He believes that conforming to a Sign-hear space costs Deaf people something that is far too expensive. He envisions the teaching of EAL literature as a space where the teacher is able to lead the learners in engaging with the language, understanding the context, and giving them an experience. He sees SASL as a key factor in unlocking accessibility to the concepts, feelings, and drama of English literature. Acknowledging the diversity in a Deaf classroom an EAL teacher would need to be flexible as they adapt to the different auditory needs of their learners: using speech for one learner, signing for another, or signing with mouthing because the next learner prefers Total Communication. He has come to appreciate that choosing a mode of communication is not about what he thinks is right or wrong – it is about what the learners' needs are.

McKinney et al (2015) also address the teaching and learning of English in South Africa from a similar perspective. They refer to research done by Pennycook and Otsuji (2014) in presenting three resources for language learning in a multilingual-multicultural classroom: (*a*) the learner as a 'locus of linguistic resources', (*b*) moving between 'linguistic features of linguistic resources', and (*c*) creating a 'space' where different linguistic features of the different linguistic resources are considered valid meaning making resources. At this school outside of the EAL classroom the learners have found such a space in a quarterly event where they prepare and present to the whole school on stage what they have learnt in their language classes through any linguistic resource they would like to use. In response to question 4.2. Can you remember any poem or short story that you loved or hated, four of the five learners chose a short story - *The Last Breathe* by Sam Kahiga. They also gave detailed accounts of the storyline and explained how this love story really touched their hearts. One of the learners attributed his remembering of the story to having produced a sign language enactment for the quarterly concert. He explained: "We were in the hall and we had a huge audience who

watched the drama that we did. I remember how we did the drama, it was a really good experience and I will remember it for a long time. I fully understand the story of The Last Breathe, it was easy for me and I felt quite good acting it out".

In the learner interview an unseen poem was presented in written English first and then with a SASL interpretation done by one of the professional interpreters. From the learners' responses to questions 3.1.[40] and 3.2.[41] the following observations were made: Learner 2 misunderstood both questions and responded to both questions with a similar answer. The other four learners had similar answers for 3.1 about the meaning of the poem – it was about thinking about the past and the future and being encouraged to achieve your dreams. In response to 3.2 where a SASL interpretation was provided – Learner 2 described aspects of SASL poetry[42] and Learner 4 did not answer the question; Learners 1 and 3 had similar answers to their responses in 3.1; and Learner 5 compared how English and SASL poetry are presented and added elements of emotion to their analysis of the poem. Four of the five offered appropriate responses in 3.1 and only two of the five offered appropriate answers in 3.2. This could be an indication that learners at this school present far clearer responses to the content of the English poem when reading it in English without the SASL interpretation.

From the interviews with the interpreters the following incidents were reported: One interpreter shared her impression of the older learners at the school feeling the need to defend and protect sign languages, as though they were still fighting to protect it from intruders that were trying to oppress their language. The interpreter gave an example from the Focus Group. She was trying to explain the word 'confidentiality' when one learner offered the sign for 'confidence'. Explaining that the words were different did not help as the learner insisted that his sign for 'confidence' was correct. This makes the interpreter feel like the learners perceive the introduction of new signs by the interpreter as correction of their own language.

[40] Read the poem and tell me what you think the poem is about… who is the poem about, what are they doing, what do you think the poem means?
[41] Read the poem again, watch the SASL interpretation and then tell me more about what you think the poem is about and what you think it means?
[42] Mentioning facial expressions, mouth movements, drama and role-shifting.

The second interpreter that was interviewed also had a similar experience during a computer lesson with the word ‘data’. The teacher referred to ‘data as information’ so the interpreter used the new sign that referred to ‘data as information’; however, the learners who were unfamiliar with the new sign tried to correct the interpreter asking them to use the sign ‘data’ that referred to ‘cell phone data’. The subject teacher present in this classroom was unable to use SASL and as the role of the interpreter is not authoritative, the learners were frustrated.

4.4.3 The English Additional Language Literature Lesson

The EAL teacher uses spoken English with signs to teach the CAPS Curriculum to learners who she describes as having no lipreading training. She finds their inability to lipread problematic because they also struggle to read and do not have a sufficient vocabulary. She stated that this makes teaching literature difficult for her. To compensate for this, she does not use the resources recommended for each grade but prefers to use her own resources that she believes are relevant to her learners and she thinks they would enjoy. She follows a lesson format of: reading the text, introducing new vocabulary, asking questions, presenting the negative and then asking the learners what they think? In grade 11 she begins with the grade 12 curriculum because she feels that it takes her learners a lot longer to work through the material than the time prescribed by the department of education. Despite not following the grade specified resources or prescribed genres she believes that she is preparing her learners for assessments but perhaps at a lower level.

She does poetry but she only reads it because she believes that her learners struggle to understand how language is used. When she teaches a poem, she perceives the learners as not responding well and acknowledges that it might be because she is not very good at teaching it – she thinks that perhaps her focus on English and what they do not know affects the way her learners respond to her literature lessons. McIlroy’s (2017) research also found that the perceptions hearing teachers have of their Deaf learners’ abilities affected the standard of education expected of Deaf learners; and that when there is a lack of SASL proficiency, the teacher becomes an obstacle to their learners’ academic progress.

Instead of poetry the EAL teacher has chosen to do a drama and short stories. She teaches them these genres by reading it with them and explaining the story. She adds elements of the visual by making PowerPoint presentations and using pictures. Her PowerPoint slides include a short extract from the text, with pictures of difficult words, set against a background that she perceives is similar to that of the story. She then goes through the story line by line with the learners and gives them a summary of the chapter. She believes that her learners are overwhelmed by too many pages, so she reads the text in smaller parts that she then summarises for them. She also gives them notes and questions to stick in their books. When asked about her most interesting lesson she recounted several stories that she thought the learners had enjoyed: Lord of the Flies, The Luncheon, The Soft Voice of the Serpent and The Secret Life of Walter Mitty; none of the learners mentioned any of these in their interviews. When asked if movies of short stories were used as visual aids the teacher stated that she does not use movies as they are totally different from the texts being studied. She did use the video of Lord of the Flies once and found that the learners were very confused; she based her perception on the fact that they referred to the movie and not her notes in the exam. Since then, she no longer uses videos in her lessons and prefers pictures instead.

When asked if learners are given a chance to give their own opinions, the teacher said yes, but could not remember a single time when this had happened. When asked if there was meaningful engagement with the content, the teacher said that she thought so, and explained that the learners were going to write a test that afternoon, she had offered them the choice between two short stories to be tested and they had chosen one. To her this was an indication that they had really enjoyed the story chosen. She believes that her learners enjoy literature: noticing that sometimes the learners have frowns and communicate with each other in a sign language during the lesson, and sometimes they laugh shaking their heads. She assumes that they are moved by the story or they are feeling with the characters and she finds their facial expressions beautiful. When learners ask a question, they do so via the one learner who is able to use English to interact with their EAL teacher. These perceptions and practices are similar to what Guzula et al (2016) found - that monolingual language practices in South African classrooms censure, use face-saving safe-talk, and prevent learners from producing their

own meanings. McKinney et al (2015) also identify a prevalence of restricted opportunities for learners to access the curriculum.

When the learners were asked about their feelings towards studying English literature[43], three of the five mentioned words being a problem: knowing what the words mean, big words and understanding the words, structure, and grammar. In response to question 6.2.[44] one learner explained that he learnt it, memorised it and they tested him on it… that was what helped him remember. Transactional Theory identifies two types of reading: aesthetic and efferent – aesthetic reading is what happens during the act of reading and efferent reading is a process of extracting information from the text. As much as Rosenblatt (1978) saw the role of the teacher as promoting aesthetic reading, the reality of literature teaching, reflects a focus on efferent reading through 'pre-figuring', rather than encouraging authentic and aesthetic reading (Cushing, 2018b, Giovanelli 2010, 2017). Thus, the objective of the lesson becomes information about the text and teacher led interpretations.

Making use of the support offered by the multimedia unit at the school, the EAL teacher approached the unit about finding a way to do an SASL interpretation of the play the grade 12s were studying. The team was quite excited about the project as usually only one interpreter is used when interpreting; however, for this project they decided to use two interpreters to represent three different characters. On the side of the main screen, they inserted three smaller screens that were dimmed unless one of the characters was speaking. When a character spoke the screen with the interpreter representing that character lit up. This way the learners could follow who was speaking as well as have the dialogue interpreted. One learner recounted the story in their response to question 6.1 of the learner interview which asked them about a story they remembered well. The learner did not name the story but recounted facts about apartheid, the way of life of South Africans, and the storyline of the text - the learner remembers the story as being very in depth and very long.

[43] 4.1. Do you enjoy learning English literature? Can you please tell me why you enjoy or don't enjoy it?
[44] 6.2. Why do you think that you can remember this short story or poem so well?

A poem with a similar context was taught in the FET SASL Home Language class, *Soweto, June 16th* by Modiegi Moime. In contrast to the methods used in the EAL literature, the SASL teacher approached the content quite differently. Table 4.4.5 is an excerpt from an online platform that she makes available to all Deaf schools in the province. The content is available in SASL and in written English in red coloured font, and written Afrikaans in black coloured font. Aspects of SASL poetry are taught along with literary devices that are also used in English. The link on What is a Metaphor? leads to a slide with a definition and examples. The concepts discussed in this particular slides can be directly applied to an FET EAL poetry lesson.

Table 4.25: Example taken from the FET phase SASL teacher's online resources for poetry.

POETRY	
Prescribed Poems	**Links**
1. Soweto (June 16th)	Gedig Analise Afrikaans Poem Analysis English Eye gaze Setting / Omgewing Nelson Mandela story with interpreter What is a Metaphor?

In the Senior phase, the SASL Home Language teacher works with the EAL teacher on the CAPS Curriculum for their classes. They sit together and plan when they will be teaching different concepts and try to teach the same concepts at the same time. The SASL teacher for the Senior Phase acknowledges that even though SASL and English have their own structure, she appreciates working as a team to teach the concepts. Having grown up as a Deaf learner in an Oral and then Total Communication approach to education system, she initially found teaching the CAPS Curriculum shocking and disorientating, it was so different from everything her school had taught her. She remembers really struggling and needing to ask people to help her and explain to her. She realised that even as a Deaf teacher she needed more training to be able to teach her Deaf learners properly. She did her own research and adapted it for the CAPS

Curriculum, linking it to the Deaf context so that her Deaf learners could have the best education suitable for them. Growing up she was never exposed to poetry, when she started working as a teacher and saw poem in the CAPS Curriculum, she didn't know what it meant until she was trained along with other SASL teachers and teaching assistance in how to teach SASL poetry. She still finds teaching SASL poetry difficult. She has her own way of trying to teach poetry, but she finds it a struggle to get her learners to understand it. She acknowledges her need to do more research, go to workshops, and receive training in how to teach poetry.

4.4.4 Language as Problem

The EAL teacher acknowledges that the learners have always used sign languages and that 'the idea that signs could make something more understandable was also there'. This initially led to the introduction of sign-supported language where teachers spoke and added signs with the intention that it would make the spoken language more accessible for Deaf learners. She remembers a shift to Total Communication and then eventually participating as a school in a pilot project to develop a SASL curriculum. The principal agrees that before the implementation of the bilingual-bicultural model there was a strong awareness of the importance of sign languages and efforts to train teachers and learners, but these efforts were not well structured and did not offer SASL as a subject. Having a curriculum for SASL allows it the same status as other spoken languages in education.

However, the EAL teacher values the structure of languages and believes that language has a certain rhythm. She has a problem with hearing people leaving out prepositions and articles – she calls it 'spoken sign language' and attributes the practice to hearing people attempting to make spoken language easier for Deaf people to understand. She is concerned about what the learners are learning. She chooses to use a simpler word rather than change the structure of the sentence. She believes that learners would benefit from being trained in lipreading because outside of school people speak and her learners are not equipped to lipread them. She realises that there is much animosity towards Oralism but often finds herself saying that it is not about speaking, it is about a spoken language – you do not get a written language, you get English and it is either spoken

and/or written and the structure remains the same. As a teacher of the subject English Additional Language, she finds herself in a catch 22 situation. Garcia (2009) warns that language use that is controlled by the teacher and limited to what is considered the standard does not encourage learners' intellectual inquiry or creativity; instead, it makes a standard language the goal of education and restricts the fluid language practices of learners, which may severely limit their communicative and intellectual potential.

4.4.5 Language as Right

Since 2010, there has been much development in recognising the Deaf community and their language rights over the last decade. The most recent of which is Pan South African Language Board's efforts to promote SASL as an official language to be included in sub-section 6(1) of the Constitution, Act 108 of 1996 (PanSALB, 2020). However, Akach (2010) stated that in order to fully integrate into a predominantly hearing world, Deaf learners needed bilingual education that includes SASL and another spoken language for the purposes of reading and writing. There is still a need for interpreters, and this is not without its difficulties in transferring language and meaning optimally and naturally. Now that SASL has been established as a right, perhaps focus needs to be redirected to establishing visual access to spoken languages as a right as well.

4.4.6 Language as Resource

Table 4.26 records comments from two learners in response to the question[45] about the similarities and differences between SASL and English literature. These aptly sums up the difference learners experience in their study of literature in the two language subjects - appreciating the aesthetic value of poetry in one language while focusing on the efferent qualities of the language in the other (Giovanelli, 2017). Guzula et al (2016) offer the recognition of language as a process rather than an object as one way of aligning language teaching and learning with a sociocultural approach. Engaging with poetry in a way that incorporates what learners' value and acknowledge as important in both languages, has the potential to help learners develop both their linguistic and

[45] 5.1. Do you also study SASL literature? Do you think SASL stories and poems are the same as English short stories and poems in any way? How are they the same or different?

semiotic resources, as well as aid and enrich the teaching and learning of literature in the classroom.

