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Using alternative inter-disciplinary pedagogies in teaching poetry to Grade 10 English first additional language learners at a township school

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Submitted to the University of the Witwatersrand in partial fulfilment of the requirements for the degree of Masters of Education

Johannesburg, 10 August 2018

Declaration

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

Signed Beauty Munyaka

Date 10 August 2018

Acknowledgements

I would like to acknowledge the following people without whose assistance would not have been completed; firstly my supervisor Professor Cloete, who, from the first day pointed the right direction and thereon my journey was smoothened up to the end of the project. Secondly, my colleague, without whose support this project would have been difficult and impossible to complete. Then finally, my grade 10 learners whose diary entries and responses proved insightful.

Abstract

The purpose of this project was to explore and establish whether the introduction of alternative inter-disciplinary pedagogies such as multiliteracy, multimodality and translanguaging would help improve learners' understanding of poetry specifically and improve their reading in general.

The methodology adopted was action research, specifically, reflective classroom enquiry an educator my focus was on questioning my own practice for not only personal development, better professional practice and more, self-development through rigorous evaluation and critical self-examination to improve pedagogy. In other words, improving of professional practice is side by side with increase of knowledge in one's practice. Crucial is involvement of another colleague in designing pedagogical instruments which cause for openness to alternative view points in the implementation.

In collaboration with my colleague, findings seem to suggest that mixing translanguaging and multimodality in poetry teaching and learning can result favourably in an increase across four crucial pedagogical learning areas: more participation, increased engagement with the text and one another, positive interest in poetry, better clarity in expression of thoughts, feelings and emotions compared to the traditional way of teaching. Rigorous planning combined with relevant pedagogical tools are key in enhancement of poetry teaching and learning for better understanding and can thus change the negative attitude in poetry teaching, another element in this report is professional development from knowledge gained.

Ultimately, the result is that more engagement in reflective practice improved my own pedagogical practice. This reflective classroom inquiry in poetry teaching enhances understanding in my own practice for better lesson delivery.

CONTENTS

Acknowledgements

Abstract

CHAPTER 1 – BACKGROUND ……..8

1.1 Introduction ……..8

1.2 Problem statement ……..13

1.3 Research questions ……..14

1.4 Rationale ……..15

1.5 Significance of study ……..16

CHAPTER 2 – CONCEPTUAL FRAMEWORK

2.1 Introduction ……..17

2.2 Multiliteracies and multimodal social semiotics ……..17

2.3 Translanguaging as classroom pedagogy ……..20

2.4 Application of multimodal social semiotics in multilingual classrooms ……..23

2.5 Conclusion ……..31

CHAPTER 3 –METHODOLOGY

3.1 Introduction ……..32

3.2 Qualitative research ……..32

3.3 Research Participants ……..34

3.4 Sampling: convenience sample ……..34

3.5 Context of study ……..34

3.6 Data collection ……..35

3.7 Data collection ……..35

3.7.1 Reflective journals ……..36

3.7.2 Procedure ……..38

3.8 Data analysis ……..50

3.9 Validity and reliability ……..51

3.10 Ethical consideration ……..52

3.11 Limitation of study ……..53

CHAPTER 4 – PRESENTATION AND ANALYSIS OF DATA

4.1 Introduction ……54
4.2 Data set 1 ……55
4.2.1 Lesson 1 ……55
4.2.2 Lesson 2 ……60
4.2.3 Lesson 3 ……64
4.2.4 Lesson 4 ……82
4.3 Data set 2 Participants, reflective diary entries ……88
4.3.1 Introduction ……88
4.3.2.1 "When an owl hoots above my hut" by Brian Mzelemu ……90
4.3.2.2"The Train "by Emily Dickson……92
4.3.2.3 "An Abandoned Bundle" by Oswald Mtshali……93
4.3.2.4 "To a small boy who died at Diepkloof reformatory" by Alan Paton ……97
4.4 Data set 3 Analysis generated from open ended questions……99
4.4.1 Introduction……99
4.4.2 Data collection process……100
4.4.3 Question1……100
4.4.4Question2……102
4.4.5Question3……103
4.4.6 Question 4……103
4.4.7 Question 5……103

CHAPTER 5 – CONCLUSION

5.1 Introduction ……105
5.2 The main findings……105
5.3 Implications ……107
5.4 Possible directions for further research ……108

References ……110
List of Appendices……..
APPENDIX A Poem: “ When an owl hoots above my hut by Brian. W. Mzelemu……..114
APPENDIX B Poem: ‘’The Train by Emily Dickson”……..115
APPENDIX C Poem: ‘’An abandoned bundle by Oswald Mtshali……..116
APPENDIX D Poem: ‘’To a small boy who died at Diepkloof Reformatory” by Alan Paton……117
APPENDIX E Data set 3 Detailed analysis……..119
APPENDIX F Data set 2 Copies of sample diary entries……122
APPENDIX G Copies of sample of open ended questions……128

CHAPTER 1: Background

Introduction

At the school where I teach, learners fare very badly when it comes to the assessment of poetry. Marks for the poetry section are much lower than for other literary genres such as novel, drama and short stories. The purpose of this research project was to establish whether the introduction of alternative inter-disciplinary pedagogies such as multiliteracy, multimodality and translanguaging would help improve learners' understanding of poetry specifically, and improve their reading ability in general. To my mind, language often forms the greatest barrier to the analysis and understanding of poetry in English – the language of learning and teaching at Grade 10 level. This factor became evident during interpretation of the poem "The Train" by Emily Dickinson, in that diction proved to be an impediment.

In most township schools in South Africa, learners are bilingual if not multilingual. Canagarajah (2007) points out that in multilingual communities, "individuals are radically multilingual [so] that it is difficult to identify one's mother tongue or native language" because "people develop simultaneous childhood multilingualism" (Canagarajah, p179, 2007). This means that by the age of six years, when children start attending school, they are able to speak at least two to three languages which they have been exposed to. This means that in their homes, children acquire languages spoken by their own family members as the parents may actually be either from Nguni or SeSotho background.

Further exposure to different languages can occur in schools and the broader community. In other words, during interaction, "different languages mix, mesh, and complement each other" but the language practices in these various contexts are determined by the communicative context and purpose. What needs to be stressed is that meaning, as Canagarajah maintains, does not exist in a language but is socially constructed and produced during interaction. Thus 'Soweto Township' fits the description of super diverse as pointed out by Makalela (2013) due to mobility trends galvanised by the 1994 attainment of democracy.

Democracy increased the mobility and migration of different language speakers to townships and cities. Johannesburg fits this super diverse status due to the many languages spoken in its precincts over and above the recognised official eleven languages. Side by side with the internal migration from rural to urban areas, cities like Johannesburg also became more hybrid in terms of the multiple languages spoken than ever before. Multilingualism was also influenced by the global mobility trends of the 21st century which has made "more visible than ever, the complex multilingualism of Africa" and that "this linguistic complexity characterizes the rest of the world, as translanguaging becomes the most important communication tool in an increasingly multilingual world" (Garcia, p147, 2009).

Thus, in townships like Soweto, multilingualism is the norm in the 21st century. In addition, attainment of democracy saw South Africa becoming home to economic and war refugees from other African countries (Makalela, 2013). This multilingualism in communities is then mirrored in the classroom situation in township schools.

Scholars the world over began to question the role of language programs in the complex changing communication landscape where diversity and multilingualism were fast becoming the norm. Research studies by scholars such as Creese and Blackledge (2010), Garcia, (2009, 2014), Li Wei (2014) and Hornberger, (2012), in America and Britain (in response to bilingualism) acknowledged the need to come up with language policies and programmes in response to globalisation and its technological impetus, which culminated in different communication media to include the internet. Dynamic bilingual programmes were researched and the coined word by Cen Williams was translanguaging. Garcia, (2014) defined translanguaging as:

> NOT the use of two separate languages or even the shift of one language or code to the other. Rather translanguaging is rooted in the belief that bilinguals and multilinguals select features and co-construct or soft–assemble their language practices from a variety of relational contexts in ways that fit their communicative needs (Garcia, p95, 2014).

Thus, initially in America and Britain, bilingual programs were introduced for learners who were not native speakers of the English language – such as Spanish and Latinos in America. Learners received input in one language but output was in another language,

which is the essence of translanguaging. Studies by such scholars all indicated benefits of bilingual programs to the learners who were otherwise struggling and failing, in acquiring the English language. In Britain at four community schools, learners used different languages for epistemic access successfully. However, these studies were performed on a minority migrant population. But the 21st century influx of technology, goods and population migrations caused the introduction of more and more programmes to cater for Latino and Spanish-speaking populations who were no longer the minority in America, to seriously consider bilingual programs that were dynamic in the complex multilingual classrooms.

The challenge, like in the South African context, is that the migrants, apart from interacting in English, which is not their own language, bring along their own ways of languaging. In South Africa, children are exposed to and sometimes learn bits and pieces of indigenous languages, English and their home languages. Thus, Garcia, (2014) maintains that the argument of language and multilingualism should focus "on people's languaging, the social features that are called upon by speakers in a seamless and complex network of multiple semiotic signs" (Garcia, p95, 2014). Thus multilingualism is becoming a norm in South Africa and learners' linguistic practices are becoming more and more complex due to diverse cultural and social differences. Still, meaning making remains a social practice.

Coupled with complex communicative practices is the issue of social justice principles adopted by the post-apartheid educational policy as articulated by Stein (2008). The National Curriculum Statement Grades R - 12 is based on the principle of social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population; Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social environmental justice and human rights as defined in the Constitution of South Africa (NCS CAPS document 2011).

From this background, extensive research studies by Stein, (2008), Newfield and Stein, (2009), Newfield and Maungedzo, (2006), and Makalela, (2013, 2015) all reflect the principles of provision and creating democratic classroom spaces for issues of equity and justice, by applying multimodal and classroom translanguaging pedagogies in South Africa.

However, the issue raised by scholars like Garcia, (2009) stem from early research work which come to claim that the way multilingual children make meaning or make sense of the world is abruptly disrupted in monolingual models of instruction (Garcia, 2009). Monolingual models were adopted in bilingual classrooms because "bilingual educators have usually insisted on the separation of the two languages, one of which is English and the other, the child's vernacular. By strictly separating the languages, the teacher avoids (it is argued), cross contamination, thus making it easier for the child to acquire a new linguistic system" (Creese and Blackledge, p11, 2011).

Monolingual models in former British colonies were western in that the majority of learners were English native speakers who had acquired the language from birth. Thus, instruction would be in English only. Non-native speakers were regarded as deficient communicators and these were immigrant children of parents working in America and Britain where studies in second language acquisition were eventually carried out. As Kramsch and Whiteside (2007) state, "the original purpose of second language learning research was to help improve language instruction and to better control the variables that went into instructed SLA" (Kramsch and Whiteside, p908, 2007).

However, these learners were originally in the minority and English was thus not their first language - they spoke their own native languages outside the classroom environment, which made them bilingual. Thus, the monolingual model measured "all learners against native speaker norms of communicative competence" (Kramsch and Whiteside, p908, 2007).

After 1994, additive bilingualism became an instructional programme in South Africa (Garcia, 2009). Additive bilingualism is when a second language is added without any loss of the first language. As stated earlier, the majority of township schools study English as a first additional language because these learners' home languages are the indigenous languages which they learn as home languages.

I quite agree with Garcia, (2009) and Makalela, (2013) that additive bilingualism is inadequate in the 21st century linguistic complexity where bi/multilingualism is the norm. With that stated, it can thus be claimed that additive bilingualism assumes that learners speak one mother tongue. In reality, in township schools, learners do not speak just one dominant language like isiZulu, SeSotho or Sipedi. Learners are multilingual

and are exposed to all the 11 official languages. However, the language of learning and teaching after Grade 4 Newfield and Dabdon (2015), is the English language. Researchers such as Makalela (2013) contend that Grade 4 is when the curriculum widens and learners grapple not only with content mastery but also with learning the language of instruction, which results in failure, loss of confidence in self and one's own language, which ultimately amounts to loss of identity. Learners are thus silenced because their normal way of communicating would not be acknowledged hence the advocating of translanguaging as scaffolding in multilingual classrooms for better educational gains and meaningful learning.

Furthermore, most township schools teach English as a first additional language subject - with any of the indigenous languages such as XiVhenda or XiTsonga as a home language. Former model 'C' schools mostly taught English as a home language. The CAPS policy accords equal status to all 11 official languages but the English language is the language of trade and commerce and academic discourse. Drawing from Stein's (2008) ten years' extensive research, one can only but concurs that in diverse multilingual classrooms,

> multimodality combined with translanguaging pedagogies provides leverage that allows meaning making in children's own complex repertoires. Such an interdisciplinary approach is not limited to language but encompasses a whole range of other modes – including image, space, gesture, colour, sound and music, all of which function to communicate meaning in an integrated, multi-layered way (Stein, p1, 2008).

Stein's project demonstrates that during story telling live performance, children recruit resources such as body movement, use of gestures, eye contact, voice pitch all in combination appropriate for situation and purpose. Of importance is that all modes of communication are equally regarded in multimodality and multiliteracy pedagogies. It cannot be overemphasised that in the use of the traditional orthodox methodologies, language is the main tool of communication and meaning making, especially where there is heavy dependence on a textbook in the classroom where the written form takes precedence.

1.2 Problem statement

At the school where I teach, learners are not interested in literature, including reading in general, an observation also articulated by Newfield and Maungedzo, (2006). Newfield points out that learners were disinterested, stating that "in the English literature classroom, where the student body is multilingual, speaking a range of South African languages, it was not only the genre of poetry that was a problem. Students were not interested in any form of literature", (Newfield and Maungedzo, p72, 2009). Maungedzo, the teacher who collaborated with Newfield in this research, elaborates that children would prefer him to narrate the story, explain themes and characters without the actual reading. Thus, the only time learners read the prescribed text was during class and only because it was part and parcel of the examination process.

There is a lack of interest in poetry in particular, and reading in general, by learners at the school where I teach. Admittedly this is quite frustrating. In the English first additional language subject, four genres are examined in the literature exam paper: poetry, novel, short stories and drama at the FET level from Grades 10 to 12. A road show analysis of the literature paper for schools that select poetry indicates that from 2012-2016 performance was very poor in the poetry section at matric level, while there were great improvements in the short stories and drama sections. In fact, more schools are being urged to start poetry from Grade 10 until examination so that teachers can compare performance with the other genres.