Table 4.26: Learners perspective on the difference between English and SASL poetry.

English Poems	SASL Poems
English has more sentence structure - English poems are a bit difficult because you have to understand what the words mean. In English we read and understand what the word means, you need to understand the words and you need to understand clearly what the English grammar means. With English you need to know the words properly before you can understand what the poem is about.	I can see with Deaf people when they are doing poems when it's true maybe they express themselves - maybe they can do it for an hour. It touches my heart – there's facial expression and that is very important. When they are expressing themselves with poems you know what they are signing – you can follow them and understand them because with your eyes you are watching every move they are making. Some sad/happy/having that feeling towards a poem when they are signing – so that's how I appreciate poems in Sign Language.

4.5 Conclusion

A summary of the results for each case study can be found in Appendix L. The next chapter will discuss aspects of the results in more detail, specifically dealing with language repertoires and the difference between linguistic and semiotic repertoires evident from the results. Both challenges and successes experienced by the participants will be presented and best practices highlighted. Finally, the researcher will present what was learnt regarding the teaching and learning of EAL poetry in Deaf education and a recommendation for teaching EAL poetry in the future.

Chapter 5 Discussion

5.1 Introduction

According to research done internationally as well as in Africa and South Africa, the bilingual-bicultural model offers an effective theoretical and practical foundation for teaching learners who are Deaf (McIlroy, 2017); however, McIlroy states that in order to understand this model much research is still needed, especially in light of establishing educational concepts and practices in bilingual education. Pledge 1.3 of the South African Sign Language Charter states that SASL is a primary and indigenous language in its own right; while still acknowledging that the Deaf community is not a single homogeneous group of people and that each Deaf community communicates using its own sign language and presents different cultural norms (PanSALB, 2020). In this discussion academic language teaching is identified within the realm of 'named' language teaching, separate from the fluid language practices of the deaf community as they engage with each other and the hearing world socially. In the classroom, language teachers need to be aware and considerate of the linguistic interrelationship in the use of academic language, acknowledging that languages are not in competition with each other but can instead be used strategically to function optimally in the classroom (Garcia, 2009); as they straddle teaching language as a form of communication and using language as a tool to mediate learning (Swanwick, 2017).

5.2 Language Resources

A language resource as defined by Baker and Wright (2017) encompasses both the linguistic and cultural aspects of the languages learners bring to the classroom. De Meulder et al (2019), identify two types of repertoires among Deaf people: the 'semiotic repertoire' is different from the 'linguistic repertoire' of language used in education and in Deaf communities. This study documented several observations that relate to the linguistic repertoires and semiotic repertoires of the participants.

5.2.1 Linguistic Repertoires

Building on the experiences presented in the examples in Table 5.1, SASL can be identified as a vital linguistic resource that should be acquired as early as possible[46]; and as the experience of the Deaf teaching assistant reiterates, English and SASL must be taught as separate languages[47]. In the FET phase where content subjects are taught in English, learners need to have English as part of their linguistic repertoire to access the information they are required to study and be assessed on[48]. Some participants reported various challenges to teaching and learning English as a written language. Other participants related accounts of how they overcame these challenges. From the recorded lessons it was observed that with cued speech and THRASS the two learners at School 2 have been able to access both the written and spoken aspects of English as a linguistic resource in order to use it as a semiotic resource.

Table 5.1: Focus on linguistic resources at each school.

School 1	**Example 1:** The principal explained that in the FET phase there is tension between the need for teachers who have subject knowledge and those who have sufficient proficiency in SASL. She acknowledges that in the lower grades, language is everything and that Deaf learners who come to school with no language have a right to teachers who are competent in a sign language and know about language – knowing how languages work.
	Example 2: In the FET phase all exams other than SASL Home Language, require learners to read and respond to the questions they are being assessed on in writing. A school may ask for a concession which allows them to have an adapted exam paper where difficult words are simplified and explained in brackets next to the difficult word; and an interpreter who is required to sign the text as it is and then in SASL. A learner cannot ask for the meaning of a word in an English exam.

[46] School 1.1
[47] School 3.4
[48] School 1.2

School 2	**Example 3:** When discussing her 14-year stint at a rural school for Deaf learners, the English teacher remembers how painfully slow learning was at the beginning and how the learners constantly mixed the languages, making it difficult to establish a solid internalisation of either language. But as they continued using the literacy tools of cued speech and THRASS in the English class, the teacher felt like the communication lines for learning English were open, accessible, and definitely impacting her learners - she noticed fewer stressed faces trying hard to concentrate. They began to relax and learning accelerated. She noticed that there was also an emotional impact as they were now able to make sense of what was being said as they internalised a language that they had previously not been able to access in its intact structure. She recalls that her learners' confidence, self-esteem, and general state of feeling good improved dramatically which in turn impacted their attitude towards the subject and their willingness to engage with the teacher and the content in a way that they had not done so before. This had an impact on their academic progress - developing their reading, spelling and writing skills. Most noticeable the teacher became aware that her learners were no longer writing like they signed but were gradually using English grammatical structure.
School 3[49]	**Example 4:** When the SASL teaching assistant went to college to study Early Childhood Development, she found that the college focused on signed and spoken languages separately. The college taught English and Afrikaans, but the sign language stayed the same – the signs used for either language did not change, and they only used SASL structure when signing. She acknowledges this way of keeping the languages separate as broadening her experience with language and helped her learn better.

[49] During her interview, the SASL teaching assistant explained that she attended School 1 as a learner and the college at School 3 as a student.

5.2.2 Semiotic Repertoires

There appears to be tension between establishing a language as a linguistic resource which can then be accessed as a semiotic resource; and using the semiotic repertoires learners bring to the classroom to acquire a targeted linguistic resource. Several alternatives are evident from the examples presented below in Table 5.2.

School 1 – Example 1: Develop the linguistic aspects of the language – grammar and vocabulary before focusing on the semiotic aspects.

School 1 – Example 2: Use the semiotic repertoires available to learners to teach linguistic aspects of a target language.

School 1 – Example 3: Use the linguistic resource of one language as scaffolding to access semiotic aspects of the target language.

School 2 – Example 4: Develop both languages separately as linguistic resources in their full intact forms and learners can choose which to use as semiotic resources.

School 3 – Example 5: The teacher, having both languages as linguistic resources, responds to the learners' semiotic needs by accessing the linguistic resource/combination of resources best suited to each learner.

Table 5.2 Focus on semiotic resources at each school.

School 1	**Example 1:** The teacher acknowledges that the language policy of bilingualism at the school is ideally about keeping languages separate but she asks herself what she wants for her FET literature class at the end and answers that she wants her learners to understand. She applied the Whole Language approach to teaching literature in the FET phase, she identified grammar and vocabulary as integral aspects of reading and felt that only once the content was understood then the meaning and use of language could be teased out.
	Example 2: The SASL teacher explains that she has hard of hearing learners who speak Xhosa fluently - 'they have these languages within them and bring them into the classroom'. When they do not understand something in SASL or English, she gives them the freedom to express

	themselves in Xhosa. She accommodates the use of different languages in her classroom to help the learners understand a concept and apply it in SASL. Both the EAL literature teacher and the SASL teacher admit to often finding themselves saying, "This is how you use/say it in English/Xhosa and this how you use/sign it in SASL".
	Example 3: Reading the whole poem and understanding each word is very difficult for the SASL teaching assistant but if it is in SASL with an explanation then she understands it better. Her advice to EAL poetry teachers would be to use SASL in their poetry lessons to help learners understand the poem – then they will be able to grasp the structure and the beauty of the poem in its written form.
School 2	**Example 4:** Both SASL and English were used in this classroom as the teachers adopt a `team teaching' approach where the English teacher and the SASL teacher worked together with both learners on the same lesson sharing their expertise and knowledge. The teachers and learners wrote, read, acted, signed, spoke and used cued speech.
School 3	**Example 5:** The principal envisions the teaching of EAL literature as a space where the teacher is able to lead the learners in engaging with the language, understanding the context, and giving them an experience – he sees SASL as key factor in unlocking accessibility to the concepts, feelings and drama of English literature. Acknowledging the diversity in a Deaf classroom an EAL teacher would need to be flexible as they adapt to the different auditory needs of their learners: using speech for one learner, signing for another or signing with mouthing because the learner prefers Total Communication. He has come to appreciate that choosing a mode of communication is not about what he thinks is right or wrong – it is about what the learners' needs are.

5.2.3 The Need for SASL as a Language Resource

Translanguaging has been explained in Chapter 2 Literature Review (Lewis et al ,2011; Garcia & Wei, 2014; Jasper, 2018; Makalela, 2018; 2020). Incorporating aspects of what has already been presented, translanguaging as it relates to the following

discussion recognises the fluidity of the language practices of the Deaf community as they use languages beyond the boundaries of their linguistic repertoires, to make meaning and as part of their semiotic repertoire. For Deaf learners at school 1 and 3, these fluid language practices are instinctive as they engage with the Deaf and hearing worlds, seeking to understand and to be understood. However, the concerns raised by the EAL teachers at school 1 and 3 draw attention to the inability of fluid language practices to develop EAL as a linguistic resource. As much as the fluid language practices of Deaf learners can be used as a semiotic resource, they cannot adequately meet the need the learners have to develop EAL as a linguistic resource in its full, intact form in order to add it to their semiotic repertoire.

Also, as much as translanguaging has the potential to aid bilingual education there have been concerns about it promoting the spoken language rather than validating the use of sign languages; uncritical mixed use of sign and spoken languages; and perpetuating rather than developing the lack of fluid bilingual skills in Deaf education (Snoddon & Underwwod, 2017; Canagarajah, 2013; Swanwick, 2017). London, Zweigenthal and Heap (2020) found that Deaf people rely on SASL as a means of communication; that as their first language it facilitates dialogue, and equal and authentic communication; and that the absence of SASL diminishes the quality of interaction between hearing and Deaf people. It is thus important to ensure that the fluid language practices of deaf signers are balanced with efforts to maintain and promote sign languages (De Meulder et al, 2019).

For the Deaf community sign languages are much more than a linguistic resource; it creates social networks and relationships between Deaf people across nationalities and cultural communities, it binds the Deaf community together in a common language of familiarity, sociability and communality (London et al, 2020); and as discussed in previous chapters, it is also an identity marker for Deaf people from diverse backgrounds. Thus, the ability to use SASL as a mode of communication allows access into the Deaf community as ‘a key mediator in bonding and building social capital’ (London et al, 2020, p184). McIlroy (2008, p127) also found that among Deaf participants in an autoethnographic study, sign languages were ‘unanimously endorsed as the means of communication socially and in the classroom’. Based on its linguistic-

cultural significance it gave the learners confidence and a sense of belonging as valued learners; it improved communication between the learners and their teachers, which in turn increased their confidence and ability to learn; it also aided the consolidation of relationships between hearing teachers and family members and strengthened the bilingual-bicultural identity of Deaf learners (McIlroy, 2008).

Thus, for teachers of Deaf learners translanguaging requires sufficient proficiency in both SASL and the spoken/written language, EAL in the case of this study. Once SASL has been established as a linguistic repertoire, a hearing teacher of Deaf learners, as a facilitator of dialogue, scaffolding and guided participation, can then use both languages as semiotic resources.

5.3 The Bilingual Approach at Each School

In response to the first three research questions[50], this study presents the modes of communication used in the English additional language literature classroom at three schools for Deaf children. The previous chapter addressed some of the theoretical background to the modes of communication at each school and this section will now discuss these modes of communication across datasets. The study is not an exhaustive nor an in-depth representation of the theories of language acquisition or learning, rather it is an observation of what happens in a classroom through recorded lessons and in dialogue with the participants.

Research shows that bilinguals are able to select which mode and language structure is most suitable for their context (Garcia, 2009; Lillo-Martin et all, 2016; Swanwick, 2017; Kusters et al, 2017, De Meulder et al, 2019). In each of the three case studies explored, the fluid language practices of Deaf people are apparent. As bilinguals they are able to select which mode – signed, written or spoken, as well as which language

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1. What modes of communication are used by teachers of Deaf children in the English Additional Language poetry classroom?
2. What are the implications of these modes of communication for English additional language poetry teaching and learning?
3. What modes of communication do Deaf learners use in the English poetry classroom?

structure – Xhosa/ Zulu/ Seswathi/ SASL/English/Afrikaans is suitable for their social needs and situations. Kusters et al (2017) refer to this as 'intensive local adaptation'. Each of the schools have a bilingual-bicultural language policy; however, their models of the bilingual teaching of EAL poetry are quite different – this is in line with Strong and Stuckless's (1995) view that no two bilingual programs for Deaf learners are the same. Refer to Appendix L for a summary of the approach to EAL literature and SASL literature teaching at each school.

5.3.1 The Multiple Model of Bilingual Teaching

Garcia (2009) acknowledges that there are different ways of teaching bilingually and identifies 3 models: convergent, immersion and multiple models of bilingual teaching. Even though she recognises Deaf bilingual education as always using a multiple model of bilingual teaching, elements of the convergent and immersion models are also evident in classroom practices. Garcia (2009) describes several elements of the multiple model that have been observed at different schools and can also be seen in the three lessons recordings observed for this study. A multiple model of bilingual teaching can be described as a classroom environment where there is a commitment to the development of multilingual awareness, multilingual competence and linguistic tolerance; learners' metalinguistic skills are developed by contrasting the two languages and comparing them to other languages; and where two or more languages are used in combination applying a policy of keeping languages separate but also nurturing translanguaging in the context of the lesson as the teachers teach language separately but learners mix them during collaborative group work (p309).

5.3.1.1 Case Study 1

The use of various languages reported by the teachers in school 1 offer some evidence of multilingual awareness and linguistic tolerance as English and sign languages, as well as Xhosa were said to be used during English/SASL lessons. Both the EAL and SASL teacher gave examples of how they often contrast the languages and from the learner interviews the learners indicated their awareness and proficiency in both sign languages and English. However, as both the English and the SASL teacher use spoken

English and sign languages during their lessons the languages are not kept separate or taught separately.

Furthermore, the EAL literature teacher's use of Contact Sign can also be referred to as Sign Supported Speech, which incorporates features of a sign language alongside running speech in order to make content words visible. This practice is a natural means of communication that accommodates deaf and hearing participants and can also be used pedagogically to aid the learning of a spoken language and be more inclusive of the varying degrees of hearing, bilingualism and literacy in the classroom (Swanwick, 2017). This particular teacher learnt Natural Sign Language at the beginning of her career as a teacher of Deaf learners and has been using the dialect of sign language common to her school for over 30 years. However, Swanwick (2017) warns that Sign Supported Speech needs to be considerate of access, choice, and power – teachers themselves need to be bilingual, aware of their language use, and know how to use languages to teach a language towards a bilingual rather than a monolingual goal.

There was also evidence of a perceived lack of linguistic tolerance as two hearing teachers reported their opinion that Deaf learners do not respond well to hearing people if they are not sufficiently proficient in a sign language. The learners gave no indication of this perceived lack of tolerance in their interviews, instead they described various modes of communication that they used to accommodate hearing people. Also, Young and Hunt (2011) state that Deaf children are quite skilled at choosing a mode of communication and the complexity of communication that is suitable to those they are engaging with. The difference in the teachers' perceptions and the learners' experiences could be an indication of what Heap (2003) identifies as two types of signing spaces: a Sign -hear and a Sign-deaf space. A Sign-hear space is dominated by audism (McIlroy, 2017), barriers to communication and lack of communicative support. A sign-deaf space is a network of relationships that is sociable, familiar, begins with the Deaf individual, and includes deaf and hearing people.

5.3.1.2 Case Study 3

The learners at school 3 were very aware of the difference in language structures but most of them were not confident about their competence in either SASL or English. The EAL teacher does keep languages separate, not with the intention that aligns itself with the multiple model but the convergent model instead. The goal of which is academic proficiency in English, a sign language is used to support instruction in English and only allowed fleetingly to link it to the target language. These practices do not align themselves with the values of additive bilingualism where the goal of bilingualism in Deaf education is not only to develop a written/spoken language or using a sign language to support a spoken language; but rather to creating a purposeful, valid space for communication, learning and dialogue in a classroom (Swanwick, 2017).

The EAL teacher at School 3 realised during the interview that her learners had adapted their use of a sign language in her class to accommodate her request to use English. Her reflection and realisation affirmed the idea that teachers are active change-agents and themselves also changed-agents as they reflect on their classroom interaction (McIlroy, 2017). However, Duncan-Andrade and Morrell's (2008) cycle of critical praxis was not fully realised as only the questions of what is happening in your EAL poetry classroom and what does this mean, were discussed in the interview. The final aspect of the cycle of critical praxis; what can you do now that you are aware of these practices of teaching and learning in your classroom? remained unanswered.

5.3.1.3 Degrees of Unequal Encounters and Lack of Dialogue

In the recorded poetry lesson at both school 1 and 3, the pre-figuring technique (Jackson, 2015) used by the EAL literature teachers denied learners the opportunity for negotiation of meaning, creation of alternative representations and dialogue. In contrast Swanwick (2017) and Garcia and Wei (2014) identify learner-led and teacher-led practices in additive bilingualism, where teachers are aware of their learners linguistic and semiotic repertoires and have the skills to respond to them using their repertoires for collaborative dialogue and creating the cognitive scaffolding for learning.

In both classrooms the close ended questions asked are indicative of an unequal encounter with inherent and embedded hierarchies where the teacher determines how learners contribute to a lesson (Giovanelli, 2017). However, the degree of the unequal encounter is different in each case. At school 3 where the teacher is unable to use SASL and only one of the learners is confident about her use of English, the degree of inherent and embedded hierarchy is more severe than in the case of school 1 where the teacher is able to use both Natural Sign Language and English. However, there is still a lack of dialogue; Cummins (2009) presents the lack of ability to use a language as well as restrictions imposed by the teacher as possible reasons for a lack of dialogue in the additional language classroom. In the case of school 1 the lack of dialogue could possibly be as a result of the learners' lack of proficiency in English as a linguistic resource, a lack of opportunity for learners to engage with the content as the teacher expects them to, or the teacher's lack of confidence in the learner's ability to engage with the content critically. Along with adequate access to language and teachers who are appropriately educated, learners who are Deaf also need a safe space for dialogue and the opportunity to engage with and voice their opinions – 'so that they can expect more and not 'silence themselves'' (London et al, 2020). McIlroy (2008, p134) adds that teachers need to 'relinquish the false, intolerant perception of Deaf learners as inadequate or inferior'. He challenges the unacceptable practices of treating Deaf learners as passengers that enforce passivity because the teacher is unable to understand and inadequately equipped to meet the academic needs of their learners.

5.3.1.4 Case Study 2

At school 2 the fluid transitions between SASL and cued and spoken English provide evidence of multilingual awareness and competence, as well as linguistic tolerance. The presence of the SASL teacher signing while the English teacher cues the spoken English keeps the languages separate. This practice is in keeping with the immersion teaching model, with the aim of teaching monolingually to develop sound bilingualism and protecting the structure of both languages (Oosthuizen, 2018; McIlroy, 2017); as well as the multiple model of bilingual teaching as the teachers teach the languages separately but learners mix them during collaborative group work (Garcia, 2009). When the learners engaged with their teachers and each other there are no boundaries to what

language or modality they use; they contributed to the lesson in their preferred language enabling full engagement with the content and context (Swanwick, 2017). The learners showed awareness and competence in both English and SASL and often used both languages simultaneously when communicating during the lesson. SASL was used as a resource for understanding during the English lesson and as scaffolding to teach English (Storbeck, 2000; McIlroy, 2017).

5.3.1.5 SASL and English as Linguistic Resources

At school 2, learners have full visual access to both English via cued speech with THRASS and SASL – a written word is then presented with a sign as well as a phonetic cue that is separate from the sign language representation. In the lesson[51] the learners' interaction with English words are not dependent on SASL – they are able to identify English words, attach meaning to the words and find alternative English words that have similar meaning. They not only showed recognition of English words but also showed understanding of their meaning as well as being able to link them to more complex aspects of the English language. There is no need to simplify English words and when a new word was introduced the teachers and learners used SASL, a pronunciation dictionary, a thesaurus, cued English and the THRASS charts to determine the sound and the meaning of the word.

There is access to both SASL and English as language resources, and the learners' linguistic proficiency in both languages allows them to use them as semiotic resources that enable dialogue. For the researcher, the fluid language practices of these learners at school 2 go beyond the fluid language practices of the learners at school 1 and 3 because SASL and cued English are available as linguistic resources in their full intact form and learners chose how they use them as part of their semiotic repertoire.

There is also no evidence of inherent and embedded hierarchies where the teachers determine how learners contribute to the lesson. Instead, both teachers and learners were given the freedom to share examples from their own life that added to the application of

[51] Refer to Chapter 4, 4.3.4 Language as a Problem, Right and Resource for details specific to this paragraph

the poetry lesson in their everyday world. This process incorporated the general meaning, the meaning in their daily lives as well as meaning in the context of the text. This classroom interaction meets the requirements for Garcia's (2009) multiple model of bilingual teaching (p309) as well as Swanwick's (2017) description of additive bilingualism - as the use of language was inclusive and additive, the language repertoires of the learners were recognised and nurtured, and the teachers were able to skilfully lead and respond to the language practices and preferences of their learners, creating a space for dialogic engagement.

5.3.1.6 Language Resources and Dialogue in the English Additional Language Poetry Classroom

Dialogic teaching requires the incorporation of three aspects, identified by Mayer et al (2012) as: (*a*) learning is a social and interactive process where all participants interdependently co-construct meaning, (*b*) meaningful, purposeful activity is needed along with meaning-making mediated through language and dialogue, and (*c*) the teacher is able to work in what they call a 'contingently responsive manner' – where the teacher uses what the learner offers to gain knowledge about the learner's current state of understanding and use it as a starting point to firstly support the learner in making sense of the content as well as meet their own teaching intentions. However, they also highlight the requirement for this kind of 'contingently responsive interaction – that the teachers and learners share a common, accessible, and comprehensible language'. Without it, it is impossible to receive information and engage in dialogue; thus, preventing learning through language (p488).

The limits of dialogue in an EAL poetry classroom are delineated by language. The EAL literature teacher at school 1 discussed several examples of how she struggled with teaching the learners vocabulary and the EAL teacher at school 3 presented her concerns about the structure of English being compromised by what she referred to as 'spoken sign language'. One of the multimedia staff at school 3 explained that he believed learners needed pictures to understand written words. He gave the simple example of the written word 'cat' and explained that the word meant nothing to the learner until a picture of a cat was presented, then the learner would offer the sign for

'cat'. At school 2 the learners' engagement with the English language defied all these limitations, as the learners not only moved from pictures to words but also idiomatic expressions. This was possible because both English and SASL were adequately established as linguistic resources.

Going back to what was observed from Wright's (1993) experience discussed in Chapter 2, quality Deaf education needs to (*a*) be aware of how learners notice the world differently due to the modality of communication and visual culture of the Deaf community; (*b*) find ways to make the visual evidence more accessible and meaningful to Deaf learners; (*c*) create and nurture suitable opportunities and environments for learners to be appropriately exposed to and engage in dialogue with language and literature in a way that affirms their linguistic and cultural identity; and (*d*) offer a space where learners relax their inhibitions, take off their masks and do not feel constrained by their modes of communication. The poetry lesson recorded at school 2 incorporates all these aspects.

Also, for dialogic engagement in the EAL poetry classroom there needs to be a sufficient level of knowledge of a linguistic resource before it can be used as a semiotic resource for both teachers and learners. Reiterating Mayer et al's (2012) prerequisite for contingently responsive interaction or dialogic engagement, teachers and learners need to establish both English and SASL as part of their linguistic repertoire before they can effectively and optimally use it as part of their semiotic repertoire.

5.3.1.7 The Role of SASL in the English Additional Language Poetry Classroom

Since 2018 SASL has been taught as a Home Language in the FET Phase and a Bilingual-Bicultural model has been prescribed for Deaf schools in South Africa. However, Nover and Andrews (1998, pp 55-56) acknowledge that bilingual education is more than just using a sign language to teach a spoken language and it is not enough to expect learners to access academic concepts taught in a sign language to build EAL skills. They state that learners need explicit instruction in both the sign language structure as well as English grammar – acknowledging that initially it may take two languages for Deaf learners to build English proficiency. Therefore, teachers need

proficiency in both languages as well as adequate resources and information about second language acquisition unique to Deaf education. In South Africa, now that SASL has been establish as a home language and is also being pioneered as a LOLT in some schools for Deaf children, this study shifts focus to the learning and teaching of EAL.

In response to the fourth question: what, if any, is the link between the use of SASL and SASL poetry concepts and learners understanding of EAL poetry? The data from this study indicates that as much as SASL and SASL interpretations are vital in improving access to information for Deaf learners, it can only take learners a part of the way in learning and experiencing EAL poetry. Nover and Andrews (1998, p 55) address the issue of the accuracy of transfer of knowledge when using a sign language to teach EAL - even though the use of SASL as scaffolding to teach content subjects has been used to support bilingual-bicultural programs, they believe that it is false to assume that once learners are grounded in a sign language learning EAL will happen naturally and easily. Another false assumption is that instructional use of SASL in a classroom will guarantee understanding of concepts and lead to comprehension in EAL. They conclude that learners need the appropriate exposure and instruction in both languages as well as opportunities to develop metalinguistic skills in both languages.

This would mean that teachers of EAL need to have a sufficient grasp of SASL to engage and facilitate conversations in either language as well as special training in how to use the languages to teach about language. Nover and Andrew (1998, p56) also advocate for teacher training, citing Strong and Stuckless's (1995) recommendation for specific language teaching strategies that explain the grammar of sign languages and English in ways that Deaf learners can understand – enabling the teacher to not only use a sign language but also go between languages when needed to lead learners from one system to another, explaining how each system works. They add that the use of sign languages in a classroom is not an accurate indication or measure of a bilingual approach to teaching; 'teachers need language training strategies to make transition to bridge the languages'.

Various participants in this study have embarked on their own research paths to help them practically and improve the quality of Deaf education in their contexts. Of the 11 staff participants who contributed to this study five recounted how they experienced feelings of inadequacy and realised their need for more information and training to develop better tools and strategies for their classroom. They were unable to find specialised training specifically for Deaf education, so they studied SASL in conjunction with courses for mainstream education, then adapted what they learnt for their learners. This highlights the need for specialised training for teachers of Deaf children in South Africa that not only includes SASL but also how to teach EAL in the context of Deaf education.

5.4 Tracking Bilingual Development

In 1998 Nover and Andrews presented their first report on a Stars Schools Project that followed the implementation and testing of a bilingual/EAL model for acquiring ASL and English at schools for Deaf children in America. They used Lyon's Development Threshold Model ((1996) cited in Nover and Andrews, 1998) and adapted it for Deaf education to track bilingual development. They identify 4 stages: Early Language – using signs/words and phrases in one or two languages; Potential Bilingualism – using simple sentences in a sign language in addition to words in English; Developing Bilingualism – using age-appropriate levels of communication in a sign language as well as simple sentences in English; and Proficient Bilingualism – reaching age-appropriate levels in both languages.