Thus, fewer schools opt to study poetry as opposed to other genres. Road shows are result analysis meetings at the beginning of the year striving to identify areas of improving, problematic question challenges and future direction at district level. High-stake examinations like the English first additional language, is fraught with the wash back effect with targets set for better achievements, hence poetry aversion, to meet requirements not only set by the district but by school management. And again, of the three English papers, performance in literature is lowest.

A closer examination by the language educators as a team for the 2015 and 2016 matric exams at my site of teaching Grade 10 – 12 learners, has shown that of the two sections namely, drama and poetry, performance was lowest in poetry. The June 2015 analysis of the performance shows that out of 123 matric learners, only 3 learners passed the

poetry section with 23/35; 18/35 and 21/35 respectively. The mark allocation is 70 with 35 being the poetry section and the other 35 marks for the drama section. The rest of the learners obtained below 16/35 in the poetry section with many as low as 5/35, opposed to the highest obtained mark of 33/35 in drama. That prompted questioning and reflection of classroom practices to seriously consider rigorous action research to not only improve practice by applying a mix of translanguaging and multimodal pedagogies in teaching poetry, but also to gain understanding.

Coupled with lack of interest in poetry, a negative attitude to reading is displayed by most learners. They only read plays and prescribed books in class. In order to remedy this phenomenon, Newfield and Maungedzo advocate that poetry might be used to foster better reading practices amongst English FAL learners, which might enhance reading and poetry learning. The current classroom reflective enquiry explored and applied a mix of multimodal and translanguaging strategies in the poetry classroom as well as critically examined processes that may improve teaching and learning of poetry in multilingual classrooms. I can conclude by stating that there is a gap between learners' reading and poetry interpretation and / or comprehension as demonstrated by poor responses, and hence low scores in the poetry section. Learners' reading is far better as compared to their writing, and yet this ability in reading does not correspond with performance, especially in summative assessments. Hence, the interest in reflective enquiry in my teaching of poetry.

- **Aim:**

The aim was to explore multimodal and translanguaging pedagogies in poetry teaching at a township school.

There was no alteration at all during the course of the research.

The research questions were thus maintained as follows:

1.3 Research Questions

- How can translanguaging and multimodal pedagogies be used in teaching poetry to English first additional language learners?

- What happens when a mix of multimodal and translanguaging pedagogies are applied in the teaching and learning of poetry in English first additional language classroom?

1.4 Rationale: Teacher perspective

I quite agree with the view articulated by Newfield and Maungedzo, (2006) that 'poetry is perceived as too difficult' resulting in educators of English in the township schools rather opting for other genres of literature such as short stories, drama and novels even though only six poems are prescribed for Grade 10 English first additional language learners. There are currently eight Grade 11 prescribed poems, whereas Grade 12 has ten prescribed poems. Two poems are taught in terms one and three and one poem in terms two and four for Grade 10.

English FAL is one of the gateway subjects, thus it is a compulsory subject for the National Senior Certificate. This means that English first additional language is one of the key subjects for gaining entry to institutions of higher learning for a higher certificate, diploma or a degree course across South Africa. At the same time it is the language of learning and teaching. Arguably, I strongly feel that poetry learning should be part and parcel of the curriculum apart from one or two poems slotted into the textbooks available for use in the classrooms at schools. Should the school not opt for poetry study, which, as pointed out is the case in many schools, learners' literature study is incomplete.

The assumption is that at matric level, all learners would have been adequately exposed to English poetry, which is hardly the case for English first additional language learners. On the other hand, the English home language learners study three genres: the novel, drama and poetry. The poetry section counts 30 marks whereas the novel and drama each count 25 marks, totalling 80 marks. The additional language literature comprises two sections and for those who study poetry, there are two poems which are contextual without essay questions, unlike for the EHL.

Because literature is an important component of English language studies, there is need for research in order to improve classroom pedagogy in poetry teaching and learning, particularly to English first additional language learners. In addition, there is a need to harness learners' sources of knowledge from their communities for use in the

classroom, and also in order for learners to realise that poetry is part and parcel of community life and a way to communicate at community functions such as burials, weddings and initiation rites within the South African context. Thus, use of learner experiences and knowledge available located in their social, historical and cultural environments in pedagogical practices, helps consolidate and celebrate who they are and allow them to assume their own identities through different modes of presentation such as performance, poster design, drawing and narrating.

1.5 Significance of the study

One of the main CAPS objectives is stimulating critical thinking and creativity in all learners regardless of race or gender (NCS CAPS document, 2011). As such, for English as first additional language, one of the ways in which the objective could be realised was through poetry teaching and learning, which is what this study explored. In addition, use of reflective diary entries is another way in which learners were engaged in critical thinking about their own engagement in poetry interpretation, pedagogical strategies employed and their attitudes towards the subject or the poet's intentions. From a teacher-researcher perspective, systematic planning, evaluation, on-going informative assessment and integration of pedagogical strategies employed in the current study undoubtedly is key. Fundamentally, however, I must state, at the current high teacher-learner ratio of on average 44 at my site, effective classroom enquiry has forged better understanding of events in the classroom during lesson delivery, which in turn, influenced future direction. In addition, knowledge acquired has led to better my own professional practices relevant to multilingual classrooms and increased awareness of learner needs.

CHAPTER 2: Literature review

2.1 Conceptual framework

For this study, an interdisciplinary framework was adopted. The three disciplines are multiliteracies, multimodality and translanguaging. The reason why an interdisciplinary framework was chosen was to systematically and accurately get clarity on meaning making in children who are multilingual. Importantly, the three are very complementary in terms of construction of meaning because all view meaning making as a social practice within a socio-cultural historical context. In addition, the three are intricately interconnected in that multilingual speakers are socio-culturally diverse and through this difference, create new communication contexts in meaning making. A discussion of the three frameworks follows below:

2.2 Multiliteracies and multimodal social semiotics

A pedagogy of multiliteracies is the brain child of the New London Group (1996) as a framework to 'broaden approaches to literacy that were centred exclusively on linguistics, to include multimodal textual practices-combining linguistic, visual, audio, gestural and spatial modes- and literacies that were culturally inclusive,'(Mills,p104, 2009). The New London Group was comprised of ten academics who met for a week in London, New Hampshire for the purpose of examining literacy pedagogy in the face of the changing world. Each of the ten had a specific area of expertise, and I will just mention those that directly link with this research. Kress specialised in multimodality and semiotics, Cope has researched work on cultural diversity in schools, Cazden wrote on language learning in multilingual contexts, which shows the pooled professional knowledge that culminated in pedagogy of multiliteracies as it is currently known.

The major concern was the purpose of education and the role of literacy pedagogy in the 21st century. The group questioned what was happening in the world of communication and what was not happening in the teaching of language and literacy. From then onwards, the members have held annual conferences such as The International Conference on Learning in countries such as Australia, Malaysia, Greece, Canada, and China and in South Africa in Johannesburg at The University of Witwatersrand in 2007. At the first conference an agenda of " pedagogy of multilteracy"

was presented as a programme manifesto in response to changes in the world itself, the changing communication environment stating that "to follow these changes literacy teaching and learning would have to change as well" (Cope & Kalantzisp265, 2009).

Thus, what gave rise to a pedagogy of multiliteracies is the changing communication landscape influenced by two aspects: firstly, 'multiple communication media' including the internet and secondly, 'the global increase of cultural and linguistic diversity caused by migration, which resulted in the proliferation of texts,' (New London Group, 1996). These texts include visual images accompanied by the written word, visual designs in desktop publisher and innumerable texts available in the multimedia.

Therefore a pedagogy of multiliteracies is a proposition to come up with a literacy pedagogy that encompasses 21st century communication needs that does not only focus on linguistic issues, but a pedagogy that embraces the entire multimodal communication ensemble available to learners in their environment. The current study therefore employed a combination of multimodality and translanguaging in the instruction of two poems. Chapter 4 deals with this in great detail.

The group was guided by questions of "Why", "What" and "How" of literacy pedagogy. The analysts articulated the need for adapting literacy pedagogy to the communication changes specifically multilingualism and multimodality stating that:

"We were interested in the two multis –the multilingual and multimodal. Multilingualism was an increasingly significant phenomenon that required a more adequate educational response in the case of minority languages and the context of globalisation" (Bill and Cope, p166, 2009).

From this statement it clearly shows the significance of multimodality and translanguaging as relevant approaches to pedagogy in the 21st century multilingual classroom as found in Soweto for example.

Multiliteracies is centred on the notion that language is not the only form of presentation and that learners do not just passively imbibe and reproduce learnt concepts. A pedagogy of multiliteracies acknowledges learners' power in being active in selecting resources to suit specific communication contexts during the meaning making process. To this end, learners acted stanza one of the forth poem. Linked with

multiliteracies, is the concept of multimodality and together 'the linked concepts constitute a new way of conceptualising how teaching and learning occurs in contemporary classrooms' (Newfield and Stein, p2, 2009).

In the South African context, pedagogy of multiliteracies is applicable because it focuses on modes of representation, in other words, "it relates to the increasing multiplicity and integration of significant modes of meaning making, where the textual is also related to the visual, that spatial, the audio and the behavioural" (The New London Group, p64, 1996). It is applicable in that the framework takes into account cultural and linguistic diversity, recognising learners and teachers as active participants in designing meaning from any available resource in the environment.

A crucial element in multiliteracies is the concept of design which has three elements: the available designs, the redesigned and the designed. This simply means that during interaction, interpersonal or textual, learners use their experiences in a new context of communication to create meaning or engage with deconstruction of a text. The end result would not just be a reproduction of learnt concepts, but a new creation, a transformed product or text (The New London Group, 1996). Expanded opportunities provided learners with the instruments to write obituaries, composition of poems as well as creating posters.

In his book: *Multimodality Social Semiotic Approaches To Contemporary Communication*, Kress, (2010) points out that the theory of social semiotics hinges upon meaning 'in all its forms'. The emphasis is on "in all its forms" because schools have a tendency to favour the linguistic mode, and that is exactly what multimodality questions. In other words, multimodal social semiotics focuses on developing a theory and methodology where all modes -ways- are equally treated without giving the language mode prominence over other meaning making modes. Multimodality shows that meaning making exist in many representations of whichever written language has been the most dominant. Meaning making is made in a variety of ways: bodily, gestural, voice or in various combinations. In the research under discussion, poetry recitation by one learner from each class was included. Meaning making is thus regarded as a social practice within a context, during human interaction.

Central in semiotics is the sign which is defined as an instance of a semiotic resource for purposes of communication. It is crucial that signs are understood as being socially produced, in other words developed over time in a context of culture - for example, the use of the word robot to designate a traffic signal in South Africa. A robot, within the context of road traffic signs in many countries, is a socially agreed upon sign, a practice at roads to indicate the right of way, known elsewhere in other contexts as traffic lights, which motorists and pedestrians alike respond to automatically. Meanings of signs are already learnt when young, in or out of school, and without thinking or even being aware of what one is doing, an individual knows what the different colours of road signs mean.

Thus, multimodality is premised on the notion that meaning is produced from multiple modes of which language is just one. Other modes include gesture, gaze, sound, performance and smiling, which language cannot communicate. Hence, different modes have different affordances and constraints, and different modes construct knowledge in different ways. For instance, multimodal story performance where speech is delivered in different intonations such as gesture, eye contact, body movement in all combinations are semiotic resources for meaning making.

That is why Stein (2008) asserts that what happens in the classroom is a process of sign making. This research draws on Stein's (2008) research, particularly a project in a disadvantaged community where learners were allowed to use their vernacular in story telling performance and elaborated writing. Performance of the poem is a case in point when multimodality was put to use successfully. Here it was not the written mode, but behavioural modes that came into play.

2.3 Translanguaging as classroom pedagogy

This study is firmly located within the union of multimodal social semiotics and translanguaging, because the frameworks acknowledge that communication and meaning making is achieved in different modes. Broadly speaking, the frameworks are multiliteracies and translanguaging. Cope and Kalantzis (2009) assert that because multilingualism is becoming a norm in the 21st century, a more educational pedagogy is required to adequately address the issue.

Hornberger, (2012) states that "translanguaging refers to the purposeful pedagogical alternation of languages in spoken and written, receptive and productive modes …. In other words engaging in bilingual or multilingual discourse practices … focusing not just on spoken language but on a variety of communicative modes" (Hornberger, p263, 2012).

Thus, both multiliteracies and translanguaging are pedagogies that are concerned with learning and teaching in multilingually diverse environments, which involve the harnessing of learners' existing knowledge for classroom situations.

Research in translanguaging by Creese and Blackledge (2010), Canagarajah (2011), Sayer (2012) and Makalela (2013, 2014) attest to the fact that children`s sources of knowledge should be regarded as a resource particularly in multilingual classrooms. Hornberger's assertion that: "We propose that developing an awareness of and orientation to translanguaging and transnational literacies in classrooms with learners from diverse cultural and linguistic backgrounds, can provide practitioners, teachers, and researchers with a fuller understanding of resources learners bring to school and help us identify ways in which to draw on these resources for successful educational experience" (Hornberger, p264, 2012).

From this proposition, it can be stated that translanguaging as a classroom pedagogy, can be used by learners and teachers, as they make sense of their bilingual worlds using their entire linguistic repertoires across various modalities (reading, writing, speaking and listening) and amongst different people in order to meaningfully learn' (Garcia and Woodley, p141, 2015). In this research, in the Soweto classroom situation, pedagogic practices were purposefully and systematically planned to allow learners to use their daily discursive practices for use in the classroom during learning and teaching.

Input by the teacher was in one language but during the process of meaning making, for instance in poetry interpretation and acting, learners were mixing their home languages. As in the case with Stein's (2008) study, learners first of all narrate a story in their own home language experiences from their own environments before the written activity. Just like in Soweto learners do not have one dominant language per se. This means that children speak several languages simultaneously recruited or spoken in their communities to suit specific contexts. The process occurs in the mind, hence the

assertion that multilingual children do not view their world from a single lens (Garcia, 2009).

The main reason why translanguaging as classroom pedagogy was employed is that learners come from diverse backgrounds, they translanguage, meaning that children do not necessarily use one dominant language. As Newfield and Stein (2009) point out, in Africa, people have multiple language systems to draw upon as they move fluidly across languages, because the communities they live in are multilingual. Indeed, children are exposed to a variety of indigenous languages in South Africa.

In the provision of education for equity and social justice after 1994, Stein (2008) points out that classroom spaces must become democratic spaces and one way of achieving equity is through creating the classroom as a site for negotiating meaning and constructing knowledge, by allowing multilingual learners to use more than one language geared towards maximisation of learning. Scholars like Hornberger (2012) advocate for the benefits of using translanguaging as a pedagogical strategy by harnessing children`s linguistic practices for use as learning and teaching resources.

Children at the site where this study was carried out are multilingual. These learners do not have one dominant mother tongue or first language. These children speak a mix of IsiZulu, IsiXhosa, Tswana, XiVhenda, SePedi, in fact all the eleven official languages. Children translanguage and this enables learners to fluidly and seemingly effortlessly move from one vernacular or a mix of vernacular languages during interactions or conversations. That is why translanguaging as classroom pedagogy is appropriate. This means that the English language is not only a first additional language but is also the language of learning and teaching in all subjects with the exception of their home languages, which in this case is IsiZulu or SeSotho. Thus the children`s existing knowledge and experiences housed in their minds are in their first languages which is not English.

In addition, for Grade 10 learners it is their first year in the further education and training phase (FET), whereas in English FAL, the depth and breadth of the transition from senior phase to further training is huge. The setting of formal assessments and the number of tasks are almost at the same level as for Grades 11 and 12. There is considerably high cognitive demand placed on Grade 10 learners. In other words,

learners struggle with understanding and interpreting texts read in English. It is vital to point out that the kind of texts and how they are used in the Grade 9 English classroom, is quite different from the FET level - without even mentioning paper three which is the creative writing component. Hence, a fusion of multiliteracies and translanguaging for classroom teaching and learning was highly appropriate for this study.

2.4 Application of multimodal social semiotics in multilingual classrooms

The literature review in this section was largely drawn from the South African context. The main reason is because in South Africa, multiliteracies studies were carried out by The University of Witwatersrand academics after the New London Group (1994) presented a theory of pedagogy of multiliteracies. Three years later, in 1997, Stein and Newfield adopted and introduced a pedagogy of multiliteracies course to Masters of Arts learners at the University of Witwatersrand. This shows that a pedagogy of multiliteracies was accepted and held with high regard by one of the higher institutions of learning in South Africa and that since its inception, more and more research has been carried out not only in America, Australia, Canada and Greece, but also in South Africa.

The multilitaracies framework was introduced in response to the post-apartheid curricular changes that embraced multilingualism, multiculturalism, including the impact of global mobility trends, which affected South Africa too. In addition, the proliferation of digital communication in the 21st century, in turn, influences pedagogy. The academic scholars involved in these projects include Stein (2000) and (2003), Newfield (2005), Ferreira, Janks (2009) and Archer and Newfield (2014). Research studies by Stein (2008) and Newfield (2005) were carried out in diverse multilingual schools much like the site where this current study was carried out.

My study applied translanguaging and multimodality in multilingual classrooms, specifically at Grade 10 level. In the 21st century, the classroom landscape is becoming more complex, caused by increasing electronic and digital communication, the internet and cellular phones. For this reason, multimodal social semiotics is interested in developing a theory and a methodology in which all modes are acknowledged. In other words, 'A multimodal approach to pedagogy recognizes that teaching and learning happen through a range of modes – image, writing, speech, gesture, - and requires

pedagogic tasks that require multiple forms of representation,' (Archer and Newfield, p1, 2014). This means understanding what modes can do, their different affordances, and how they work together in multimodal ensembles (Stein, 2008).

From this perspective, communication is not one mode but multimodal ensembles which involve a combination of for instance, language, eye contact and posture, used differently for specific purposes in specific social contexts portrayed during acting. Similarly, translanguaging is premised on the use of all the linguistic repertoires available to learners, aspects the current research study honed on or what Stein (2008) terms multimodal pedagogies. She asserts that 'there is recognition that all acts of communication in classrooms are multimodal, there is no mono-modal communication' (Stein, p121, 2008).

Steins' (2008) book is a collection of projects that were carried out over a period of ten years. An instance that this study found quite applicable is when learners demonstrated multimodal cohesion. This project was carried out at an affluent Catholic school in Johannesburg, which is culturally and religiously diverse. In small groups, learners created photo-romans for story telling with still photographs. This was followed by the introduction of sound effects and lastly, accompaniment by music. Critical is the fact that different modes are sound effects, and thus music then lastly dialogue within the social context. The pedagogic instance illustrates the concept of multimodality at a well-resourced middle class school, showing how social semiotics can be designed in order to communicate events logically and effectively. Of importance is also the creation of visual narrative without sound or dialogues and when the combination of all three achieved cohesion, learners were both viewers and film makers.

In contrast, another project reported in Stein's (2008) book, 'Shack Life' relates a case study by Sambo. The case study demonstrates instances of multimodality in the South African context at a school that caters for children from informal settlements. Learners at that school used multimodality for social action articulating lived experiences of shack life. The project 'Shack life' resulted in the production of a workbook by Sambo in 2006 who was the Grade 11 teacher. The work demonstrates multimodal pedagogies in a real classroom. Of interest in Sambo's project in Soweto are the poems written and

performed by the Grade 11 learners themselves, articulating their concerns as shack dwellers, showing how difficult life is living in a shack.

Frere (2009) regards this as to graphically communicate, which means not just acquiring writing techniques stating that "….taking the printed word, connecting it to the world, and then using this for the purpose of empowerment….making sense [and] the consequences of men's beginning to reflect about their capacity for reflection, about the world, about their position in the world, about their encounter of consciousness," (Perry, p60, 2012). The fired up debate that ensued about Jabavu showed great engagement and awareness of the conditions of Jabavu during the apartheid era portrayed in the poem, and the present day Jabavu, clearly articulated by Frere's (2009) position on the importance of relating to their world. This description resonates with Stein's analysis that Sambo managed to respond to learners' inner and outer worlds by linking what they learn in school with the real word and importantly, giving them voice. I regard this as authentic assessment.

Apart from poetry, learners produced narratives, engaged in debates, took photographs, and wrote letters of complaint as part of the research project about the area they live in. This project is multimodal pedagogy because "it offers learners the opportunity to represent a range of representations on the entity of shack life," (Stein, p139, 2008). These representations are shown to collapse boundaries between inside and outside school spaces. I quite agree with Stein (2008) when she states that such production is a form of apprenticeship in what these very learners will be in later life. This can also be viewed as authentic assessment in that learning is not confined to school, but that learning extends beyond the classrooms.

The activities of the Soweto school highlighted above are illustrative of multimodal pedagogies in diverse classrooms in the South African context that can be applied to this study. Sambo's project is thus reflective of instances of classroom practice where activities were centred on multimodal pedagogy. Sambo's activities are an example of authentic tasks when learners raised awareness of shack life. Texts produced include written poems, shack life performances, performances, narratives of shack life, a photography essay of shack life, and photographs of learners performing, debates and letters of complaint to the municipality. Children's representations are in different

modes. Multiliteracies pedagogies do not end at reproduction of learnt concepts but result in text production, or redesign, an important aspect of the dimensions of transformative pedagogy of multiliteracies. Learners apply themselves creatively, from their experiences, transferring previous knowledge into a new context. Therefore, the boundaries of home and school are 'collapsed' because learners write personal experiences, home experiences and knowledge to redesign texts during meaning making.

This resonates with a Vygoskian framework of learning: constructivism is premised on the notion that learning is a process of making sense of the world situated in the context in which it occurs (John-Seiner and Mahn, 1996). In producing pictures and narratives of shack life, learners are like practitioners in a discipline, because of where such school activities are situated. Children thus negotiate meaning and construct understanding (Brown, Collins and Duguid, 1989). Such a methodology views learning as an apprenticeship in that a photograph tells a story to an audience about how life is in a shack.

A multimodal communication through bodily physical performance, including eye contact, voice-pitch, volume, tone, facial expression, language, body and gestural movements is demonstrated in Stein's (2008) story-telling Spruitview case study. The case study involved a class of Grade 7 learners using different modes in storytelling. Children's multilingualism was tapped as a resource, with the oral story telling tradition in the home language, as an aspect of translanguaging. Using home language for live performance in combination with other modes such as gestures, intonation, body movement and eye contact is highly effective, which writing only, in the English language, could not achieve or produce.

The story telling performance is an illustration of a semiotic resource that is socially, culturally and historically situated. Of interest is Newfield's (2015) claim that there is no distinction between 'page poetry' in that poems can be read, recited, or performed as well and oral poems which can be transcribed, audiotaped and video recorded. This current study implemented these techniques, especially recitation and performance of the last two poems.

Also, of importance is the notion that different modes communicate meaning of the same phenomena differently (Kress, 2008, Stein, 2008). In the Olifantsvlei Fresh Stories case study, Stein`s research shows the application of multimodality through extending children's existing semiotic resources, local knowledge and experiences. These children are multilingual, some of whom are foreign nationals who produced figurines, objects, drawings, as well as oral dialogues and performances. However, from Grade 1 at this school, the language policy stipulates that the language of learning and teaching is English. For this project, children used any language, a form of multilingualism and translanguaging.

The children were to create or invent a cast of characters for their story telling and later story writing. The stages involved acting out the characters first through dramatic action. This was followed by drawing the main character(s) then writing something about the character in any language. The last stage involved creating figurines some of which were later used as puppets in live performance. The live performances also included dialogue improvisation. The very last stage in the process was writing a story in any language. Stein states that the doll figures had symbolic value for the children with their comments illuminating their self-awareness and reflection. The creation shows selection of material from their environment specific for their needs. The ordinary material was obtained from waste but it was transformed to extraordinary beautiful works of art.

Multimodal pedagogy was used as 'a field of application' in analysing multimodal meaning making 'through different representational resources available to them.' In Stein`s research, the analysis shows how children rely on social semiotic resources that they obtain in their environment. The way children tap from sources of knowledge from their environment as highlighted above was also employed in my study. Different from Stein's research, my focus was on high school learners although Sambo's case study was also from a secondary school. I must thus point out that not much research has been done on secondary school learners, which make this research study one of the few, (for example the study by Newfield and Maungedzo,(2006) in Soweto.

For Harrop-Allin's study entitled Xoxisa, a popular game of children, was tapped into as a resource for her study in 2009. The study, reported in Archer and Newfield, (2015)

shows application of multimodal social semiotics as narrative visual mapping, which affords fluidity during meaning. Xoxisa is a game derived from the IsiZulu word xoxa which means storytelling, narrating or to give an account.

She maintains that "*Xosisa g*rid structure enables narrative, performative, and movement freedom across a horizontal plane, in a way that representational drawing would not. As a narrative device, visual mapping allows for a fluid rather than linear narrative structure, supporting the improvisatory nature of *Xoxisa* story-performance" (Harrop-Allin, p28, 2014). In other words, there is active design taking place during play which, undoubtedly, is different from the previous designs showing continuous creativity as the game enfolds. *Xoxisa's* multimodality is in the mode of play, storytelling and role play referred to as dramatic storytelling performance by children in primary school.

Harrop-Allin`s assertion I quite agree with is that "*Xoxisa* is a rich example of how meaning is made multimodally and because it does, and because of what it does, I suggest it has implications for multimodal pedagogy" (Harrop-Allin, p36, 2014). In other words, mobilization of resources "suggests that teaching develops the ways children source and combine multimodal resources to create new stories and musical or visual designs. Recruitment implies using learners' ability to work with the 'affordances' of different modes, which is a key element of learning as design" (Harrop-Allin, 2010). Learning as design was quite evident when learners improvised dialogue during acting out a poem.

Harrop-Allin, (2010) shows an important aspect of multimodality's transformative nature and redesigning from experiences in the environment. Children "redesign an idea or aspect of their experience in the world and develop mastery through play" (Harrop-Allin, p37, 2010). From a poem, learners wrote obituaries showing the transformative nature of their environment to a new event. Again, a demonstration of the power that resides within learners becoming assertive in meaning making. This then resonates with Stein's (2008) case study of the Spruitview project showing that from the known sources of knowledge in their communities, children have power in selecting multimodal resources in the new event. Thus, multiliteracies pedagogy is premised on the notion that children are active participants in meaning making.

Harrop-Allin asserts that power results in production of 'new artistic knowledge' which in turn promotes new learning,- a recruitment of transformation. It can never be over emphasised that this is the fundamental base of learning that ultimately leads to positive learning gains.

Scholars like Stein, (2008), Archer and Newfield, (2015), Dabdon and Newfield, (2015) and Harrop-Allin (2010) contend that "knowledge and expertise is seen (and experienced) by many teachers to be located in 'the expert', in the textbook, in authority, effectively silencing both the learner and the teacher particularly given South Africa`s previous Bantu-education system" (Harrop-Allin, p38, 2010). What is therefore glaring is that out of school experiences, knowledge and sources of knowledge are disconnected with school based 'knowledge' and have little connection with learning and teaching.

Of relevance is that teachers need to recruit learners' practices as resources for pedagogy. In other words, acknowledging children`s linguistic repertories as well as local knowledge in order to create new learning. It is fitting to thus state that a multimodal approach to communication acknowledges other modes of meaning, which are also central such as gesture, sound, images and music without considering language as the one and only mode. It is the complete semiotic ensemble that this study attempted to apply in poetry teaching complemented by translanguaging in multilingual diverse classrooms. In this respect Newfield and Dabdon`s 'Reconceptualising Poetry as a Multimodal Genre' (2010) forms the template for my own study as it advocates the use of poetry and/or the role of poetry in English classrooms, stating that it can rejuvenate literacy. This stance by Newfield and Dabdon resonates with Stein (2008), showing how in The Spruitview Project, Lungile`s story performance is superb, which allowed an out of school oral tradition (oracy) mode.

Newfield and Dabdon argue that "the potential role of poetry in languages, literature, and literacy learning is barely recognized in South Africa`s second language classrooms" (Newfield and Dabdon, p3, 2015). This view is evident in poetry teaching aversion in many English first additional language schools in Soweto. Many teachers as pointed out opt to rather teach short stories or the novel, and reject the poetry option. This view is also reiterated by Newfield and Maungedzo (2006) who maintain that poetry has

become a defunct genre. Having stated this, the potential role of poetry is shared by scholars like Newfield and Maungedzo (2006), Stein (2008) and Newfield and Dabdon (2015), that through multimodal pedagogies teaching and learning in the language classrooms can be enhanced.