Even though Deaf education is quite diverse they advocated for a model to guide language instruction for bilingualism, as well as accurate descriptions of how learners were developing in their acquisition of both languages. This study addresses one aspect of their recommendations as it explored and described bilingualism in three contexts in Deaf education in South Africa. It is beyond the scope of this study to assess bilingual proficiency; however, from the interaction and use of language observed in the recorded lessons an idea of the bilingual development of the learners in each school can be inferred: Learners at School 1 showed elements of Potential Bilingualism as they were observed using simple sentences in a sign language as well as fingerspelling and voicing

words in English[52]; at School 2 learners showed evidence of Proficient Bilingualism as they used age appropriate levels of both SASL and English; and at School 3 learners were only observed to be at the Early Language stage due to their limited and restricted opportunity for language usage in their EAL literature classroom[53].

Because teachers of Deaf learners are not proficient in SASL, their bilingual development can also be guided by the same model used to guide their learners' development in EAL. At School 3 the SASL department has put together a staff training program that focuses on SASL development, Deaf culture, and Deaf history. It includes a baseline assessment that leads to different streams. The streams are determined by the baseline assessment and the level of interaction with the learners and teachers are required to have a deeper knowledge to engage with the learners academically.

Another tool that now includes International Sign Language is the Common European Framework of References for Languages (CEFR) that provides the guidelines to measure language proficiency according to six reference levels regrouped into three broad levels: basic user, independent user and proficient user. On each level, language users can rate their proficiency using the self-assessment grid. The proficiency levels can also be linked to professional and academic courses for both sign languages and English language teachers (van den Bogaerde, 2020). A possible way forward for bilingualism as teachers of Deaf learners continue to develop in SASL, is for teacher to commit to and track the development of their own SASL skills.

5.5 The Ethical Aspects of Dialogue in the English Additional Language Poetry Classroom

When the EAL teacher at School 3 was asked if movies of short stories were used as visual aids, the teacher stated that she does not use movies as they are totally different from the texts being studied. She did use the video of Lord of the Flies once and found

[52] The recorded lesson was part of a series of lessons on this poem, the inferred level is based on what was observed from the recorded lesson, not considering their perceptions of their proficiency indicated in the interviews.

[53] The inference is based on what was observed in the recorded lesson and the comment is based on information gathered from the various interviews.

that the learners were very confused; she based her perception on the fact that they referred to the movie and not her notes in the exam. Since then, she no longer uses videos in her lessons and prefers to use only pictures instead.
The EAL teacher at School 1 is also aware that using movies and video clips can be problematic and like the teacher at School 3 she has also found that when learners watch a visual representation of a written text, they are more inclined to recall the visual representation than the actual text. However, she still uses movies and video clips but stressed the need to be discerning about what to use and how to use it. Rather than avoiding videos she chooses to educate her learners about different texts – written and visual; along with explaining what will be required of them in the exams. She spends time explaining which parts of the video are in the text and which parts are dramatic effects. She plays the video and pauses when effects have been added – she then asks the learners if that part was in the poem – if it cannot be found in the text then she explains how the director has used an effect. In this way she hopes to educate her learners about interpretation and critical analysis.

The three principles for ethical interaction with the Deaf community identified by Harris et al (2009) are particularly relevant when combined with the inherent ideology that functions as an inface between language and literature. Respect, beneficence, and justice for the FET learners in EAL poetry classrooms at schools for Deaf children needs to also take cognisance of their autonomy as fully functioning agents in society; capable of reasoning, critical thinking and able to make up their own minds about social issues. Paternalistic attitudes that seek to protect learners from social issues by denying them access to information or inhibiting exposure to various resources are a form of oppression that aligns itself with the medical model of deafness in that it identifies the Deaf learner as unable to engage with the content as a hearing learner of the same age-group would.

This denial of access and exposure also flies in the face of beneficence as it does not seek the good of the learner by failing to empower and equip them to interact critically with different texts. McIlroy (2017) noted that teachers at schools for Deaf children still struggled to relinquish and redefine their pedagogical authority, despite an awareness of

their linguistic and cultural inadequacies and how it influenced the teaching and learning environment. London et al (2020) also identify a prevalence of communication barriers, pervasive disempowerment, passive attitudes, and over-protectiveness that exclude Deaf people from access to information in health care in South Africa. They recommend the provision of adequate SASL interpretation services as well as programs that encourage the recognition of Deaf people as fully functioning agents in society. The modes of communication used at school 2 is one example of a program that acknowledges and equips Deaf learners to interact equitably in a bilingual-bicultural context.

The all-Deaf community of learners (Rogoff, 2009) at school 2 are committed to learning together, allowing each other freedom to make mistakes and to admitting when they did not know something so that they can look it up together. This is in line with Vygotsky's belief that teachers and learners co-exist in an interdependent relationship, each shaping and being shaped by the other, reiterating that learning is a social activity that is by nature interactive (Mayer et al, 2012). It also aligns itself with what Sumara and Davis (2006) refer to as distributive or decentralized control that assumes that no one individual is in charge, rather learning does not require maintaining control or relinquishing control but rather dispersing or distributing control – thus, genuinely collective activity shifts control from the teacher or the learner to the experience of insight around a matter of shared interest. Along with the absence of language barriers, the learners' right to information, to participate in decision making, and to be treated with respect and dignity are also met (Haricharan Jensen, Heap, Coomans & London, 2020).

5.6 Descriptive Findings

5.6.1 The Challenges of Teaching Vocabulary in the EAL Literature Classroom

The next section of this chapter presents some of the challenges and experiences of participants drawn from the hermeneutical interviews as they engaged in dialogue and reflected; as well as some observed from the recorded lessons. Some concerns expressed by participants were common across datasets, these include: vocabulary, structure, and developing reading and writing skills.

- Some learners are sometimes unable to identify a written English word if there is no sign provided with it.
- When a new English word is presented, the learners offer a sign that is cognitively or conceptually the same, in this way several English words that are similar are assigned one sign.
- When English words that a similar are put on the board, learners are sometimes unable to explain what they mean without first being given a sign. They then assign the same sign to all the words presented on the board.
- Without a visual representation of a word learners struggle to confirm recognition or understanding of the word. If a picture is presented, then the learners offer a sign – indicating recognition of the word.
- When teachers attempt to simplify English words, the use of a sign that is known to the teacher and learner is offered; however, explaining the meaning of the word in English or the difference between the simplified sign equivalent are not always evident from the lesson observations.
- When new English words are presented to the learners with a visual presentation – these pictures are often contextually based and do not offer a holistic representation of the meaning of the word outside of the context.
- Often learners are asked ‘what is the sign for this?’ or ‘do you know what this is?’; but they are not given an opportunity to engage with the difference in the meaning of the sign in relation to the various English words it represents.

5.6.2 Difficulties Faced by Some Deaf Participants and Examples of How Other Deaf Participants Overcame Challenges Regarding Language

- One learner at school 3 explained: I don’t write well in English structure - hearing people don’t understand what I am writing, they say that it doesn’t make sense, you need to learn proper English structure.
- The Deaf teaching assistant at school 1 explained: I don’t read very well, it’s difficult for me to read English. Deaf people don’t read properly because they are only taught the basics – they can’t read a whole book on their own because there are lots of words that they don’t know.

- The Oral Deaf member of the multimedia team at school 3 explained: Sign language is there to help you but it doesn't help you to read and write – at my old school I used English structure to write but when I came to this school and learnt a sign language, I now use SASL structure to write. It's okay, I understand my own writing. I don't like reading and sometimes for writing I use the computer because it highlights in red when I make a mistake.

These difficulties were not experienced by all the participants uniformly. Here are some examples that offer different perspectives:

- The Oral Deaf English teacher at school 2 said that she is able to lipread and read written German, English, Afrikaans, Dutch and some Zulu; and that she writes best in English and Afrikaans. She prefers to speak in English using cued speech, her SASL fluency is minimal, but she is able to make herself understood. Reading played a significant role in her life as she discovered a love for reading around the same time that she lost her hearing. This contributed to her immersing herself in books and the development of her general knowledge and vocabulary. Having cued speech has afforded her the opportunity to carry on using the Oral approach to communication.
- The Deaf SASL teacher for the Senior Phase at school 3 lost her hearing at the age of five. She uses SASL to communicate in person and considers her first language to be English. She learnt English at school and then at university – she remembers her English teacher putting pressure on her to read, read, read and then to write. With every activity/event/excursion at school they were encouraged to write about their experiences. At university she struggled with sentence construction and structure – when she wanted to give up a lecturer gave her advice, sat with her, gave her information and walked the journey with her. Now she explained: I am the best at English and when I read English, I love reading. When someone explains something to me and I don't understand I ask for the paper – I read it and then I understand it.
- The principal of school 3 recounted an incident with one of his learners: I had a discussion on Monday with one of my grade 8 learners, she makes a weekly appointment to come see me to talk about whatever she wants to. This week we

talked about Moroccan culture and how men treat women in that culture. She prefers Total Communication – speaking in Afrikaans with signs but she has been able to read and write in Afrikaans and English since grade 1.

- The grade 3 learners at school 2 are also able to read well. They were allowed to select a book they had not read before and read aloud as a demonstration for this study. The first learner chose *Green Eggs and Ham* by Dr. Suess which she read fluently with great enthusiasm and expression. The other learner read *If I Ran the Rainforest*, also a book by Dr, Suess; her reading was fluent and intelligible. The only word she struggled with was 'transpiration' which she had to say twice before continuing with reading the story.

These examples add to the complexity of Deaf education as different individuals report various experiences and challenges. It also reiterates McIlroy's (2008) findings that there is no singular, universal deaf narrative, but rather a multiplicity of personal journeys that affirm the diversity and complexity of the struggles that different deaf individuals experience. It also highlights the possibilities available to Deaf learners to overcome difficulties regarding language learning.

5.6.3 The Role and Effect of South African Sign Language Interpreters in the English Additional Language Poetry Classroom

The following examples were not anticipated and yet were common at two of the three schools. At these two schools the SASL teachers were hearing, at one of these two schools the SASL teachers were also used as interpreters while the second school had a separate unit that employed two interpreters. Several observations were made about how learners responded to and were influenced by the role of the interpreter or SASL teacher/interpreter.

Table 5.3: **Incidents regarding interpreting English to SASL**.

Example 1: Misunderstanding in the Focus Group to discuss participation in the research	**School 1** The EAL literature teacher arranged that the SASL teacher for the FET phase would function as an interpreter during the Focus Group. After explaining the project and how they could participate the learners were asked if they had any questions. The room became still, and the learners did not respond. The researcher sensed that something was not as it should be and explained to the SASL teacher/interpreter that she could ask if there were any questions while the researcher was not in the room. The researcher stood outside the door where the SASL teacher/interpreter was visible but the learners could not see the researcher. When the researcher entered the room again it had been discovered that there was a serious misunderstanding among the learners that the SASL teacher/interpreter had to clear up.
Example 2: How having an SASL interpretation of the English poem influenced learners' responses	**School 1** Questions 3.1[54] and 3.2[55] were based on an unseen poem that was presented to the learners in written English without an interpretation in 3.1 and then the same poem with a SASL interpretation was used in the next question 3.2 The poem, *Dreams* by Michael Faudet (refer to Addendum F) does not mention a book; however, the SASL teacher/interpreter used the concept of a book to explain the words 'turns her mind' signing that the process of thinking back or reflecting on life is the same as turning the pages of a book. Three learners used Bible, book and

[54] Read the poem and tell me what you think the poem is about… who is the poem about, what are they doing, what do you think the poem means?
[55] Read the poem again, watch the SASL interpretation and then tell me more about what you think the poem is about and what you think it means?

	writing in their response to question 3.1; and four learners used book and writing when explaining what they thought the poem meant in question 3.2. The use of Bible, book and writing in their answers was as a direct result of the SASL teacher/interpreter's interpretation of the English poem in SASL.
	School 3 At this school, the SASL interpretations for the learner interview was done by one of the multimedia unit's professional interpreters. Four of the five learners offered appropriate responses[56] in 3.1 and only two of the five offered appropriate answers in 3.2 – possibly indicating that more learners were able to present clearer responses to the content of the poem when reading it in English without the SASL interpretation.
Example 3: Introducing a new signs and a learner's response – confidentiality and confidence	**School 3** The interpreter gave an example from the Focus Group: She was trying to explain the word 'confidentiality' when one learner offered the sign for 'confidence'. Explaining that the words were different did not help as the learner insisted that his sign for 'confidence' was correct – this makes the interpreter feel like the learners perceive the introduction of new signs as being corrected in their own language.
Example 4: Introducing a new sign and learners' response – data and data	**School 3** The second interpreter reported an experience during a computer lesson with the word 'data': the teacher referred to 'data as information' so the interpreter used the new sign

[56] Refer to Chapter 4 Results for a detailed account of the data.

	that referred to ‘data as information’; however, the learners who were unfamiliar with the new sign tried to correct the interpreter asking them to use the sign ‘data’ that referred to ‘cell phone data’. The subject teacher present in this classroom was unable to use SASL and as the role of the interpreter is not authoritative, the learners were frustrated.

The following points are perceptions participants had about the issues around interpreting, the role of an interpreter, and how new signs are developed:

- When discussing the misunderstanding during the Focus Group at School 1 the SASL teacher for the FET phase believed that learners become closed off towards someone who does not know Sign Language – they feel like there is no point in signing or asking a question – they see it as asking the interpreter the question rather than asking the person who is speaking.
- One interpreter explained that she believed that learners are given the opportunity to explain but the learners very seldom take advantage of it - she assumed it may be because learners are shy, scared or do not feel like participating.
- Another interpreter shared their impression of the older learners at the school feeling the need to defend and protect sign languages, as though they were still fighting to protect it from intruders that were trying to oppress their language.
- One of the staff on the multimedia team explained how the process of developing new signs worked: If someone asks, “What is a sign for…”, a learner may offer a sign… then another learner may offer a different sign – the teacher and learners discuss the meaning of the word and negotiate which sign they would like to use in that class. If they do not have a sign for the word then they have several options: 1. Check the dictionary with signs; 2. Check with a Deaf or SASL teacher or 3. Ask the multimedia unit and SASL department to begin the process of investigating and developing a sign - they look for a sign amongst their different networks in Deaf communities, then discuss the options collected and decide together what sign would be suitable for teaching the concept in that subject in their context. During the recorded lesson, this process played out

> quite differently as the teacher looked to the multimedia team member to provide signs for words instead of the learners – thus the process of offering options and discussing meaning were absent in this classroom setting.