As indicated in this review, most studies applying multimodal pedagogies were projects in primary schools. This present study explored multimodal pedagogies in a high school in Soweto. Newfield and Maungedzo's study of 2006 is applicable to the study that was undertaken for two main reasons: firstly, the project focused on poetry and secondly, the study was carried out among high school learners and learners in Soweto. The only difference is that the school where this study was carried out is an independent school, aiming at providing quality education in a formerly disadvantaged township school.

Furthermore, the 10 year project by Stein, (2008) is of relevance in this review in that the learners are from diverse cultural backgrounds. However, to note is that the primary school case studies relied largely on performance, followed by written texts and drawings which were adopted for this study. The project at an affluent private school used all aspects of multimodality starting with still photographs which allowed high school learners to employ aspects of multimodality such as colour, lighting, and camera angles in order to tell a story through pictures. In other words, a visual narrative without sound. The other elements included later were music and sound. Dialogue was the very last element to be added. Stein, (2008) asserted that the project was highly successful in extending children's understanding of multimodality. By using a pedagogy of multimodality myself, I might also be able to extend learners' interpretation of poetry.

In Stein's case studies on poorly resourced schools, storytelling at one school was in isiZulu and later translated through performance, while at another school storytelling was through the medium of photo-romans. As highlighted above, team work is evident when learners used their semiotic resources when different modes were to 'cohere'. For instance, sound and image, whether to create harmony or chaos to communicate, dialogue integrated with emotion. Learners were thus employing redesigning to create meaning in each event.

Stein (2008) emphasises that different modes have different affordances, claiming that multimodal pedagogies enhance learning. What scholars in this review share are challenging how pedagogies of multiliteracies and multimodality can thus be used by teachers and learners to improve pedagogy. Multilitaracies and multimodality, from this review, has been used to extend and deepen learners' relationship to learning. Having stated this, it is against this background that this research action, which takes the shape of classroom reflective inquiry, was adopted.

2.5 Conclusion

From the above review, it can be stated that multimodality and translanguaging classroom pedagogies can be successfully applied to diverse South African classrooms. To note is that lesson delivery has to be designed to suit specific contexts. Multimodality was thus applied to both affluent and disadvantaged schools, showing that children make meaning of their world and that they can construct knowledge from available resources, including their own languages in their communities.

CHAPTER 3: Methodology

3.1 Introduction

This study explored application of multimodal and translanguaging pedagogies in literature teaching by specifically looking at poetry. Studies that were carried out in the South African context applying multimodal and translanguaging approaches to pedagogy were concerned with creating democratic spaces in the classroom in multilingually and culturally diverse classrooms after the separatist apartheid Bantu education system under the South African National Party.

The current education policy seeks to provide equality in terms of education access but as Archer and Newfield (2015) argue, social justice is far from being realised, hence the advocacy of an interdisciplinary approach "as a way to bringing social justice agenda to curriculum and policy" foreword (Archer and Newfield, 2015). This is a clear statement of what multimodality can offer education with particular attention to contexts where diversity and social justice are significant features . Having said this, this study applied an interdisciplinary approach to pedagogy in poetry at a township school in Soweto. This study is therefore qualitative. The design is action research, in other words classroom reflective enquiry.

3.2 Qualitative research

According to McNiff and others (1996) qualitative research is a method that is intensive in that it seeks to dig deep in order to obtain complete understanding of the phenomena under study. Different kinds of data are collected from different angles in order to meaningfully get to the heart of the situation. Although there are several designs under qualitative research, there are basic principles that distinguish it from quantitative research. Qualitative research seeks to focus on phenomena that occur in natural settings in the real world and they involve studying those phenomena in their complexity (Leady and Ormond, 2010). Designs like case studies, ethnography, a grounded approach and phenomenological approach are all qualitative methods. However, my focus is on action research, specifically, reflective classroom enquiry.

Action research, according to Whitehead, Lomax and McNiff (1996) is not confined to education but can be undertaken to improve professional practices in different places of

work. This then means that an educator researches his/her own practice. Broadly speaking, the scholars site four main tenets in action research. These are personal development, better professional practice, improvement in one's own situation and contributing to the well-being of society. Further elaboration in educational action research is self-development through rigorous evaluation and critical self-examination to improve pedagogy. Thus bringing it to my own situation, in other words enquiring into my own practice through the application of multimodal and translanguaging approaches to poetry teaching in order to reflect critically and so better understand and ultimately improve pedagogy, which I find significant as an educator. In addition, action research requires a practitioner to question one's own practice and seeks ways to improve pedagogy.

An important aspect is good professional practice. Professional practice is achieved through reflection, commitment and implementation of informed decisions that lead to educational knowledge to improve pedagogy. This therefore explains that it is simply action in the classroom. Apart from knowledge to improve teaching practice, educational action research leads to contribution to knowledge, which McNiff (1996) asserts is the whole point of research.

A critical analysis of the proponents in action research attests that on one hand action research is about improving practice and not necessarily the production of knowledge, whereas on the other hand there is the notion that action research can increase knowledge. However, the two views contribute to the importance of action by the researcher which is the engine of this methodology. Also, instead of being a limitation to action research, professional development is thus regarded as key and an added bonus to the generated content knowledge pertaining to a discipline in a study. For this study, an interdisciplinary approach to poetry teaching and learning in multilingual diverse classrooms was adopted.

A crucial ingredient in classroom reflective enquiry was the involvement of 'other people' apart from the sole researcher. In my case, there are three Grade 10 classes. I share the grade with an educator whose contribution would be vital for this action research. Whilst I teach two Grade 10 classes, he teaches one Grade 10 class and both of us also teach Grade 11. Thus, all the prescribed poems would be collaborative teaching

in terms of lesson preparations, observations and lesson evaluation as well as reflections for future adoption and implementation. Therefore, his input and involvement in lesson plans for this research were crucial. For this reason I was open to alternative viewpoints in order to reduce my personal biases.

3.3 Research participants

This study was carried out at an independent school in a township in Soweto. The school was chosen deliberately because it is my work place and as it is an action research, data collection was through pedagogy. Grade 10 learners were chosen as stated because this is the entry level to the FET phase.

Our classes range from 40 to 46 learners of both girls and boys aged between 15 and 17 years. Because the learners are minors and thus considered vulnerable, consent was obtained from all the parents before data collection commenced.

3.4 Sampling: convenience sample

As alluded to earlier, participants were drawn from the two Grade 10 classes I teach. Having stated this, convenience sampling was used for the reason that research was on multimodal pedagogies in teaching poetry in the classroom. Literature paper two has two sections, drama and poetry. It was in the poetry section, both prescribed and non-prescribed, that learners engaged and brought in their own multilingual practices and experiences in order for them to interpret any given poem.

3.5 Context of study

The site where this study was conducted is located in Soweto, Rockville. The school is an independent school and as such, learners buy their own stationery. The school grounds are well maintained as well as the classrooms. However, there are not extensive grounds for sport activities thus the areas available are relatively small. Within the school there are two netball pitches and behind the hall and one classroom block, the boys play soccer in the playground during lunch break. There is no soccer field. However, there is a library and two smart boards, one of which is for life-sciences. There are two computer classrooms for Grades 8 and 9 classes, who receive computer lessons and CAMI Mathematics. The library also has internet access. The school has outstanding Matriculation results with a pass rate of 100%.

3.6 Data collection

Action research for this study implemented multimodal and classroom translanguaging approaches to pedagogy. This means that the researcher taught two prescribed poems, of which one poem in the usual way of pre-reading, reading and interpretation. Initially, there was a test to be administered. This was not adhered to following the recommendation given. For the next poems pre-reading activity, the learners were required to view a poster, recite poems, improvise dialogue and perform. The two poems taught using multimodal and translanguaging were: *"*An Abandoned Bundle" by Oswald Mtshali and "To A Small Boy Who Died at Diepkloof Prison" by Alan Paton. Apart from the use of a poster, my colleague suggested that there should be a highlight of dumping of refuse in communities using the following modes: narrate, draw, poster design, perform, sing - for example Mtshali's poem" An Abandoned Bundle" to address social problems affecting the youth today.

Translanguaging was applied when learners discussed, interpreted, analysed, acted out in any language(s). The researcher provided manila for posters paper.

For the pre-reading activities of the first two poems, the researcher used the questioning technique before reading. Thereafter, working in pairs, discussion and group work was used. For the last two poems there was poetry reciting, poster use, a mock article, group work, discussion and performance. The next step was reading the poem. The researcher read the poem once and then asked learners to demonstrate what the poem is about through drawing, narrating and presenting. Presentation was in any language. Similarly, analysis, interpretation and drafting were in any language, but the final was in the target language. It is the process during engagement with the poem when learners use translanguaging during lesson delivery.

3.7 Data collection

Action research for this study was based on multimodal and translanguaging approaches to pedagogy. Because of the issues surrounding objectivity, there were more data sources: classroom observations, field notes, the teacher's reflective journal, children's diaries as well as teacher's diaries, as well as teacher's and student's informal interviews. Data collection was therefore qualitative. Apart from observation and interviews, tests were no longer administered. However, for the final November

examination, the researcher examined the participants on the last two poems. The researcher was very curious to find out how the learners would perform in this formative assessment, apart from the informal classroom assessment. McMillan and Schumacher recommend classroom observation as a data source. The main reason is for the question of data quality in classroom enquiry. Hence, more data sources enable a reflective turn, which brings to light the part played by the researcher and the participants themselves, to deepen the understanding of teaching and learning of poetry.

3.7.1 Reflective journals

For this study, reflective journaling is to be used for the purpose of enhancing reflective thinking which is crucial in reflective enquiry. An important aspect is that it allows for recording of events over a period of time and then enables reflection on these events (Taggart and Wilson, 1998). The journal also provided an opportunity to not only describe events, but to question effectiveness of my questioning, pacing of lessons, use of pairing and or group work, questions on how to improve my own practice, how to probe, how to engage learners who otherwise are just happy to go by, whether use of a mock article was not just wasting time, in other words, not only looking backwards but considering the way forward and possibilities for future direction.

Through reflective journals, I was able to justify my practice and projected what was to be developed and adopted for future delivery, analyse cause and effects which then determined future direction. There was an urgent need to analyse effectiveness of translanguaging and multimodal pedagogies employed. Journaling was beneficial in practising multimodal and translanguaging pedagogy, learning from application and recording and clarifying events as they occurred, rather than leaving recording data for later, which could have been overwhelming and thus could have been a barrier for reflective thinking.

To make journal writing effective, Norton (1994) states that there should be explicit systematic guidelines for discussion with a mentor. In this study, the discussion was with the teacher I share the Grade 10 classes with. Discussions as Zinsser (1988) contends, provide educational pedagogy, experiences of theory implemented, analysing effectiveness of teaching strategies employed - challenging and supporting in this case

the researcher's reflective thinking and enabling him/her to come up with activities based on the experiences which would assist in reflection of self-development, practical experience and classroom actions to promote pedagogy. Further benefits of reflective journaling in reflective enquiry are discussion of experiences which promotes collaborative communication, by means of self-review and peer review of teaching (Taggart and Wilson, 1998). In this study, this aspect was important because it promoted reflection of action and analysis of competence in translanguaging, in order to prepare future action.

Engagement in classroom reflective enquiry was vital in promoting questioning of pedagogical strategy as well as instruments, which then lead to serious discussion on improving poetry teaching within our own Soweto multilingual context. Thinking reflectively was indeed central to this project. Discussion on classroom experiences and actions invited writing what was learnt, which thus builds understanding not only linked to future classroom practice with regard to poetry teaching, but also to possibilities for future development with regard to on-going pedagogical practice. That culminated with presentation of information as well as the qualitative analysis of data for this research. For clarity, this means that events were entered as they occurred and were clearly dated.

It also meant that the researcher was firstly going to teach two prescribed poems: two poems were taught in the usual way with pre-reading, reading and interpretation. There was no testing in this research as pointed out before. For the next two poem's pre-reading activities, the learners were required to view two posters, read a mock article and performed the poem. Mtshali's poem "An Abandoned Bundle" was one of the poems taught and it deals with social problems affecting the youth today. The researcher provided work sheets - manila white paper for designing. During the pre-reading activity, the researcher checked learner progress. One learner in each class recited a poem, two learners explained a poster (put in the display corner) stating challenges in their community. The next step was reading the poem. The researcher reads once before participants were given their own copies to realise performance of the poem. The researcher asked learners individually to answer pre-reading questions written on the board and only then they were invited to share their thoughts. Initially the researcher had planned that learners would answer through drawing, narrating and

presenting but this was changed to homework activities after class discussion. The main reason for the change was the time factor, and my colleague also hinted that the introduction was not the main thrust of the lesson.

Of importance is that action research is cyclical, data collection is on-going, and it is an on-going process. Therefore, for each observation, the informal assessment was noted and critical evaluation per class followed after every lesson. Practices that were worthy were adopted and incorporated and what did not work was discontinued. Data was collected from the two classes and outstanding cases were used for illustrative purposes.

Stages in lesson development were systematically and thoroughly described. Thus, there was authentic descriptions of all the 'actions' carried out and monitored. At the heart of action research is describing, interpreting and exploring instances of different modes learners present in their interpretation. Thus, in groups and in pairs, learners interpreted the poem, performed, designed posters and wrote poems. Again during interpretation, learners were allowed to use any of the languages they use at home. Translanguaging was used during the process of interpreting even during acting. Group work allowed learners to interpret collectively but differently. However, it was noisy and needed constant managing due to the large numbers of learners involved. The more intense and stimulated the learners became, the noisier the discussions were. During interpretation and poetry analysis the researcher took field notes and assessed the levels of engagement as follows:

3.7.2 Procedure:

Direct observation Instruments:

Outline of data collection process:

Lesson Plan 1: Traditional way

Poem: " When an Owl Hoots Above My Hut" by Mzelemu.

Grades 10Y and 10Z

Pre-reading: Questions

What is superstition?

Write 3 superstitious beliefs in your own home language.

The teacher asks three to four learners to explain some of the beliefs in their home languages.

During reading: Questions

What is the poem about?

What makes the narrator feel scared of the lion?

Quote a line that shows that the narrator is terrified of the owl.

Post reading:

Teacher activity:	**Learner activity:**
The teacher reads the poem once. After reading the poem once, the teacher distributes the poem to the learners.	Learners listen.
The teacher asks two volunteers to read the poem for detail.	Two volunteers read the poem. The rest of the learners read as well but in silence.
After reading, learners answer post reading questions written on the chalk board.	This is individual work thus learners answer questions in their exercise books.
The teacher asks three learners to answer questions. The teacher asks learners to justify opinions.	Three learners answer questions. In addition, learners justify their different points of view.
The teacher writes stanza one on the chalk board and instructs learners to interpret it. The teacher gives different pairs a stanza to interpret in pairs.	In pairs, learners interpret the given stanza in 15 minutes.
In a row there are five pairs. So four pairs	Two pairs stand up to present. One

work on one stanza. After the time is up, the teacher invites two pairs to present on each stanza.	learner writes the presentation that would form poem interpretation.
For further explanation, the teacher probes in order to iron out any unclear interpretation from the other pairs. The teacher also clarifies any other thorny issues.	The other remaining pairs add on, clarify and explain figures of speech that other pairs might have missed.

Expanded opportunity

Which superstitious beliefs do you find helpful in your own societies?

Are there cultural beliefs and practices that you feel should not be followed today in our societies?

Evaluation

There are two Grade 10 streams that I teach: Grades 10Z and 10Y have considerable different levels of performance. The class average is 68% and 44% for 10Y and 10Z respectively for the overall English first additional language score, based on the June examination results. However, for poetry the average mark is 40% compared to 54% for paper one which is the language section and 76% for paper three which is essay writing. For grade 10Z, the average is 40%, for the first paper, 33% for the poetry paper and 62% for the essay third paper. The average scores on their own can shed light on different competence and proficiency levels in the language. Whereas Grade 10Y far out performs Grade 10Z, all the same, as demonstrated, performance in the poetry section leaves a lot to be desired.

Outline of data collection process:

Lesson plan 2: WHAT PLAN IS USED HERE?

Poem: "The Train" by Emily Dickinson.

This poem was chosen because it is very good for introducing the extended metaphor in literature. Thus, the starting level is the use of comparison in poetry.

Introduction

Pre-reading: Questioning technique

Questions on the board

What are a simile and a metaphor? Give examples to show the differences between a metaphor and a simile.

The teacher then links with the poem "**The Road Not Taken"** by Robert Frost, asking how the poem relates to two aspects, even though it is only about a road. Lastly, clarification on the extended metaphor was given.

Lesson development

During reading: Questions

What is the poem about? Identify use of the extended metaphor in the poem.

Key terms/vocabulary:

Lap, lick, prodigious, supercilious, peer, quarry-pare, horrid, hooting stanza, Beaneries, lick, docile and omnipotent.

Teacher activity:	**Learner Activity:**
Teacher reads the poem once.	Listening.
The teacher then distributes the poem and one learner reads.	One learner reads. The other learners listen and read from their copies.
Teacher asks focus questions that were written before reading.	After reading, learners answer questions. Learners volunteer their responses.
The teacher tells learners to work in pairs interpreting the stanzas.	Learners interpret in pairs in Grade 10Z and in a group of four learners. After

	interpreting, they report back.

Evaluation

Various responses were given for the pre-reading questions: Sanele said the poem is about a horse race by explaining that the horse laps and races for a long distance and stops to drink water along its way. He was spot on in regard to the extended metaphor when he said on one hand the poem is about a horse but all along , the poem seem to be about a train with the exception of stopping at its stable door, which is a place for a horse. However, most learners' views were largely that the poem is about a train but were not able to relate to the stable.

Outline of data collection process:

Lesson plan 3: Multimodal and translanguaging

Date 30 August 2017

Poem: "An Abandoned Bundle " by Oswald Mtshali Content:

A baby was dumped on a rubbish heap. A boy sees dogs fighting over a 'bundle' and throws a brick chasing them away.

Introduction: Poster

DOG: MAN'S BEST FRIEND





Scavenging dogs

(This poster was used for the analysis of the third stanza as well)

CONTENT:	**KEY TERMS (VOCABULARY):**
A baby was dumped on a rubbish heap. A boy sees dogs fighting over a 'bundle' and throws a brick chasing them away.	Scavenging, smothered, squirming, scarlet, mutilated, untrampled, fangs and glittering.
TEACHER ACTIVITIES:	**LEARNER ACTIVITIES:**
Pre-reading: Poster viewing. Teacher asks questions based on the picture. What is the dog doing, are scenes like these familiar in our townships? Where do you think the dog is taking the baby? What do you think happened later?	Picture viewing. State what the picture depicts. Answer questions based on the poster.

Next the teacher distributes an article about a dog saving a dog. The teacher asks how they feel after the article.	Learners read the article. Learners describe their feelings after reading the article.
LESSON DEVELOPMENT: Teacher distributes copies of the poem. Teacher reads the poem once. Teacher asks what the poem is about.	Learners listen as the teacher reads the poem. One learner reads. Learners respond by write what the poem is about.
POST READING: Teacher puts learners in groups of six for analysis and interpretation. The teacher instructs learners to identify unfamiliar words and these are written on the board.	In groups, learners read the poem again. One individual facilitates discussion. Learners take turns to speak and give their own views.
Translanguaging use: The teacher tells learners to discuss in their own language, fully explain figures of speech, mainly similes and metaphors to get clarity. After discussion, learners write. Presentation after writing in English During presentation, for clarity, vernacular can be used but the chalkboard summary will be written in English. The teacher draws the learners'	**REPORT BACK:** Guided questions for interpretation/focus. **Stanza one** Describe White City Jabavu, explain the simile and what a gigantic sore is. **Stanza two** Explain the simile. **Stanza three (picture use)** Explain what the dogs are doing.

attention pointing out that stanza two is a simile and thus to fully explain what the speaker means. Including reference to a gigantic sore.	Explain the metaphor. **Stanza four** Describe what the boy decides to do and discovering the 'bundle.' **Stanza five** How is the mother described and what emotions are invoked in you? Two volunteers per group present. Other members support. Another group present if presentation is not satisfactory.
Teacher explains further and provides clarification where necessary. **Homework:** Answering questions based on the poem. Learners write social challenges that are affecting South Africa in our present day. Teacher invites learners to write poems, stories, and design posters about challenges experienced due to social challenges faced.	

Points incorporated from my colleague's feedback from the lesson plan

- The introduction, in particular the poster to link with township life.

-Individual learners to read.

-Monitoring of learners discussing in their own languages.

-Theme, figures of speech.

Evaluation

One boy, Sanele, answering the pre-reading question which states "where do you think the dog is taking the baby?" said, to the horror of other learners, "I think the dog tore the baby into pieces or other dogs came and fought over it." The purpose of the introduction was to link with the rest of the lesson but for that particular question, most learners preferred responses by learners such as Qamba that the dog rescued the baby. This is more acceptable. As a result of Sanele's spot on response, Sanele's was deliberately ignored; the teacher was more interested in finding out learners' reaction after reading the poem, especially the last stanza where the mother is depicted as " innocent, melted in the sun glittering with innocent".

Lesson plan 4:

Translanguaging and multimodal lesson plan

Date: 27 September to 13 October 2017

Poem: 'To a Small Boy Who Died at Diepkloof Reformatory" by Alan Paton

Introduction

Acting out the poem

Prior to the lesson delivery, the teacher asked volunteers to act out the following as a small boy: officials from the various government departments who are judges, magistrates, lawyers, psychologists, psychiatrists, doctors, school principals, the police and sociologists, a woman at the fruit and vegetable section in a supermarket.

Props and costumes: the teacher provided a stethoscope for the doctor, attire for the street kid, doctor and the policeman and foodstuff for the fruit and vegetable corner.

The teacher just gave the story line to the actors, which was as follows: A small boy steals something from a supermarket. He is arrested. The arrest resulted in the boy being moved from one government department to the other until he is send to a reformatory school in Diepkloof for young offenders, where he dies. This is the introduction to the poem.

TEACHER ACTIVITY:	**LEARNER ATTIVITY:**
Teacher distributes placards on which is written the many professions to be acted out.	Place placards at their respective offices where the boy would be taken to.
Teacher tells the actors to arrange their various offices and puts the fruit and vegetables in the corner.	Actors prepare, dress according to their roles and act out.
Pre-reading questions after acting:	
What is happening in the play? What stood out for you in the play? How many government departments was the boy taken to and name them? Do you think being moved from one department to the other helped the boy? Justify. Of these which one is really helpful to the boy, why?	After acting out individual answers, report back.
Handing out the poem. The teacher reads the poem once.	Listening and reading from their own poems After the reading from the teacher, one

	learner reads.
Teacher asks learners to analyse stanza one in pairs before moving on to the next stanza.	Analysis of stanza one in pairs before feedback.
Interpretation of the rest of the stanza follows. The teacher realises that the poem is lengthy thus waiting for the whole poem to be interpreted might mean that learners with a short attention span become listless, disturbed and literally shut off. Thus teacher stops after 10 to 15 minutes for report back.	Report back after each stanza is done.
Teacher moves about checking how learners are faring. Working per stanza provides a guideline.	After report back, learners write the summary in their exercise books.
	After writing, interpretation resumes.

Conclusion

Learners were instructed to try and interpret stanza four on their own. The lesson was to continue the following day, with stanza four as the theme. The next day, interpretation of stanza four resumed. For recap, three learners were requested to say what stanzas one to three were about. Thereafter, there was reading of the whole poem once, followed by analysis, interpretation and finally report back.

Evaluation

Because of the acting, there was a vibrancy never experienced before. The level of noise was unusually high caused by participants directing and last minute preparations. The acting was not rehearsed at all and learners were given five minutes to put everything in place before acting. With the Grade 10Z class, the other class, Grade 10X, my

colleague's class, grouped by the door just to have a glimpse having seen a doctor parading in a white coat with a stethoscope which he was experimenting with to verify whether the act was working. The stethoscope was passed around amongst the different learners listening to their heartbeats. Thus, excitement was high, particularly in the Grade 10Z class.

Data collection instrument 5: Open ended questions

The following questions were posed to assist me in finding out whether group work, discussions and drawings, poetry writing, reciting and artwork produced, helped you, the student, in understanding poems as compared to the traditional usual way of poetry learning.

- What did you find useful in learning poems in your home language?(List all the things you liked.)
- The following needs to be changed. (List what you have agreed should be changed or done differently.)
- Was there anything you found interesting and which helped you understand?(List or just explain fully.)
- Which do you prefer: the traditional usual way or mixing languages and performing? Justify your answer.
- In your view, is mixing of languages during interpretation, oral discussions with your peers and acting helpful in understanding poetry?

3.8 Data analysis

For data analysis, two main approaches were adopted: Creswell's (2009) ten step data analysis of qualitative research and pattern analysis. Creswell's steps in data analysis involve preparation and organization of data. Since data collection for this study involved application of multimodality and translanguaging during authentic classroom environment, the main data collection involved direct observations hence records, reflective journaling, evaluation, and learner responses to questions during lesson delivery(the process was continuous from day one). Pattern analysis was encompassed

because it fits in well with Cresswell's (2009) ten steps analysis especially reorganisation and presentation of data processes.

The next step was reduction of data into manageable sets from student diary entries. In the study it was according to patterns and themes established. Pattern analysis was used to analyse responses obtained from learner diary entries as well as open ended questions. Altrichter and others (2008) highlight five stages of pattern analysis which were applied in this study. Crucial is identification of patters, significance of and the relationship of the patterns in line with application of multimodality and translanguaging and how this influenced further pedagogical practices in this study. Thirdly, presentation of data in a qualitative manner. There were no written tests. The only test was the final November examination which the poetry section was on the two poems taught using multimodality and translanguaging. The final stage is discussion. Below is an elaboration of the implementation of the steps in detail.

Creswell's (2009) steps were important in this classroom reflective enquiry study from the very beginning for this research to be systematic. As stated from the onset, there was a need to record events during observation of the first two poems including memoing and use of reflective journals which was done in collaboration with a colleague who also teaches Grade 10. As stated, data gathering was an on-going process. Data was also analysed from the two poems given after learners were introduced to multimodality using translanguaging. An important step was description of lesson observation and interpretation. Thus all the steps which are writing, reading, organisation, interpretation, reflection, describing, classifying and presenting of data up to discussion were employed in this study.

3.9 Validity and reliability

According to McMillan and Schumacher (2010) validity and/or credibility in action research findings is largely determined by the research design and data collection methods, pointing out that "this is best accomplished by simply having others review the procedures and results to determine whether any factors could invalidate the findings or provide competing explanations" (p449, 2010). For the study, lesson designing was peer collaborated. Data gathering and analysis was discussed.

A crucial element in most qualitative research that enhances validity is participant observation and interviews occurring in a natural environment. My aim was to record experiences as highlighted above by using reflective journals, lesson evaluations and conducting interviews. To this end, mostly only two were carried out since not many learners were interviewed. Instead, learners answered a set of questions to tease out their attitude towards poetry and the use of translanguaging and multimodality in poetry learning and teaching. The other important factor in this research was the use of several techniques for data collection that allows triangulation, in order to gain insight in the application of multimodal and translanguaging in poetry teaching. Each technique thus shed light on whether it was effective and thus to be adopted for future implementation and ultimately increase poetry understanding.

Having stated this, McNiff and others (1996) caution on four major pitfalls to be considered and guarded against. The first one being taking description of data as explanation, inability to distinguish the action in the classroom from the action research itself (and this is a huge challenge), confusion between data and evidence and last but not least, presentation of huge amounts of raw data instead of summarised data. Thus, it was not just an aspect of validation of data but awareness was essential when dealing with validation in action research.

3.10 Ethical consideration

Before carrying out any research, the University of the Witwatersrand Human Research Ethics Committee (non-medical) on research on human participants insists on researchers getting clearance first by submitting an ethics application form and research protocol that clearly states what each researcher intends to do research on. Clearance was granted before research commenced.

Critical to this was informing participants that being a participant was voluntary and thus they were free to withdraw at any moment with no repercussions. Consent was obtained because in this case all participants are below eighteen years. Pseudonyms were used to ensure anonymity. Thus all ethical issues were dealt with before any research study started. As my school is independent, permission was granted by my principal as well as my head of department and my peers. Thus, having obtained an

HREC clearance certificate, letters of consent were distributed to the learners themselves, their parents and my peers before any data collection ensued.

3.11 Limitation of the study

The major limitation is that this research was carried out at one school that is unique in its multilingual diversity, and since it is a small group of learners findings cannot be generalised to all multilingual township schools. In addition, action research is mainly carried out in one specific context, the classroom, coupled with systematic critical reflection of methodology, which was a mix of translanguaging and multimodal practices, which may indicate future direction in my own practice from the knowledge and understanding gained, which, as stated, cannot be generalised.