These examples from the data collected at School 1 and School 3 raise awareness on how learners experience the role of the interpreter and how the role of the SASL teacher as the interpreter influences learners' understanding of EAL poetry. This is an unexpected finding and highlights the need for more research in this field to determine the effect and influence of interpreters and SASL teachers as interpreters in the EAL poetry classroom.

In South Africa, some research has been done in the field of access to information for Deaf people in health care. London et al's (2020) present several observations that are pertinent to Deaf education as well. They identify two specific issues that relate to this study: (*a*) the challenge of poor or absent communication, and (*b*) unequal power dynamics that render learners passive rather than active agents. They cite a quote from Haricharan et al (2012) where a Deaf participants states: "I also need respect and dignity. And I get that when the interpreter is available. With an interpreter it is clear communication; without … I am confused and do not understand what is happening". Haricharan et al (2012) acknowledge that for Deaf people to be treated with respect and dignity, language barriers that violate their right to access to information and to participate in decisions need to be addressed. However, London et al (2020) add that even though access to an interpreter is essential, it is still insufficient to ensure adequate and authentic access to information that overcomes the boundaries set by the historical and persistent discrimination Deaf people in South Africa face.

5.7 Conclusion

Having begun my journey in an EAL poetry classroom realising that I needed to find a better way to teach content that I was passionate about and my learners enjoyed in a way that worked for both of us; my journey has come full circle. Figure 5.1 draws from research and the data presented in this study to illustrate how EAL poetry can be taught in a dialogic space where language resources are optimized and identity, culture and

ideology are reflected on and shared to co-construct and negotiate meaning of literary texts.

Lin (2018) presents an example from Asia that found that when teachers replaced learners' first language with teaching in the second target language their lessons became more teacher-centred and learners' opportunities for negotiation of meaning and scaffolding were limited; and an example from Europe that showed how this practice was characterised by teachers asking mostly factual questions and minimal answers given by learners – both of these elements[57] were apparent in school 1 and 3 but not in school 2. Instead, the classroom interaction at school 2 offered a sociocultural perspective on how knowledge can be 'constructed in a dialogic space[58], where the focus is not on language as input but rather as a resource for participation' and learners' language repertoires allow for collaborative dialogue (Lin, 2018, p2). At school 1 the Deaf SASL teaching assistant reported that learners seek her help to explain things taught in their SASL lessons; and at school 3 one learner described the experience of performing a short story studied in their EAL class as memorable. These two examples[59] offer alternative options for dialogic space when it cannot be found in the literature classroom.

5.7.1 Chronotope

The Bakhtinian concept of dialogue can be extended further with the inclusion of the concept of *chronotope* in a literature classroom. As a cognitive concept chronotope refers to the reality of our everyday life as it exists in time and space, and how we use time and space to perceive and structure that reality. From a literary perspective, it is the careful transcribing of the realities of our everyday life with a plot, characters and histories into a narrative text (Bemong & Botghart, 2010). Applied to an EAL poetry classroom, the poet experienced something in the real space and time of the poet's

[57] more teacher-centred and learners' opportunities for negotiation of meaning and scaffolding were limited; and teachers asking mostly factual questions and minimal answers given by learners.
[58] Also referred to as Dialogic Inquiry by Mayer et al (2012); as *Translanguaging* - where different languages are used in original and complex ways that cannot be directly ascribed to either of the languages in use by Garcia and Li Wei (2014); as 'the third space' by Makalela (2018); and as acknowledging the *fluid language practices of Deaf bilinguals* by De Meulder et al (2019).
[59] Explained in detail in Chapter 4 Results.

world and subordinated that experience into a literary text via repeatable uniform patterns and norms to generate words and phrases in a literary text with a coherent overarching meaning (Bemong & Botghart, 2010).

As the literary chronotope of the text is unpacked in the poetry classroom the subordinated life experience of the poet recorded in the text is expanded and analysed in the real time and space of the learners and teacher in the classroom. Because the poet's ideology inherent in the text is perceived dialectically by different readers, there needs to be dialogue – both inner and outer dialogue between the learners and the teacher. Inner dialogue allows the reader to experience the text aesthetically and question why the text has this effect on them before engaging in outer or collective dialogue with the rest of the learners and teacher to negotiate meaning of the text in the context of the poetry classroom.

5.7.2 Linguistic and Semiotic Repertoires

However, before the literary text can be unpacked in an EAL poetry classroom; as presented in the study, the complexities of modes of communication, and language and identity need to be negotiated. Lin's (2018, p4) argument that meaning should be understood in terms of 'response in dialogue' where languages are used for real-time meaning-making influenced by culture, register, social expectations and language varieties. Figure 5.1 simplifies this interaction by using three circles to represent a learner, the teacher and the text – each of the human participants have their own linguistic repertoires that can be accessed to varying degrees in the dialogic space of the EAL poetry classroom. The dialogic space represented as the area where the three circles converge is where the linguistic repertoire of the teacher and learner become 'entrained into the fluid, dynamic flow of meaning-making' (Lin, 2018, p4) labelled semiotic repertoire in Figure 5.1. In Chapter 2 both Bakhtin (1986; Rule, 2011) and Freire (1970, p44) are cited as using similar ideas to describe dialogic struggle.

In an EAL poetry class in Deaf education language affects this dialogic space in different ways, identified as degrees of unequal encounter in the section 5.3.1.3, The most severe degree of unequal encounter is when (*a*) neither the teacher nor the learners

have a common language that they are sufficiently proficient in; the next is when (*b*) the teacher is able to use English and SASL but the learners are not sufficiently proficient in English to engage at the level that the teacher is expecting; the third level is (*c*) where both English and SASL are visually accessible and both the teachers and learners are sufficiently proficient in both languages for it to be used as effective semiotic resources; and finally, there is still the potential for (*d*) a dialogic space where both language and cultural capital are optimally accessed, not just giving learners access to linguistic resources but also acknowledging, being aware of and actually doing it in what the SASL teaching assistant at school 1 and the learners at school 3 identified as 'the Deaf way'. This dialogic space has been identified by various researchers: Makalela (2018) as 'the third space'; McKinney et al (2015) as 'space' as the centre of language practices'; Heap's (2003; Morgan & Kaneko, 2017) 'Deaf space' that acknowledges the process or journey many deaf learners experience as they engage with their Deaf identity; and McIlroy (2017) an 'alternative space' where Deaf individuals are not defined by their abilities, language or cultural affiliation but rather acknowledging the performative and non-dualist nature of language and identity.

5.7.3 Text World Theory

The text adds a third dimension to the interaction between the participants and language; when Giovanelli's (2010, 2017) text world theory approach is used to teach poetry. The teacher introduces the learner to the three worlds in stages through pre-reading and 'softening-up activities', providing an entry point into the text by continuously asking questions, and allowing time for reflection. This encourages the negotiation of meaning and the creation of alternative representations of textual reality and dialogue. The creation of these alternative representations of textual reality – labelled Text World in Figure 5.1 recognise both the teacher and learner as active participants drawing from their wealth of background knowledge when reading and 'making meaning' from what has been written in the text (Cushing, 2018b). These text worlds merge the text with the realities of the reader's world. Their text worlds (Giovanelli, 2017) are experienced in different ways by the learner and the teacher as it is filtered through their cognitive schema, experiences, social interactions, textual cues and gazes (Cushing, 2018b, Jackson, 2014, 2015, 2016).

In the dialogic space where the teacher and learner use their semiotic repertoire to unpack the text, aspects of these text worlds are presented for negotiation of meaning and dialogue. The teacher, as the facilitator of this process, has a dual responsibility of evaluating their own inherent ideology as well as leading their learners in evaluating the learners' individual ideologies to collectively negotiate a shared understanding of the text. Bakhtin's concept of 'listener' is particularly pertinent at this stage of the process as the teacher need to tap into their cultural capital of the Deaf community as well as their individual learners – aware in the moment of how to use language resources to respond in a contingently responsive manner.

5.7.4 Community of Learners

Sumara and Davis' (2006) Complexity Theories recognise the value of the social collective and collective contributions in the process of learning. The role of the teacher is to listen for, become aware of and affirm each learner's contribution; at the same time adapting their own knowledge use to incorporate and accommodate those of the learners. The teacher affirms the identity, culture and perspectives of the learners by not limiting learning to her own experiences and knowledge, rather capitalising on the collective influence on learning. Rogoff's (2009) idea of a 'community of learners' is also helpful in acknowledging the critical complexity inherent in an EAL poetry classroom as the experiences and perspectives of the learners and teachers are explored; and as they interact in time and space engaging with the text and each other. Approaching the teaching and learning of EAL poetry in this way has the potential to avoid the embedded hierarchy that Jackson (2016) points out in the study of Knowledge and Knower as a fundamental aspect of teaching and learning poetry in an EAL classroom. It also has the potential to create opportunities for the ideologies that are inherent in language use, as well as literature (Birch, 1989) to be exposed and analysed.

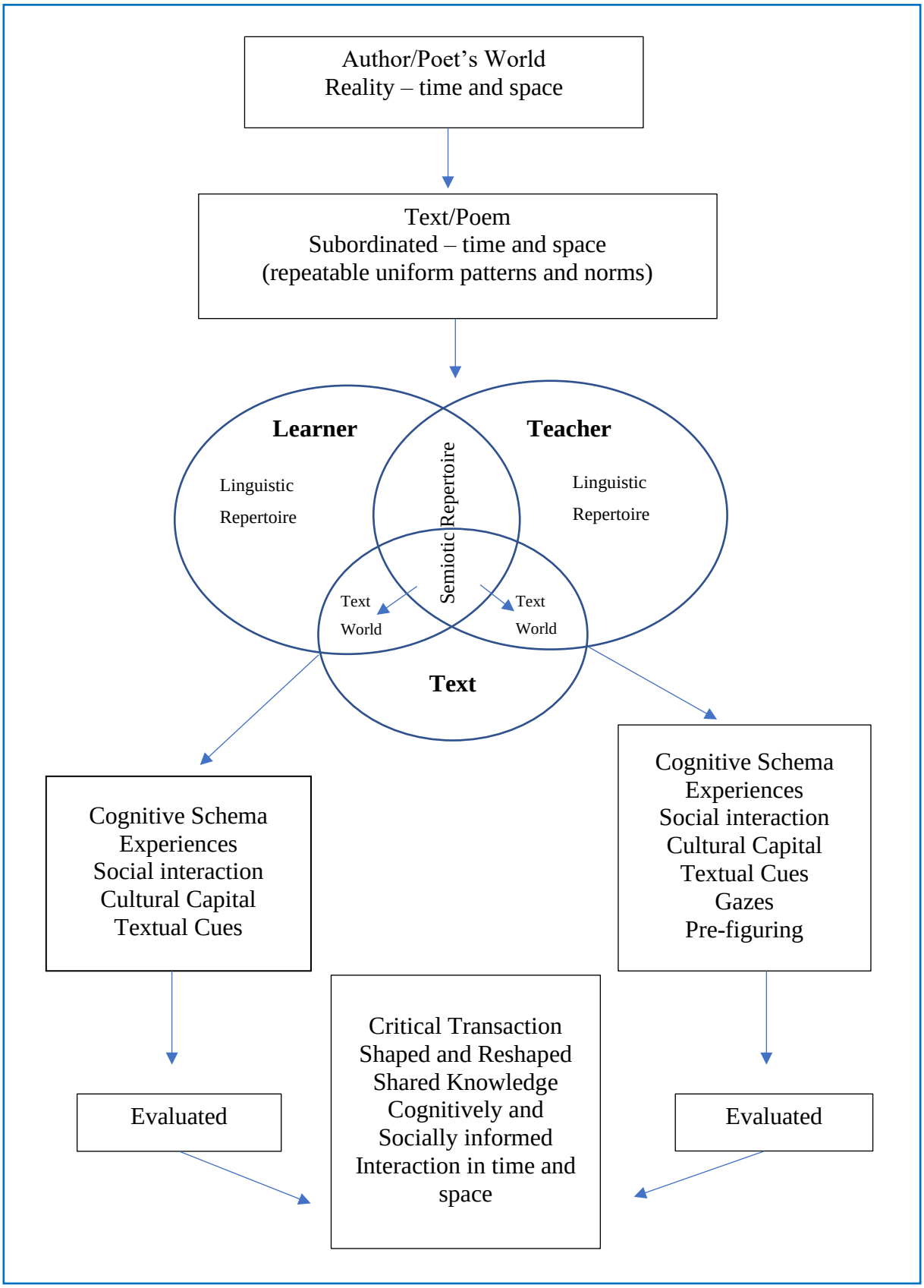

Figure 5.1: Dialogic space in the English additional language poetry classroom.

‘In this dialogue a person participates wholly and throughout their whole life: with their eyes, lips, hands, soul, spirit, with their whole body and deeds’ (Bakhtin, 1984, p293 cited in Rule, 2011); recognising the contradictions of an inadequate educational system that imposes restrictions on their linguistic and semiotic repertoires and engaging in dialogic struggle to throw off oppressive mindsets in order to learn to use their own words to name their own world (Freire, 1996 cited in Rule, 2011).