CHAPTER 4: Presentation and analysis of data

4.1 Introduction

The focus of chapter four encompasses the presentation and analysis of data generated from the teaching of four poems, diary entries by the learners and open ended questions given after the entire data collection process. The main aim was the exploration of multimodal and translanguaging pedagogies in poetry teaching and learning among grade 10 English first additional language learners in a township school in Soweto.

This study applied interdisciplinary approaches to pedagogy in poetry. Four poems were taught over a period of six weeks from the month of August to October. Detailed lesson plans for each poem formed the primary source for data collection through direct observation. Data collection instruments are captured under Procedure in section 3.7.2. Because the study is a classroom reflective enquiry, good practices were incorporated in the ensuing lesson preparation which, as asserted by McMillan and Schumacher (2010), is the heart of action research and cyclic in nature.

In his overview on action research, McIntosh also says that "the use of reflection as a tool to support and develop practice is becoming recognised in education…and that reflection is used to create depth of knowledge and meaning, both for self and for those practised upon," (McIntosh, Foreword, 2010). Hence the adoption of worthy practices is fundamental in this approach. The two grade classes were taught according to the normal schedule.

Multimodality entails aspects of visual, audio, gestural modes which were applied in the last two poems. There was performance, poster designing and poetry recitations which engaged learners more in poetry learning. In addition, these modal instances demonstrate integration of modes, as highlighted in the pedagogy of multiliteracies endorsed by The New London Group (1996).

Translanguaging was harnessed when learners were allowed to interpret, discuss, perform and write poems before recitation in their different home languages. This approach was adopted for the purposes of enhancing participation and flexible dynamic

communication amongst learners who, as Garcia (2009) points out, would otherwise shy away from contributing due to lack of confidence in speaking the target language. Thus all processes in the last two poems were carried out in any language learners felt comfortable in. In other words, their normal day to day communication practices were encouraged. This aspect is in line with the Vygoskian claim that language is the most powerful vehicle of thought (Altrichter and others, 2008).

For every lesson taught, the teacher diarised participants' contributions, responses to questions asked and later evaluated the effectiveness of employing translanguaging plus performance in poetry teaching. Similarly, participants also used diaries to reflect on poetry learning which was largely carried out at home just like using a normal diary. The teacher gave a diary per pair of learners to reflect on poetry learning where they could comment on what they liked/disliked, lesson development such as noting how pedagogical practices could have been designed as well as what they thought was and could have been beneficial.

Analysis was from data collected from the four lessons taught - oral responses, pair discussions, class discussions, written responses for pre-reading and homework. Also, the November examination included the two poems. An evaluation of the responses shed light on how well learners understood higher order questions, which to a certain extent possibly illuminated levels of understanding apart from abilities in poetry interpretation.

4.2 Data set 1

4.2.1 Data from direct observation: notes from teacher researcher

Poem: "When An Owl Hoots Above My Hut" by W Mzelemu

As pointed out, data for this section was from the four lessons taught recorded during and after lesson delivery. Pattern analysis was employed using Fox and Wilson's (2013) constant comparative method, a step by step guide to analyse "raw qualitative data from journal entries or interview transcripts" (Fox and Wilson, p135, 2013) which was essential in the sense that what followed was determined from evaluation and comparisons made from activities that had occurred .

Processes followed for each lesson included pre-reading questions, during reading and post reading questions after poem interpretation. Detailed lesson plans are described in Chapter 3.

Comment on the process

The following questions were asked during introduction:

What are superstitious beliefs? List three that you know?

Pre-reading questions were meant to link with superstitious beliefs. For instance, these learners know about owls and for learners to share their own superstitions. The teacher requested learners to write their answers down to avoid a situation where only the same individuals give responses in an attempt to try to have everyone on board. For the second step, during reading questions, again, learners wrote down answers before responding, to ensure involvement of all learners. Finally, during the post reading stage, learners presented on a volunteer basis.

General Remarks

I teach two Grade 10 streams: Grade 10Z and Grade10Y. The two classes have considerably different levels of performance. The class averages were 68% and 44% for Grade 10Y and Grade 10Z respectively, for the overall English first additional language score. However, for Grade 10Y the poetry average mark was 40% compared to 54% for paper one which is the language section and 76% for paper three which is essay writing. For Grade 10Z, the average is 40% for the poetry paper, 40%, for the first paper, and 62% for the third essay paper. The average scores on their own can shed light on different competencies and proficiency levels in the English language. Whereas Grade 10Y far out-performs Grade 10Z, all the same, as demonstrated, performance in the poetry section leaves a lot to be desired.

Analysis of data from questions

This data is from first questions: *What is superstition?, and Write down 3 superstitious beliefs*. Both classes defined superstition well, and gave examples. However, it was hard for learners to write about their beliefs in English only because these beliefs were

embedded within their home language. Interestingly, when responses were given, beliefs were the same especially the ones below:

"an owl is a witch/ used by witches, a cat crossing your way is bad luck, when your eye twitches it is bad luck." In contrast, other learners were commenting that they do not believe in them. This part was quite easy for learners because beliefs as a topic is quite familiar to them.

During reading questions were also individualised. Responses were given after 5 minutes allowing learners ample time to write answers. Question 1 states: *What do you think the poem is about?* In the Grade 10Y class, responses were: "it is a night visiting owl, an owl that brings fear" while one boy said it is "about someone telling a story about her life." However, the most insightful response was from a learner in the Grade 10Z class. The response was that "it is about the fear of an owl." Most responses were in point form and short, as was expected, since it was only preparation for further in depth discussion. These questions were meant to direct learners to read for more detail, to whet their interest in finding out how far off the mark they were. This then generally points to the fact that learners were reading with understanding.

Analysis of pair presentation

Interpretation took place in pairs. The teacher wanted to ensure maximum engagement of individual learners with the text. The teacher's aim was for learners to interpret, analyse and share ideas through discussion before class presentation. What became apparent is that learners were working individually especially in Grade 10Y, a fact that was fully realised during the report back. This was noted amongst star learners whose performance is largely outstanding as demonstrated in their presentations. Also, diction was not a barrier and the subject, superstitious beliefs, is something within their own communities and which they were able to relate to. Nokhuthula's presentation was insightful and spot on. These are the learners who are never left out by direct instruction or teacher centred methodology.

In Grade 10Z, all learners worked in pairs and even presentation was shared. Below is Pauline's and Thando's interpretation of stanza one:

Pauline and Thando stated that *"in stanza one line one, the narrator wants to narrate his story from the beginning to the end about his experiences. In lines 3 and 4, the narrator states that when an owl visits, his heart skips a bit."*

Learners' interpretation was supposed to be detailed according to the exemplification given at the beginning of the year. Relebokile, who presented in another pair, for stanza 2, was able to identify figures of speech such as the simile, personification and a metaphor. The challenge was in explaining how the use of the figurative language not only enhances meaning but makes poetry a specialised type of writing. Poetry can be economic in word usage but it is loaded with meaning which has to be unpacked just like line 5 which simply state *slumber is a fright.*

During presentation Lesego was more than happy to chip in elaborating on how the narrator's sleep is affected by fear of the owl whose visit is unknown and at night, and hence terror replaces happiness. The presenter in Grade 10Y, Lucia, provided an easier acceptable interpretation of stanza 2 that "when he comes the narrator is afraid to sleep. He sneaks in the night like thieves do" further stating that in the whole poem about the owl is personified.

As highlighted earlier, it is the description of the use of the literary devices that is problematic. The more subtle they are the more difficult it becomes to explain: for example, "death is what I cough" in line 11. Learners were supposed to show that death is not used literally in this context but that the intensity of fear is emphasized by the owl's hooting.

On the whole, the subject and diction of this poem did not proffer serious challenges to most learners. At no point did learners fail to interpret a full stanza where the teacher's assistance was required. The poem was quite easy for most Grade 10Y learners opposed to the Grade 10Z learners. Generally group work is not used due to the high noise levels associated with this method, but it was to be implemented in the next lesson. The benefit of this method is obtained during discussion, for learners to co-construct knowledge.

The Vygoskian concept of pairing a more knowledgeable with a less able learner was implemented with some degree of success amongst some learners. However, pairing two less able learners, Mosipa and Katleho, proved beneficial to both. Both learners

struggled but they were able to point out that in stanza 3, the poet feels terrified as if he had died. Thus, it can also be seen that the two recognised their potential and worked well to understand, construct and interpret. But it was Mosipa who volunteered to present whilst Katlego read the stanza before presenting. The teacher acknowledged the fact that the two displayed pride in making an effort to work on their own without being paired with better performers, which led to their gaining confidence which in turn, led to satisfaction with their achievement.

As stated, classroom reflective enquiry is cyclic in that "results of an analysis of one set will inform the subsequent data collection activities," in other words, there is interaction of data collection as well as influence in future lesson delivery from conclusions drawn. Thus the three processes that inter link are data collection, data reduction and conclusions arrived at. These processes are well articulated in Huberman and Miles' (1998) interactive model which are inter connected and thus cyclic - as adopted in this study. The design of subsequent lessons was influenced by the analysis and conclusion made.

Conclusion

The conclusion drawn was that pairing was more beneficial for struggling learners than more able even though the norm is to pair a more a knowledgeable learner and a less able one using the Vygoskian concept. It was also beneficial for learners in groups of four to share and pool their thoughts for better understanding provided that there was genuine will to cooperate. Moreover, able learners could be given literary essays to write even though for English first additional language learners, this is not examined. But it is worthy of experiment.

What was adopted from the first lesson?

Learners working together in a group of four was feasible and beneficial in Grade 10Y. This could be because they did not lose interest and were able to consistently apply themselves to the task unlike the weaker ones. However, Grade 10Z, learners remained paired. Secondly, grouping could be according to fairly similar levels of ability. The reason for this is so that some learners would not feel intimidated. At the same time, learners who are more knowledgeable would be given two stanzas to interpret instead

of one stanza. It was also apparent that fast learners were able to finish earlier. The teacher would thus make a point to give pace-setters more challenging stanzas.

Initially, the researcher felt pairing learners for 10-15 minutes would leave the class with more time to present. That worked well with the Grade 10Y group. With grade 10Z, the researcher wrote the chalk-board summary because the pace was so slow and presentation took longer. Interpretation was not as well done which necessitated clarification when I realised that after interpretation presented by three pairs especially for stanzas 3 and 4 fell short.

4.2.2 Lesson 2:

Poem: "The Train" by Emily Dickinson

Introduction

This poem was chosen because it is very good for introducing the extended metaphor in literature. The starting level was use of comparisons in poetry, the simile and metaphor to bring out meaning effectively.

Analysis of data from questions

Pre-reading questions for this poem meant re-introduction of the aspect of the extended metaphor which learners were exposed to in term two. While most school prescribed poems are by African poets this poem is by an American poet, Emily Dickinson. Learners had no real difficulties in identifying or defining a simile/metaphor or the difference between them. However, it is in explaining how meaning is enhanced by the use of figures of speech that I was interested in. In addition, I was interested in finding out how the learners understood the aspect of an extended metaphor in the poetry. In both grades, learners demonstrated understanding of the extended metaphor. They illustrated that on one hand, the poem was really about two roads that separated but on another level the poem is about the choices we make. Pertinent amongst learners is subject choices, leading to career choices and life partners. From this understanding, the teacher-researcher had confidence that in the same manner, learners would be able to show the two issues articulated in the poem.

After reading the poem for the first time, various responses were given for questions set for the first reading. Most learners were not able to deduce the use of the extended metaphor despite the fact that the teacher-researcher had directly stated that the poet made use of the extended metaphor in the poem. Again, the title of the poem clearly states 'the train' but the horse is subtly incorporated into the poem itself. It can be conceded that in a different context where children are exposed to horses, the learners could have easily picked it up. First additional language learners normally talk with great pride about farm animals, but cattle are not horses at all.

The clue was in the use of the word "lapping" which, as was acknowledged, was not so apparent to the learners. Therefore a hint was given that learners needed to just look for a word that links to an animal. Later on the teacher-researcher mentioned that it was in stanza 4, and learners were expected to pick it up then. It was a boy, Sanele in Grade 10Y and Paul in Grade 10Z who said that the poem was about a horse race explaining that the horse laps and races for a long distance and stops to drink water along its way. He was spot on with regard to the extended metaphor when he said that on one hand the poem was about a horse but all along, the poem seems to be about a train with the exception of stopping at its stable door, which is a place for a horse. However, most learners' responses were that the poem was about a train and missed the important word, "stable" which as commented, they were not able to identify.

Learners analysed the poem in pairs and groups. The teacher moved around continuously checking and monitoring. The teacher instructed learners to list words that were unfamiliar. It was as if the learners were practically forced to interpret in their respective pairs/groups. The main reason for struggling is that the learners found the poem uninteresting. In addition, new terms and phrases like 'prodigious', 'supercilious stare', 'quarry pare', 'Boanerges' and' omnipotent', as well as the fact that the poem is written in an older form of English proved to be the barrier. Thus learners were demotivated and less capable learners just gave up. Close monitoring was necessary in both classes, just so that the learners stayed focused. The learners displayed total lack of interest. Pairing and group work was to try to engage all learners instead of having a teacher-directed lesson with the usual few individuals who always participate.

Actually, it appears that learners prefer teacher-directed instruction with a handful of learners participating whilst the rest passively sit and become spectators. The teacher randomly called any pair to interpret. In Grade 10Y, as with the Grade 10Z, there are four to five rows and each row was assigned one stanza to work on and present. Outstanding learners were told to move on to the next stanza after completing the assigned one. Pace-setters were told to interpret the whole poem.

Presentation took longer than anticipated. Stanza one was exceptionally well presented by Faith in Grade 10Y. She stated that the narrator enjoys looking at the train as it covers a long distance, passing valleys and getting fuelled. The teacher asked about the type of fuel used and the type of engine of that train. Some learners, in fact, many of them were not aware that that train was a steam engine. However, as is the case in many instances, not all responses were adequate. This then prompted the teacher-researcher to have other learners present their analyses as well. Various responses were given which were fairly accurate.

However, in Grade 10Z, the same cannot be said especially for stanza 2 which the teacher had to clarify after presentation. It proved difficult for learners to imagine a pile of mountains, how the train could peer, literally like a person, and whether the train literally squeezed itself to fit in the tunnel. It was at this juncture that there was an illustration of the tunnel dug on a mountainous terrain to allow the railway line to pass. Hence, there was further clarification on the need for the train driver hooting, alerting that a train was coming out of the tunnel.