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Appendix A Teacher Interview Questions

Interview Questions for Teachers of English Literature

1. What is your background and experience as an educator and as an educator working with children who are Deaf?

2.1. I would like to know a bit about your linguistic profile: how many languages you are able to communicate in and your ability to communicate in each of them - how much you understand and how well you can respond in each language? Using a scale of 1 – 10 where 1 is minimal and 10 is excellent.

2.2. What other ways of communicating are you able to use?

2.3. Which languages/ways of communicating do you prefer to use in different contexts?

3.1. SASL has only officially been used in Deaf in education since 2016; however, your journey with language in Deaf education spans various, different approaches to communication. Can you please tell me about your journey with language in Deaf education.

3.2. Have you noticed any significant changes emotionally, socially, and professionally/academically in yourself and the learners in each part of the journey?

3.3. How have your ways of communicating changed as a teacher and how have your learners' ways of communicating changed as you/they have developed in SASL?

4.1. How have these transitions in approaches to communication affected your English literature lessons?

4.2. What ways of communication have worked really well for you in the past and what ways of communication do you find best suits teaching and learning literature now?

4.3. Relating your journey in SASL to English literature, what have you noticed about learners' experiences of learning English literature as they have developed in SASL? Has the introduction of SASL aided or hindered the learning of English literature? Can you give me examples of what you have noticed in your classes?

4.4. Are there any other methods of teaching language and particularly English literature that you have used? Can you tell me more about these methods and how they have influenced your English literature lessons?

5. From your own personal experience with ways of communicating and methods of teaching language, what would you consider to be the most effective way to help learners engage meaningfully with English literature? Can you explain why you value this approach to communication and/or language learning?

6. How do you practically teach English literature, what do you actually do in your lesson? What methods, strategies, tools do you find helpful? Are their examples of specific things that have worked well or have not worked well with your learners?

Appendix B Learner Interview Questions

Questions for Learners of English Additional Language Poetry/Literature

1. Please tell me about yourself, how long you have been at this school, and if you have been at any other schools?

2.1. How many languages do you know? How well would you say that you know these languages? When do you use these different languages?

2.2. People communicate differently in different situations, are there other ways of communicating that you use? Please tell me about these other ways and when you use them.

3.1. Read the poem and tell me what you think the poem is about… who is the poem about, what are they doing, what do you think the poem means?

3.2. Read the poem again, watch the SASL interpretation and then tell me more about what you think the poem is about and what you think it means?

4.1. Do you enjoy learning English poems? Can you tell me why you enjoy or don't enjoy it?
4.2. Do you remember any poem that you loved or hated? Please tell me about this poem? Can you think of any reason why you loved or hated it?

5.1. Do you also study SASL poetry?
5.2. Do you think SASL poetry is the same as English poetry in any way?
5.3. How are they the same or different?

6.1. Is there a poem you have learnt in English or SASL that you remember and can recite now?
6.2. Why do you think that you remember this poem?

Appendix C WCED Permission Letter



Directorate: Research

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REFERENCE: 20200305-5350
ENQUIRIES: Dr A T Wyngaard

Mrs Colleen Bohringer
15 Ville du Cap, Hopley Road
Tableview
7441

Dear Mrs Colleen Bohringer

RESEARCH PROPOSAL: TOTAL COMMUNICATION, BIMODAL-BILINGUAL PROGRAMS AND TRANSLANGUAGING IN DEAF EDUCATION IN SOUTH AFRICA: THE CASE FOR ENGLISH ADDITIONAL LANGUAGE (EAL) POETRY

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **09 March 2020 till 18 September 2020**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

    The Director: Research Services
    Western Cape Education Department
    Private Bag X9114
    CAPE TOWN
    8000

We wish you success in your research.

Kind regards.
Signed: Dr Audrey T Wyngaard
Directorate: Research
DATE: 05 March 2020

Appendix D Ethics Clearance

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Bohringer

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H20/06/02**
PROJECT TITLE	Total Communication, Bimodal-Bilingual Programs and Translanguaging in Deaf Education in South Africa: The case for English Additional Language Poetry
INVESTIGATOR(S)	Mrs C Bohringer
SCHOOL/DEPARTMENT	Education
DATE CONSIDERED	19 June 2020
DECISION OF THE COMMITTEE	Approved Risk Level: Low
EXPIRY DATE	28 July 2023

DATE 29 July 2020 **CHAIRPERSON** _____
(Professor J Knight)

cc: Supervisor : Professor C Storbeck

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

_____ 24 / 08 / 2020
Signature Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

Appendix E Poem used for Recorded Lesson School 1

Poem by Barolong Seboni

We do not need
these jaggered words
that dig a trench between us
each time they are uttered
those epithets
sharp like spokes
that pierce the heart when spoken
there is no room in my cup
for these acidic words of sarcasm
that corrode my sensitivity
these cold and icy terms tossed
to deaden the heart
venomous words
from your serpentine tongue
that infect the feeling….
Let us speak, love
in gentler tones
timid as the lamb
is soft
woolly words
worn to stand strong against the
cold-bitterness of the world.
Better still
let us search in our speech
for words deep as the soul is still
that will spell our thoughts
in the silence of our smiles.

Appendix F Poetry Lesson and Classroom Setup School 1

Lesson Observation School 1 (30 minutes)			
Excerpt	**Question asks question**	**Learners respond**	**Teacher explains**
1	What do you think this poem is about? We've already had a little discussion about this… what is it about?	Several learners respond at once signing answers about piercing the heart, love, people judging and damaging	Yes… and you said… (quotes learners) and it's true. **The poet** … **tells us…**
2	Do you know what this means (points to words on the board)… 'jagged words'?	Learners respond with various signs for sharp, cut, poke	
3	So give me an example of a jagged word?	Learners respond – stupid, dumb, rude, idiot using signs and fingerspelling	It means that… sharp… words hurt
4	Dig a trench between – What do you think it means?	Several learners respond – it divides	Yes… (quotes learners' answer) … it separates us

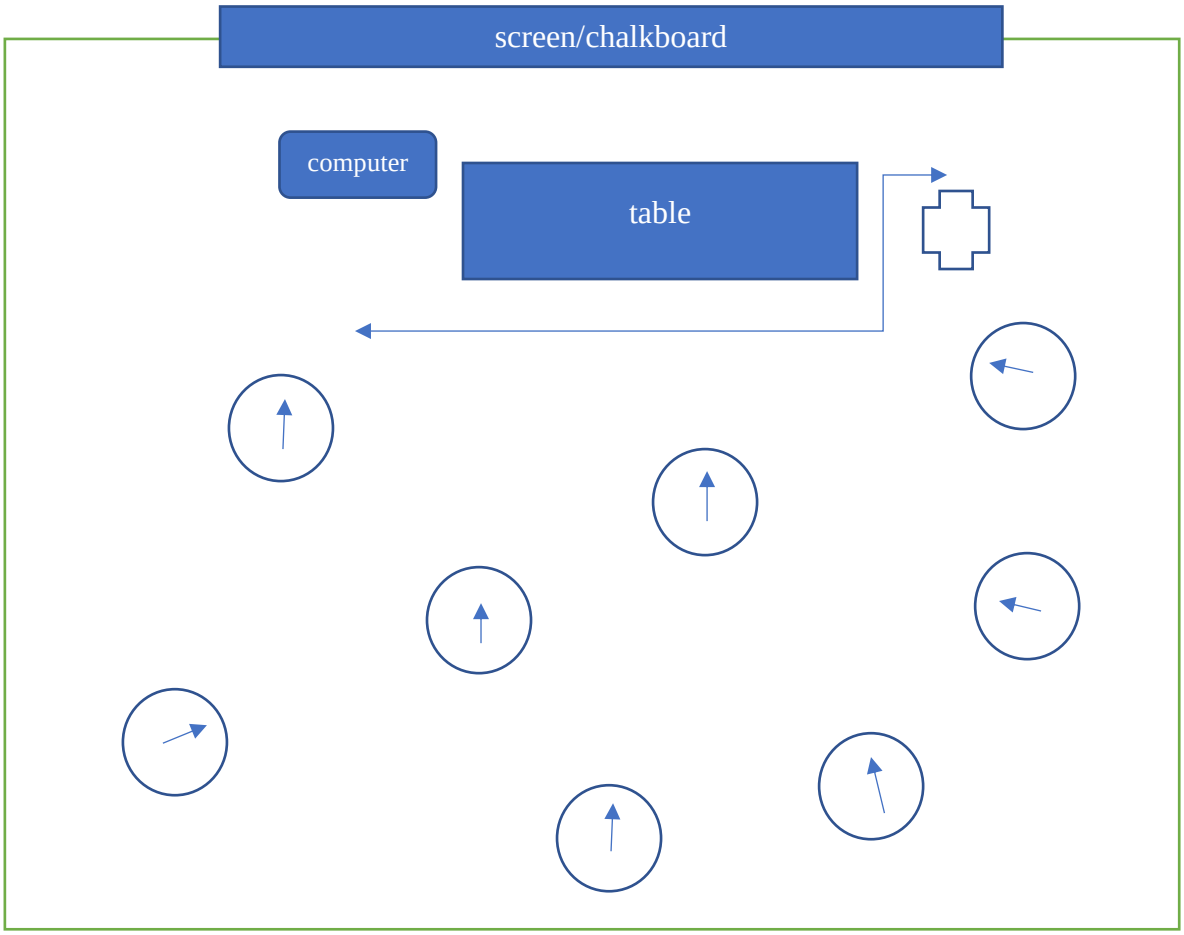
5	Can you give me an example of how words can separate you in your relationships?	One learner responds in Sign Language	Voices over learner's answer
6	Does it happen with Deaf people?	Learners laugh, smile, snigger to each other	Gives example from her own experience with learners and refers to previous lesson where learners had given examples in Sign Language that could not be shown on camera
7	Acidic?	Learner fingerspells ACID	From the word acid
8	What does acid do?	Learners sign burns	Explains the emotional effect of words
9	Venomous words?	Learner signs poison	Poisonous words – words that can poison your mind
		Learners respond with examples: fat, thin, Deaf, short, tall	Talks about the world and magazines and the cruelty of words in our lives
10	Then **the poet** takes us to this side… and the TONE changes – now you can't hear the TONE but you need to watch the words… how they change… "Let us speak love"… now the TONE changes but even the choice of words… the word 'love'.		

11	When you think of love, what do you think of?	Learners smile and laugh – caring, love yourself, nice things. A few learners sign darling	What sign is that? Oh, darling – is that the sign for 'darling'
12	How do you feel?	Learners sign comfortable, loved	This side (points to one side of the board) – how do you feel? – cold, damaged, fearful. (Points to other side of the board) But this side is a warm feeling, we want it, it makes us go on. These and these are words but the TONE changes when we use these words (points) and when we use these words (points)
13	What is **he** saying here?	Learners shy, smile quietly	We don't even need words… explains how we read body language.
14	Think of the people in your life, for one minute – who do you approach and who do you avoid?	Learners give names, examples, laugh Learners respond to the acting and the questions as they are played out	ACTING – What am I showing you? Are you going to approach me? If I go like this…? We don't need words – reading the body and Deaf people can do it well. **The poet is saying…**

15		Learner signs ‘short’, ‘smile’, ‘all day’	
16	What are you saying? I don’t understand. Who smiles all day?	Learner signs ‘short’ – other learners try to explain what she is trying to communicate. One learner voices, “Some people smile all day.”; the learner signs, ‘Who?’ and then voices, “Deaf person, people”. Learners laugh as teacher tries out different smiles	Who smiles all day? Everybody! Then why are there so many problems? Explains true smiles and false smile and why body language needs to align itself to true feelings.
17	METAPHORS here - Serpents tongue – poisonous words		
18	SIMILE - Timid as a lamb – Bible – lamb, gentle one Snake also in Bible – tempted with words		
19	Any questions with this? Do you understand where we are going?	Learners answer no, they don’t have any questions	Shows a picture on the computer screen of a lamb
20	When you see this picture, what are you thinking?	Learners sign cute, beautiful	

21	When you touch wool, how do you think it feels?	Learners sign soft	
22	Is soft a bad thing?	Learners answer no	Explains hard and soft personality types and the perception the world has of them… soft is perceived as being weak
23	Do you believe that? Why?	Learners answer no because it's not true	
24	Then give me an explanation if you say no?	Learner explains that you can be strong and soft. While teacher is at the computer two learners discuss this idea with each other	You are right (Learner's name) Teacher goes to the computer Puts up a slide and talks about choices and contrast… personalises the message of the poem to the learners own lives.

School 1 Classroom Setup



The teacher moved between writing new text, pointing to prepared text on the board and using the computer to show slides on a Power Point presentation.

Learners remained seated throughout the lesson, apart from each other wearing face shields, observing social distancing regulations as a result of Covid 19 restrictions. The arrows indicate their general eye gaze and body position during the lesson.

Appendix G Death by Anonymous

Death by Anonymous

One night as I lay on my bed,
And sleep on fleeting foot had fled,
Because, no doubt, my mind was heavy
With concern for my last journey:

I got me up and called for water,
That I might wash, and so feel better;
But before I wet my eyes so dim,
There was Death on the bowl's rim.

I went to church that I might pray,
Thinking sure he'd keep away;
But before I got on to my feet,
There sat Death upon my seat.

To my chamber then I hied,
Thinking sure he'd keep outside;
But though I firmly locked the door,
Death came from underneath the floor.

Then to sea I rowed a boat,
Thinking sure Death can't float;
But before I reached the deep,
Death was captain of the ship.

Appendix H Poem for the Learner Interview

Dreams by Michael Faudet

She turns her mind
to countless things,
then back again
where it begins.

This restless urge,
and all it brings,
to be someone–
to do something.