However, for stanza 3, surprisingly, Hlonipho's group in Grade 10Z, presented exceptionally well. He took control and like a teacher, he was in charge. He asked his classmates saying, "has anyone of you been in a train before?" Many hands shot up with learners telling the class about their journeys by train. Hlonipho engaged the class in his presentation describing the coaches, how the train moves, how long the body is, and as it enters the tunnel its long body curves following the track, explaining how it appears to be as if the train would be squeezing itself to fit into the narrow tunnel. Hlonipho's presentation took longer than anticipated due to the learners' reactions. Learners (unexpectedly after their earlier listlessness) were showing unusual interest in participating and that made me decide to let it be.

Crucial was that the learners were more involved and displayed more interest in the poem than when the teacher was interacting with them. Hlonipho was accompanied by four learners who also wanted to write and share their analysis. One girl, Mbali, was even writing on the chalkboard.

Conclusion drawn from the analysis

Learners found the poem uninteresting as mentioned earlier largely because of unfamiliar words. At the same time, learners participated more if one of their peers lead discussions. Even weak learners, once they are involved in group work, would want to take part. The challenge remains that less capable learners become easily demotivated thus give up interpreting the poem. The learners displayed total lack of interest although pairing and group work was an attempt to engage all learners. Fairly accurate responses were given that can be due to learners working together. However, the major disadvantage is that more time is required for group work and the presentation.

What has been realised is that when it is a teacher-directed lesson, poetry analysis and interpretation is finished within the stipulated time. Learners would also be able to write responses from the chalkboard summary. But the big question is to what extent would the majority of learners have understood the interpretation, the poem as well as the words related to the poem? However, it can also be claimed that teacher-centred teaching does not involve many learners at all. To beat time one is thus compelled to (move) with a few and the rest are be left behind, meaning that not much learning and understanding would have taken place.

What was adopted from analysis from the previous lesson

A combination of the two, teacher-directed and pair/group work is desirable especially when clarification is required for explaining and ironing out difficult aspects. In the next two poems, sitting in small groups of four was to be implemented in both Grade classes, not just for Grade 10Z. It is to be encouraged where a student volunteers and has prepared enough to peer teach since learners display more interest, participate and cooperate more with a peer than with a teacher.

4.2.3 Multimodal and translanguaging lesson:

Poem: “An Abandoned Bundle” by Oswald Mtshali

Introduction: Picture viewing



Questions asked about the picture: “Where do you think the dog is taking the baby?”

A baby was dumped on a rubbish heap. A boy sees dogs fighting over a “bundle” and throws a brick chasing them away.

Analysis of data from introductory question

One boy, Sanele, answering the pre-reading question, “where do you think the dog is taking the baby?” said, to the horror of other learners, “I think the dog tore the baby into pieces or other dogs came and fought over it.”

The purpose of picture-viewing was to provoke thinking, for learners to predict what happened thus linking with what the poem was about. However, most learners preferred responses by learners such as Qamba who said that the dog rescued the baby. This was found to be more acceptable. As a result of Sanele’s accurate response, the teacher-researcher deliberately did not comment but was more interested in finding out the learners’ reactions after reading what actually happened to the infant in the poem, especially in the last stanza where the mother is depicted as having “melted in the sun glittering with innocence” after dumping the baby.

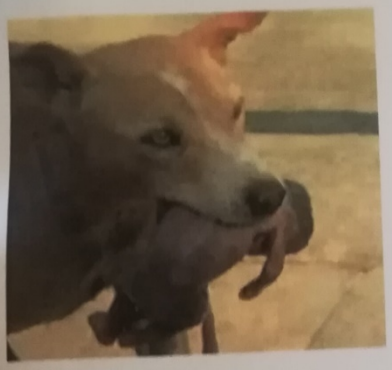
An article was prepared as a follow up to the picture although initially there was no intention of showing the learners what happened to the baby in the poster. Realising the learners’ expectations and the hopeful belief that the baby was saved, the article was read.

HERALD REPORTER

Dog saves baby

Miracle baby survives near death

by Beauty Munyaka,



In a bizarre incident, a newly born baby was "rescued" by a dog which was scavenging food on a rubbish dump near an illegal settlement.



Baby Thando after being saved by the dog

Upon "hearing" the wailing baby, the dog realising that it was not a juicy bone but a live breathing human baby, took it, fastening its jaws around the body, headed towards a bus stop.

At the bus stop, passengers were queuing for taxis when the dog appeared with its cargo and placed it gently in front of the queue with the umbilical cord trailing behind.

As is evident, the transformation is unbelievable! Baby Thando is now safe and loved as every child deserves.

As predicted, there was contentment. But, perhaps the anti-climax though, is that in the poem, the baby was not so fortunate. The dogs fought for "a squirming bundle" which the narrator realised later was an infant. A new born baby was mutilated. The narrator, throwing a brick could not save it. Unfortunately, the response by Sanele that most learners did not want to hear and imagine was what happened to the abandoned baby: torn to pieces.

Analysis of data from translanguaging applications

Translanguaging as a pedagogy in the classroom was harnessed as a resource for use by learners mainly during interpretation and discussion. What was intended was the application of both translanguaging and multimodality, beginning with the viewing of images to the reading of the mock magazine article which was an attempt to represent information differently, without using one mode, which is the written mode only. Ideally, a slide show could have provided a better opportunity where sound could have been incorporated, but unlike the affluent school where Stein (2008) carried out the project, there were two posters and an article per group with a picture of the 'rescued' baby.

As a follow up from my colleague's feedback, I asked not only what the dog was doing from picture viewing but about dumping refuse on open spaces, an angle that had not been considered at all. One learner read, which is preferred, instead of several readers like in a comprehension text. After reading, as pointed out by my colleague, there was constant movement from one group to the other to maintain discipline and checking progress.

However, key in translanguaging and as alluded to by my colleague was for learners to interpret in any language for meaningful communication, in other words, "children use their entire linguistic repertoires across various modalities-speaking, listening, writing and reading…. In order to meaningfully learn"(Garcia and Woodley, p141, 2015). Translanguaging involves interaction during meaning making. Multimodality, like Stein's (2008) story telling project, the main resource learners drew from is spoken language but combined with other modes because it was story performance. To check whether discussions were relevant, the teacher assessed informally during presentation, written responses as well as directing class discussions. Translanguaging

was used as a tool for scaffolding during knowledge construction, as information processing occurs in their own minds in their own home languages. Research in translanguaging put emphasis in the process of knowledge construction using translanguaging as leverage during discussion which leads to better understanding. Once learners discussed and explained the meaning of the simile in IsiZulu or Sesotho or whichever language they were comfortable in, they translated it into English - which is the essence of translanguaging.

Translanguaging was largely used during interpretation sections and was guided by questions for each stanza. In the first stanza, learners discussed conditions during apartheid, the use of coal stoves which made the atmosphere smoky as captured by Mtshali where he mentions the morning mist and smoke. There was discussion on what the gigantic sore means and what it symbolises. It can be stated that learners were learning the language and at the same time grappling with problematising the figurative language in the first stanza.

Hence, learners' linguistic practices and their existing knowledge in their home languages were called upon in order to make sense of for instance, stanza 1 in a specific context. The above assertion is in line with what Garcia (2009) advocates: " the dynamic framework of bilingualism in translanguaging where language is viewed as contextually embedded", meaning that an individual engages in meaning making using resources at his disposal. At the heart of translanguaging is the use of children's entire linguistic repertoire during the sense-making process at home or at school, as speakers "shift between languages in different contexts".

Thus, the teacher allowed learners the use of their everyday way of language use for classroom purposes, which enabled better understanding of portrayal of White City Jabavu and any literary devices used in the poem. At that point learners talked about pus and wounds in IsiZulu and Sesotho for clarity, in other words, tapping from their home language knowledge, to the current context of a sore. The teacher's instructions plus guided questions were in English. Discussion was in learners' home languages but the final written interpretation was in English. Thus from stanza one, learners explained the description of White City as a gigantic sore elaborating the type of place Jabavu is. Learners communicated both orally and in writing in their home languages. Key within

the framework of translanguaging is what learners "do" with the language in a communicative context, which is illustrative of this instance.

Contrary to the assertion that translanguaging is for learners who struggle with the language only, or who are just being introduced to the language, most learners in their discussions mixed home languages and English as they talked. There are learners who mentally translate as if computing and those who really do need to process information slowly and repeatedly, depending on how complex the sentence/s or word/words are. That is not the issue though, but very crucial is the deployment of discursive practices for use during interaction for better understanding.

The teacher checked every group on how the learners really articulated the depiction of White City Jabavu in the early morning since it was significant for the learners to end up with the accurate image or mental picture. It can be stated that a fairly high level of English proficiency is required from the learners, which unfortunately was not always the case.

It was critical for the learners to appreciate the conditions and the context Mtshali portrays right from the beginning. That was necessary to enable learners to later locate the baby's mother within the environment and social circumstances she was raised in. Hence, the need for the teacher-researcher asking learners to fully describe a place illustrated as a gigantic sore. Discussing in home languages made it possible for learners to interrogate at great length the portrayal of Jabavu which otherwise could not have been achieved in the language of instruction. Thus, stanza 1 needed much explanation from learners' experiences of sores and injuries as well as filthy, squalid living conditions to establish the setting.

To a large extent translanguaging enabled most learners to really speak out effectively without being limited to a phrase or one word but to be fully involved in the discussion. Two girls were arguing in the vernacular (in Sesotho) interpreting the third stanza. One stated that the dog was not seeking for food but it was just looking. Her argument centred on that **seeking for** would mean "looking for something lost as in hide and seek. The correct term, she asserted, would be **looking for**".

The other girl, Andile, maintained that scavenging means looking for and that there was no difference between looking for and searching for. It was Sibonginkosi who had raised

her hand for me to clarify. I simply told them when you search, you will be looking for something, and when one looks for something, you are searching, hence, the use of "scavenging dogs" by the poet meaning searching amongst the rubbish heap by the dogs. The two girls ordinarily do not converse at great length, but the level of engagement of these two in the Grade 10Z stream was something worth noting.

The level of noise was fairly high during discussions. To some extent it was an indication of many learners interacting more than they normally do in an English only lesson. Thus, the teacher-researcher was on her toes to make sure discussion did not get out of hand and focussed on the poem. What became apparent in both classes was that explaining stanza 2, the simile and the third stanza was difficult. For this reason, there was a need for checking responses in each group, and probing and assessing how far off the learners were from the correct explanation. (Poem Appendix C)

For this reason, progress was slow and though the poem is short, we barely managed to finish. What became obvious is that diction was a serious barrier in not only interpreting the simile but also in conceptualising and visualising how clustered the small houses were in a small area described in the second stanza for them to understand the poet's intended meaning.

In the final examination there was a question which asked learners to "identify a simile and explain the meaning." Most learners were able to state that the figure of speech was a simile. The explanation given was that "it is a simile because there is the use of like." However, performance on the whole from some learners improved significantly. Some learners really moved beyond identifying a simile to explaining relevance, for instance, a simile 'like fish caught in a net .' Learners were able to show that too many houses were built on a small portion of land in Jabavu. The teacher also asked a similar question from the literature contextual passage extracted from the novel *Mhudi* which was not discussed in class. Whereas other learners said that the figure of speech that they were asked to identify and explain was a simile, most learners were not able to explain how use of the simile enhanced meaning.

Apart from checking their responses in their groups, the teacher had explained the meaning several times after the learners themselves had made an attempt. However, there was an increase in the number of learners who moved beyond identification of the

simile only. More learners attempted to discuss both the literal and figurative use of the simile.

The question as to how translanguaging and multimodal pedagogies can be used in teaching poetry to English first additional language learners becomes pertinent at this point. There is need for systematic planning of pedagogical tools and to evaluate to what extent the learners understood. In subjects such as mathematics, learners are given homework and problems to solve. In an examination, they are required to apply the same mathematical concept to a new problem. I would like to argue and interrogate whether that was not adequate ground covered for the learners to display satisfactory responses to that questions. Hence, it can be understood that higher order questions require critical thinking, but that sufficient level of commitment to revision seems lacking when it comes to preparation for the English examination.

Clarification in smaller groups rather than in a whole larger group becomes imperative. Even though the copies given had definition entries, the fact that learners were to actively apply and engage themselves was a discouragement to some, which prompted the teacher to ask simpler questions before presentation. In Grade 10Z, each group was to present one stanza.

In Grade 10Y, the teacher used the cold calling technique unlike in Grade 10Z. For stanza one, Reabetswe had nothing to say when he was expected to at least contribute something. It was Sanele who gave an impressive detailed description of White City Jabavu as did Mpumi. Another insightful response for stanza 2 came from Nancy. Her literal interpretation was that the little houses represented fish caught in a net which means that people of White City Jabavu were suffocated. The recast from the teacher meant for learners to realise that people, unlike fish that literally suffocate when out of water, do not die of lack of oxygen. How then were people affected, which meant "suffocated" by their living conditions.

The teacher paused to allow learners to refer to stanza 1 for them to express the repressive conditions Mtshali depicts in the poem. The teacher asked how they thought conditions were in White City that are not elaborated in the poem. That required knowledge of township life which required formulation of meaningful sentences before presenting. Thus, contextualising the events in the era the poet paints in the poem was

challenging and the activity proved arduous to most learners in Grade 10Z and also some in Grade 10Y. Responses ranged from overcrowding, illegal selling of beer, poverty, robbery, prostitution, school drop outs, gambling, dumping of refuse - all conditions that most likely could contribute to baby-dumping by teenagers. The learners were compelled then to think outside the box through further questioning.