Appendix I Poetry Lesson and Classroom Setup School 2

Lesson Observation School 2		
	Participants	**Interaction**
1	Before class, learners chatting – using spoken English and Sign Language. EAL teacher introduces the lesson – EAL teacher using Cued English and SASL teacher using SASL	
2	EAL teacher	Introduces activity – gives instructions. Puts poem up on the board and hands learners their own typed copy to work on. Poem: *My Sheep is being Sheepish'* by Ken Nesbitt. Learners are asked to read, think about and then write down their thoughts about the words, the structure of the poem. Individual activity.
3	Learners given time to write down their thoughts – Learner 1 (L1) starts writing immediately, Learner 2 (L2) reads first before writing.	
4	EAL teacher L1 SASL teacher	EAL teacher - (Once learners are done) With poems sometimes you have to read it again and again to get the real meaning of what the poem is trying to say. A person who writes the poem is called the...? • L1 - Illustrator • SASL teacher - Explains 'poet' and gives a sign
5	EAL teacher	Now work together and share with each other your thoughts on the poem

6	L1	Asks to go first and reads the poem out aloud – She starts the first line signing and speaking but stops signing and continues using spoken English only.
7	L2	Reads the whole poem out aloud with Sign Language.
8	EAL teacher	There are some words you don't really know the meaning of right? Uses screen and puts up the title and poet's name with a picture of a sheep. Introduces an activity: the learners are given pictures of animals and adjectives that describe the animals on small cards. They are asked to match the picture of the animal with the written adjectives; eg, picture of 'sheep' – word 'sheepish'
9	L2	Looks at the sheet of paper with the written poem for help to match them.
10	EAL teacher	Waits for learners to complete task then... asks the learners to put the matched pictures and words on cards in the same order as the poem. Learners complete with task together.
11	EAL teacher	Focuses on one line at the end of the poem; '*my seal is on the ceiling'.* • L1 immediately explains that ceiling is the top of the roof. • EAL teacher - Clarifies that the roof is on the outside and the ceiling is on the inside.
12	EAL teacher	TONE – what would you say the TONE of the poem is? • L2 – funny • EAL teacher - Maybe also a bit silly
13	EAL teacher	Line by line analysis – My sheep is being sheepish

	and L2	• Look at the picture – points to the picture of the sheep on the screen – how does his face look? • Gives an example from real life – what happens when you do something that makes you embarrassed? • L2 gives sign for embarrassed. • Teacher elaborates on the word embarrassed. • L2 gives an example from her own life in Sign Language.
14	EAL teacher and L1	The word 'sheep' is in the word 'sheepish' Do they mean the same thing? • L1 - sheepish also sounds like selfish? • Teacher - repeats the question from the learner. • Then asks L1 to use Cued English with the word 'sheepish'. • L1 cues 'sheepish' • Teacher - Now do selfish. • L1 cues 'selfish' • Teachers asks – are they the same? • L1 – no, only at the end.
15	SASL teacher and L2	Discuss different signs for the word selfish while L1 and EAL teacher watch and add comments.
16	EAL teacher	Explains the word 'sheepish'. Asks – if you are embarrassed are you a sheep? L1 and L2 respond no – teacher explains that it is a play on words – sheep and sheepish don't mean the same thing.
17	EAL teacher, SASL teacher, L1 and L2	My cat is catty – look at the picture – how does this cat look? • L1 – shouts out sly • EAL Teacher – what does that word 'sly' mean?

		• L2 - 'sly means to trick' - uses sign and acts out sly • EAL Teacher gives an example about cats in an alleyway and asks – what do they like doing? • L2 – Making a loud noise (sign and speech). • EAL Teacher – Why? • L1 – They want to make people frustrated. • EAL Teacher explains that 'catty' means mean. Asks them to look at the picture – how is this cat feeling? Goes back to the example of cats in the alleyway – acts out cats fighting. • L1 – Asks: Can catty can also mean bossy? L2 signs 'ugly' • EAL Teacher answers – Yes, be bossy and ugly to someone. She gives an example from daily life of two girls saying another girl is catty. She names this idiomatic expression. • L1 gives an example from her life. • SASL teacher gives an example from her life. • Teacher – If you are saying this girl is catty are you saying she is a cat? • L2 – No, it means she is being mean. • EAL Teacher to L1 – If L2 tells you that she is feeling sheepish – is she a sheep? • L1 – No, she is feeling embarrassed.
18	EAL teacher, L1 and L2	Words are being used to show qualities of what...? a cat and a sheep? An animal? • L2 – Signs no, humans. • L1 – Dogs can also feel embarrassed. • L2 – Tells story of feeling embarrassed in Sign Language.

		• Teacher affirms L1 and waits for L2, then continues explaining that these words are usually used to describe what a person feels. • Teacher holds up a card with the word PERSONIFICATION on it and L1 and L2 sound out the word on the card. • Teacher explains the word and how PERSONIFICATION fits in the poem.
19	EAL teacher, SASL teacher, L1 and L2	My horse, of course is hoarse • L2 – Signs is noisy • L1 – sounds like he's always talking • EAL teacher – And if you talk all day what do you think will happen to your voice? • L1 – lost your voice • L1 and L2 – shout – sound hoarse! • L2 discusses this with the SASL teacher using voice and Sign Language • SASL teacher acts out the word 'hoarse' and the EAL teacher explains in Cued English.
20	EAL teacher, SASL teacher, L1 and L2	EAL teacher holds up card on STANZA and explains. • SASL teacher explains in Sign Language • EAL teacher and SASL teacher ask – How many SATANZAs are there? • L1 and L2 answer - 4
21	EAL teacher, SASL teacher, L1 and L2	Takes out the thesaurus and explains that sometimes when we need many words with the same meaning we use a thesaurus. Then introduces an activity. Using the same idea as the activity with the picture and the adjective except now there is no picture

		– just the adjective and a separate card with words from the thesaurus on them. • EAL teacher does one as an example: matches the card with the word ‘sheepish’ with the card that has ‘embarrassed, uncomfortable, timid, bashful, self-conscious... etc’ on it • L1 – shouts excitedly - They are synonyms! • EAL teacher – Sorry? • SASL teacher – point to chart on the board. • EAL teacher – Yes, synonyms (gives L1 a high 5) different words – same meaning. What would be the opposite? • L1 – Antonyms • SASL teacher points to the chart and explains to L2 in Sign Language what antonyms are. She gives examples: signs A - signs fat – signs opposite... • L2 – signs thin with speech • SASL teacher signs A – signs wild – signs opposite... • L2 – signs tame with speech • In the background EAL teacher (using Cued English) and L1 (talking and using signs) - are having a discussion.
22	EAL teacher, L1 and L2	EAL teacher tells the learners about a word she realised she didn’t know. • EAL teacher – catty can also mean spiteful. • L1 – Also that your heart is heard (sign and speech). • L2 – Then you have a ice heart (sign and speech). • L1 – Yes, ice is hard (sign and speech). • EAL teacher - ‘malicious’ is a good word. • L1 – No! It's not a good word – it's bad.

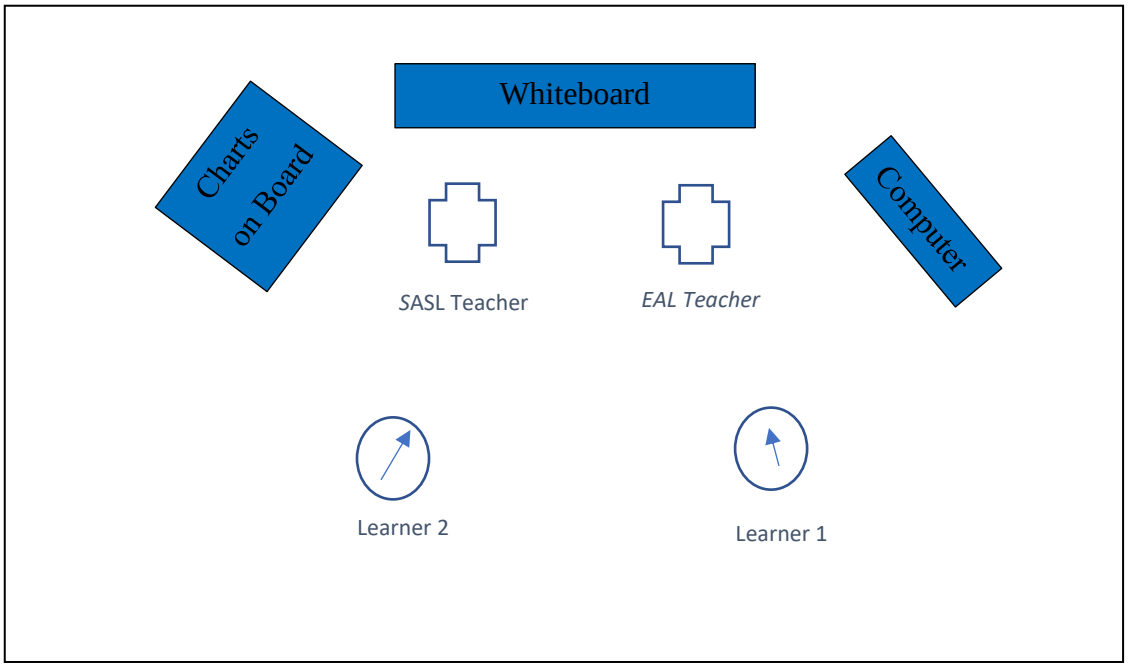
		• EAL teacher – What I mean is it's a good describing word.
23	EAL teacher, SASL teacher, L1 and L2	EAL teacher - says that the word malicious is a good word. L1 says that it's not a good word but a bad word. They all laugh together, and the English teacher explains that it's a good describing word. She then writes the word 'malevolent' on the board and • L1 – That's easy – sounds the word. L2 – also sounds the word • EAL teacher – takes out a Pronunciation Dictionary. • SASL teacher – fingerspells the word and explains the meaning in Sign Language • EAL teacher writes the word again using the International Phonetic Alphabet (IPA). • L2 – uses cued speech to sound the word, she takes out a card and uses it to try out different sounds. • EAL teacher – explains the meaning of the word and gives examples of how to use it. • L2 – practices saying the word using cued speech and sound. • L1 – explains a problem she has found with some English words. • English teacher – English is a weird language and it can be very difficult for Deaf people when they read a word because there are phoneme sounds that can have the same letter. • SASL teacher – gives an example – she signs and writes 'misery' on the board and EAL teacher writes 'm I z a r i' next to the word. • L1 – Cues the word and discusses it's meaning.

24	EAL teacher, SASL teacher, L1 and L2	My fish is acting fishy • EAL teacher - Something fishy means that something is suspicious. • L1 – something stinky. • L2 – something tricky – like in the story of the 3 Pigs. • EAL teacher – gives example from real life. • L2 – gives example from her life. • SASL teacher – jokes that there's also a shop called Something Fishy.
25	EAL teacher, L1 and L2	Uses red marker and underlines words in the poem. She talks about the structure of the poem. Tells the learners to look at the underlined words in the first stanza and cue each one: • EAL teacher – What are you hearing? • L1 – You hear sheepish – kind of fish... • EAL teacher – Look here... points at underlined word. • L1 – screams – Ahh, they rhyme! • EAL teacher – Which words rhyme? • EAL teacher – Look at this stanza. • L2 – Chicken and Cuckoo? • EAL teacher – 2 words that sound the same – do chicken and cuckoo sound the same? (Works with L2 – goes through several words) Do these match – hairy and chicken? • L2 – No. • EAL teacher – hairy and merry? • L2 – Yes. • L1 – Being and Fleeing. • EAL teacher – You have just figured out that this word has... What? • L1 – Rhyming words.

26	EAL teacher, L1 and L2	EAL teacher holds up card with the word and meaning of rhyme on it and another with the word and meaning of Rhythm. • L2 reads the cards out aloud • EAL teacher – How do you say this word? • L1 – Rhythm. How I know that is because I have music lessons at school – it means pattern. (She starts singing a song to demonstrate) • EAL teacher – The poem also has rhythm and rhyme. Read it with me, what kind of pattern would it have? What is the tempo? • They all read together and clap. • L1 – Sheep is hard – ish is soft. • EAL teacher – Yes, a hard and a soft sound.
27	EAL teacher, L1 and L2	EAL teacher writes 'iambic metre unstressed syllable followed by a stressed syllable' on the board. • L1 – explains that in a story you don't have to finish in one line but in a poem you have to finish one sentence on one line. • EAL teacher – Nods, one line is like a sentence, but a poem is not like a story. In a story you can write many many lines or sentences, in a poem you are limited to what you can write in a line. • EAL teacher – Which one is more difficult? • L2 – A story – it's long. • L1 – A poem – it's like a story but it has rhymes. • EAL teacher – You have to think hard to find words that rhyme. In a story you can write a long one that describes everything but in a poem you have to concentrate it into one line, you have to think a lot harder for the right

		words, the right sentence and still to say what you mean at the same time. • L1 – a poem is like a riddle or a joke (L1 and L2 discuss this with the teacher). • EAL teacher – Think about a song. Think about how you sing a song line by line. There are rules to follow when you write a poem – like rhyming words and tempo. • L1 – What about freestyle? • EAL teacher – I don't know – I must check it up in the dictionary. • L1 – In English it means you can do anything – you don't listen to the rules. • EAL teacher – Free verse – you write what you want to, you don't worry about rhyming or patterns or rhythm, it's called free verse. But most poems follow a pattern. And this is just one pattern. • L1 – Can you actually find rhymes in all storybooks? • EAL teacher – You get different types of rhymes but that you'll learn when you get to high school, about abab or aabb – tons of rhymes and you don't have to use 'and' and 'because' like in sentences whereas there are grammar rules when writing a story.
28	Learners and EAL teacher match the rhyming words. The teacher explains internal rhyme. There is also an attempt to learn ALLITERATION: EAL teacher underlines words on the board, both learners are eager to participate. L2 explains that they are words that start with the same letter. Teacher then presents card with the word and a definition. L2 reads the card out aloud, the teacher explains and L2 gives examples.	

School 2 Classroom Setup



Appendix J Poem used for Recorded Lesson School 2

My Sheep is Being Sheepish by Kenn Nesbitt

My sheep is being sheepish.
My cat is acting catty.
My horse, of course, is sort of hoarse.
My bat's completely batty.

My chicken's plainly chicken.
My hare is fairly hairy.
My cuckoo's truly cuckoo.
My mare is mainly merry.

My fish is frankly fishy,
and so my flea is fleeing.
My slug is somewhat sluggish.
My bee is simply being.

I have so many animals
and this is how they're feeling,
except for one, who's tons of fun:
My seal is on the ceiling.

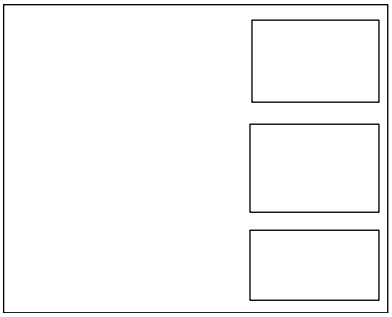
Appendix K Poetry Lesson and Classroom Setup School 3

Lesson Observation School 3 (55 minutes)		
Excerpt	**Teacher**	**Learners**
1		Lively discussion among learners in Sign Language before the lesson begins (cold/ sitting around a heater/ warming hands)
2	Begins the lesson using English and adding signs to support her speech. She discusses administrative tasks that needed to be completed.	Learners respond in Sign Language – agree, understand Nodding
3	Asks a question – Who wrote it?	Learner fingerspells name of author
	Asks – When?	Learner answers
	Explains history – 1984 – Swazi children maybe don't know. Explains Apartheid Asks – Was it good? Explains history, shows Power Point presentation of life before 1994 – points to pictures and explains – the words are also on the screen.	Learners – No, no
4	Multimedia/ Interpreter arrives	

5	Explains history	Learners quiet, respond in Sign Language when asked a question – their answers reveal that they know/ are aware of the history/ dates
6	Introduces the play being studied – My Children, My Africa and asks them to try to imagine the time that the characters lived in. Introduces the different characters	Learners add to the description and answer questions related to the characters.
7	Uses the word 'passionate' and asks learners for a sign	Learners did not know a sign for 'passionate' they chose the sign for 'love' as a substitute. One learner tried to offer a different sign but didn't assert himself and the teacher did not notice so she used the sign for 'love'
	Multimedia/Interpreter did not interrupt the lesson but showed the sign for 'passionate' in the background. The teacher did not notice – he wrote/made a note in his book.	
8	Looks for something on the computer	Learners ask each other questions in Sign Language
	Asks the learners for their books	Learners explain where their books are then continue chatting among themselves in Sign Language
9	Multimedia/ Interpreter helps the teacher set up a new visual aid on her computer.	
10	Introduces Act 1 Scene 1 of the play	Learners give an answer

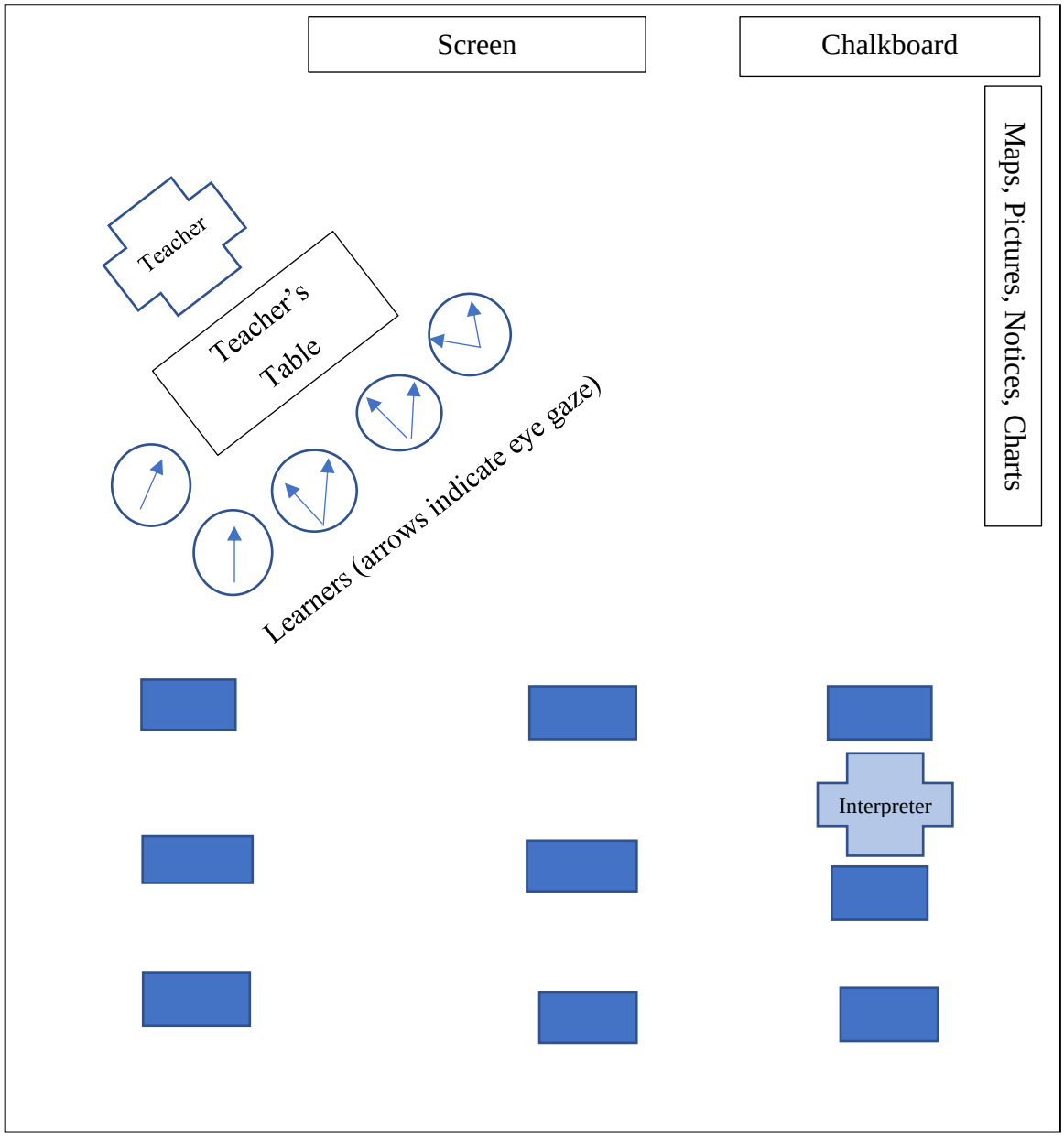
	Asks the learners – Who's school?	
	Explains setting – reads from text on the screen and asks them to imagine	Learners look at the screen not the teacher
	Uses speech and adds signs	When asked questions the learners attend to the teacher and answer appropriately
	Explains debating Reads the text while learners follow on the screen, explains in between	
11	'Brief' means what? One of our 10 words (reference to a vocabulary test they have each week)	
	Once a week the learners are given 10 words from a text they are working with. The teacher explains the words to the learners in the context of the text and provides an accompanying picture. When they are tested the learners are shown the picture and asked to write down the related word as explained to them by their teacher.	
	Explains 'concluding argument'	
	Reads from text and explains	
	'oracle' what is an oracle? Explains ancestors as people who lived long ago and have contact with the ancestors	Learners give different signs for ancestors and when the teacher simplifies the word, they give the sign for 'past'
	Explains more	

	Opposition is who? Explains that in the debate – Isabel is the opposition	Learners give a sign for 'opposition' and 'person'
	'Great ancestors'?	Learners give the sign for 'great past'
	What is the sign for slave?	Learners offer a sign and Multimedia/ Interpreter offers another different sign
	Thanks Multimedia/ Interpreter	Learners are docile, one learner looks concerned (eyebrows furrowed)
12	Says the word 'Refute', explains the word and uses a sign – open hand palm facing up, using index finger of the other hand making an X on the palm of the open hand – saying 'couldn't say it is wrong'	
	The teacher used the sign described above on another occasion during the lesson for the word 'vote' – at 9:15 for the word 'refute' and at 11:17 for the word 'vote'.	
	Says the word reinforces and uses the sign 'proves', explains the meaning of the word.	
	Reads from the text using spoken English and adding signs to support the English	Learners gazes move between the screen and the teacher

	Uses the word ‘sacred’ and asks the Multimedia/ Interpreter for a sign He is unable to provide one so the teacher uses the sign ‘holy’	
	Asks the learners - ‘Traditions’? What is the sign? Yesterday we talked about it.	Learners offer signs – they use the same sign as ‘past’
	Thus far the sign for ‘past’ has been used to describe 3 English words: ancestors, great ancestors and now traditions	
14	Explains more concepts that are used in the text eg. Inferiority and equality between men and women	
15	Stops talking to show the visual resource prepared by the Multimedia department	They chat among themselves in Sign Language and the Learner who understands English checks if the others are okay? From the frowns on their faces and the glances towards her, they may have questions, but they do not ask them at this point in the lesson.
16	The visual representation of the text begins	Learners watch intently
17	The video is shown on the screen, it is a recording of the play enacted on stage with three extra windows on the side. Each of the window represents a different character in the play and lights up when that character	

	speaks. When the screen lights up the character's words are interpreted into SASL.	
18	Asks the learners if they liked it and if they now understand better	Some voice 'Yes' and others sign 'good' and 'understand'
19	The lesson has to stop as the bells rings and the next class is at the door.	Leave chatting among themselves in Sign Language
20	The teacher and Multimedia/ Interpreter talk about the new visual resource that was used in the class, they are very positive about the learners' response saying, "Did you see how their eyes lit up?" to each other. The video recording of the learners' response does not validate their perception.	

School 3 Classroom Setup



Appendix L Summary of Results

Case Study 1

As described in the preceding sections of this chapter, each school is unique and have different ways of using modes of communication when teaching and learning EAL poetry. The teacher in School 1 uses Contact Sign to interact with learners in her classroom. The learners show evidence of varying degrees of proficiency in SASL and Sign Language but dialogue during the lesson was limited. The EAL literature and SASL teacher referred to the use of different languages in their classes, this indicates an awareness and affirmation of the learners' semiotic repertoires. However, from the lesson observed there was very little opportunity provided for the learners to use either their linguistic or semiotic repertoires. There were also differing perspectives on the use of language by different participants.

With regard to teaching EAL poetry, the EAL literature teacher adopted various theories in her approach. Aspects of Cummins' academic language learning model, Giovanelli's (2010) Text World Theory, and what Mayer et al (2012) identify as a 'contingently responsive manner' was seen in way the teacher used the learners' responses to gain knowledge about their current state of understanding and then build on it as a starting point to firstly support the learner in making sense of the content, as well as meet her own teaching intentions.

Staying true to Cummins' (2001) instruction for language learning the teacher explicitly focuses on the use of the target language. The use of Contact Sign supported the content words used in English. However, Cummins' (2001) goal for comprehensible input is not met as the learners in this classroom are not observed to move beyond surface level comprehension to deeper levels of cognitive and linguistic processing. This may be due to a lack of opportunity for the learners to engage critically with the content, as well as

what the teacher expressed as the limitations of using SASL to teach English vocabulary and finding visual strategies and tools to aid literature teaching in a Deaf context.

The SASL teaching assistant expressed the importance of the role of SASL and the Deaf way of experiencing poetry as a resource for the teaching of EAL poetry. The Deaf teaching assistant's interaction with the learners in the SASL classroom indicates that even though a hearing person may have access to the linguistic repertoire of SASL, using SASL as a semiotic resource also requires an awareness of the 'Deaf way' of using SASL. Unexpected data from the learner interviews also highlight the complexities of using a SASL interpretation for a literary text in English. This will be discussed further in the next chapter.

Case Study 2

The dialogic use of language and interaction in the classroom at this school validates the use of cued speech for teaching and learning EAL poetry. Even though the learners were in grade three, their understanding, use and engagement with the English language and content was far beyond what the researcher had seen or expected. The English teacher at School 2 is also able to work in a 'contingently responsive manner'. However, unlike the teacher in School 1, this teacher meets the requirement identified by Mayer et al (2012) of both teachers and learners sharing 'common, accessible, and comprehensible language' in both English and SASL. Without it, it would be impossible to receive the level of English content and concepts, as well as engage in dialogue using the English language that is seen in this classroom.

The team-teaching approach that acknowledged and affirmed both teachers as valid contributors to the lesson and the depth of dialogue between the teachers and learners was unique to the three schools explored. There were no difficulties with the extent of the English vocabulary and the structure of the language. Both English and SASL were used as linguistic resources and participants used them without restrictions as semiotic resources. This enabled far more complex engagement with the English language as concepts like idiomatic expressions, personification, and rhyming words were worked

out by the learners as co-constructors of meaning – linking their personal experiences with the unpacking of the language and the text.

Case Study 3

This school as a system has many programs in place to develop SASL and support content subjects. However, the EAL classroom was controlled and offered little access to dialogue between the participants. The EAL teacher is not proficient in Sign Language and restricts her learners to a level that she can manage. The use of signs to support EAL poetry teaching and learning was observed to be problematic as the English words were simplified but not explained or discussed.

The participants at this school are aware of differences in languages and how identity is a part of language use. However, the idea of a Sign-hear and a Sign-deaf (Heap, 2003) are pertinent to this context as the learners' grapple with their fluid language practices and what they refer to as Sign Language structure and Sign Language at school. The school does create alternative spaces for learners to express themselves in SASL and also supports the teachers with interpreters and resources. However, there are still challenges regarding using interpreters and SASL interpretations in an English poetry classroom.