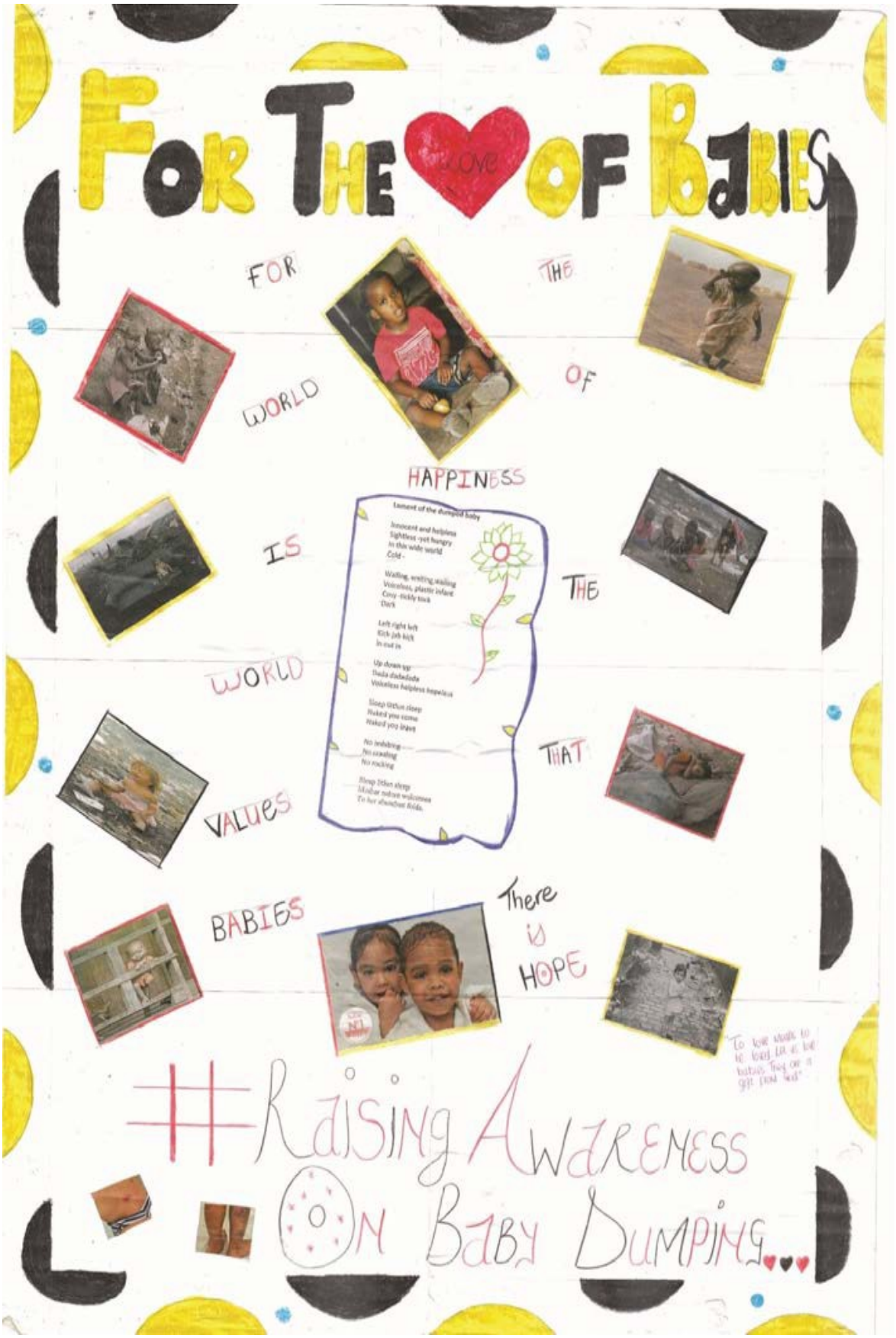
An aspect I find relevant in multimodality linked to multiliteracies is the concept of redesign that view learners as actively engaged in designing meaning during interaction, interpersonal or textual resulting not only in the production of learnt concepts but also in creation of a product or text. In Stein's (2008) multimodal Fresh Stories project with grade 1 and 2, young children produced "multiple semiotic objects" including 2D drawings, writings, dialogues and multimodal play performances.

An attempt to apply multimodality in this study resulted in the production of multimodal texts from children's funds of knowledge similar to Stein's (2008) use of children's semiotic resources as the basis of the children's story telling using figurines. There was creation of posters, written obituaries and poems demonstrating learners' agency in selecting aspects within their environment and local knowledge relevant to, for instance, an obituary for the small boy but learning at the same time. Unlike the grade 1 and 2 children in Stein's (2008) study whose multimodal application involved drawings accompanied by written texts and the production of figurines, this study used picture-viewing, translanguaging during discussion and interpretation and thereafter written texts.

Thus the element of transformation was in the form of "re-contextualising the concept in new domains". In other words, from a poem to a debate and poster designing which employed different modes to communicate meaning as well. Below are copies of posters, obituaries and poems.

Poster 1


The Small Boy Who Died
Unaware that his "TRIVIAL TRANSGRESSION" would involve so many people, Poor FIKILE STOLE A BIT to satisfy his hunger.
THE COURT
The boy was finally taken to court, where he faced lawyers, magistrates and judges, as the owner of the shop which Fikile had stolen from had opened a case against him. The final decision after all arguements from the two parties was to send the boy to a reformatory, a school or place for young offenders. All that he really needed was food, clothes and a proper home. He then, unfortunately, died at the reformatory and was, as the poet suggests, 'set free'.
DOCTORS
A doctor is a person who is qualified to treat those who are ill. This is where Fikile was taken next, checked by the doctor who sent him to a psychiatrist after realising that there was a problem with him. This she realised from his temperature and response to the question, "When last did you eat?"
PSYCHOLOGISTS & PSYCHIATRISTS
These departments deal with the mind, mental states and processes as well as human behaviour. The psychiatrist analysed and then deduced that Fikile had a mental illness. He was sent to a sociologist.
"FIKILE, SMALL OFFENDER, SMALL INNOCENT CHILD"
THE PRINCIPAL
A principal is the head of a school. He is in charge of the school as a whole, and makes final decisions about and for the school. The policeman took Fikile to the principal of his school, who then explained that Fikile had many problems. The principal then sent him to a doctor.
POLICEMEN
A policeman forms part of the organized civil force of a state, concerned with maintenance of law and order, the detection and prevention of crime. Fikile was arrested and hence taken to the different government departments by the police-man.
SOCIOLOGISTS
A sociologist deals with the origin, development, organization and functioning of human society. Fikile was asked
As HIS Name suggests, he once arrived (FIKILE) but has sadly


FOR THE LOVE OF BABIES
FOR
THE
WORLD
OF
HAPPINESS
IS
THE
WORLD
THAT
VALUES
BABIES
There
is
HOPE
#Raising Awareness
On Baby Dumping...

Poster 2

Obituary

Fikile (small boy) Ntoke was born on the 29th of January 2002. He grew up in a place called Diepkloof, Soweto at Johannesburg.

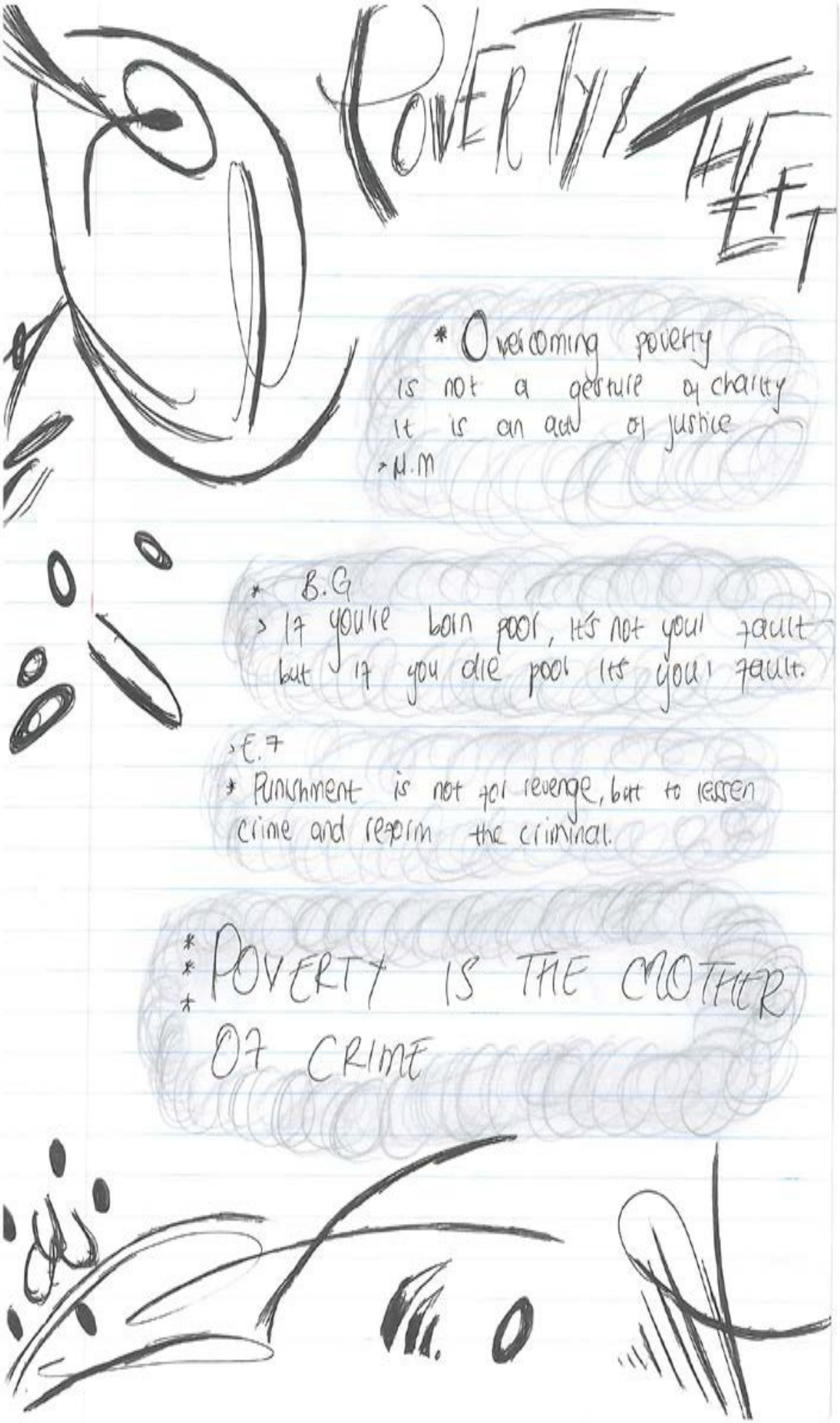
He is the son of Kutleho Ntsoke and Thato Ntsoke. He was raised in a poor home. His parents couldn't afford to buy him clothes, food and all the other things he needed. But they tried to make him a better person.

Fikile left school at a very young age. So he was a little educated. His parents couldn't afford the school fees, so he left school.

Fikile died at a very young age. He died at Diepkloof Reformatory. One day he was very hungry so he commited a small crime made him to be taken to Diepkloof Reformatory. At the reformatory he was not treated good so this lead him to death

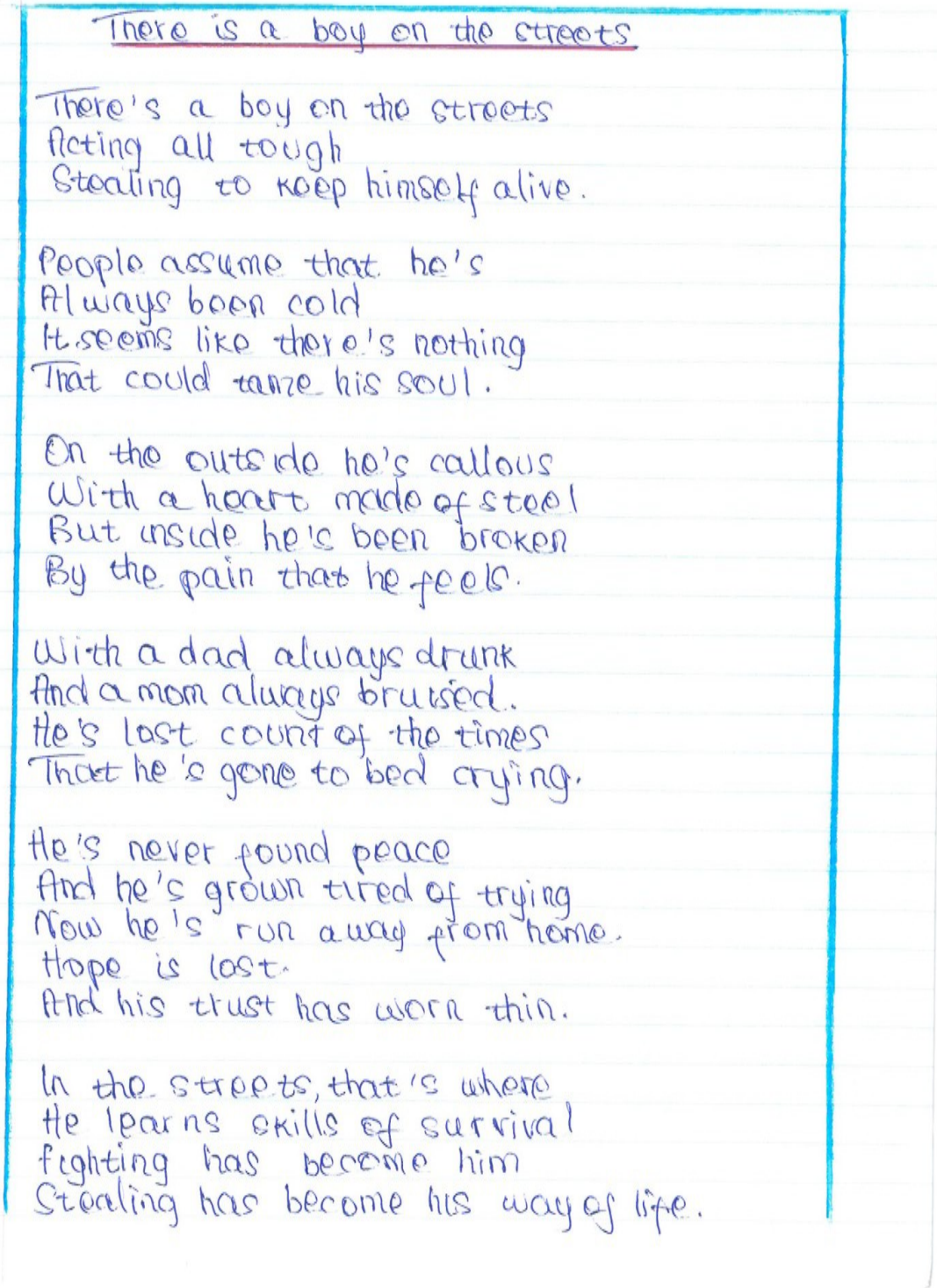
He died on the 21st January 2017. He left his parents who love him so much.

MAY HIS SOUL REST IN PEACE



Poster: "Abandoned bundle"

Poem written by a learner



There is a boy on the streets

There's a boy on the streets
Acting all tough
Stealing to keep himself alive.

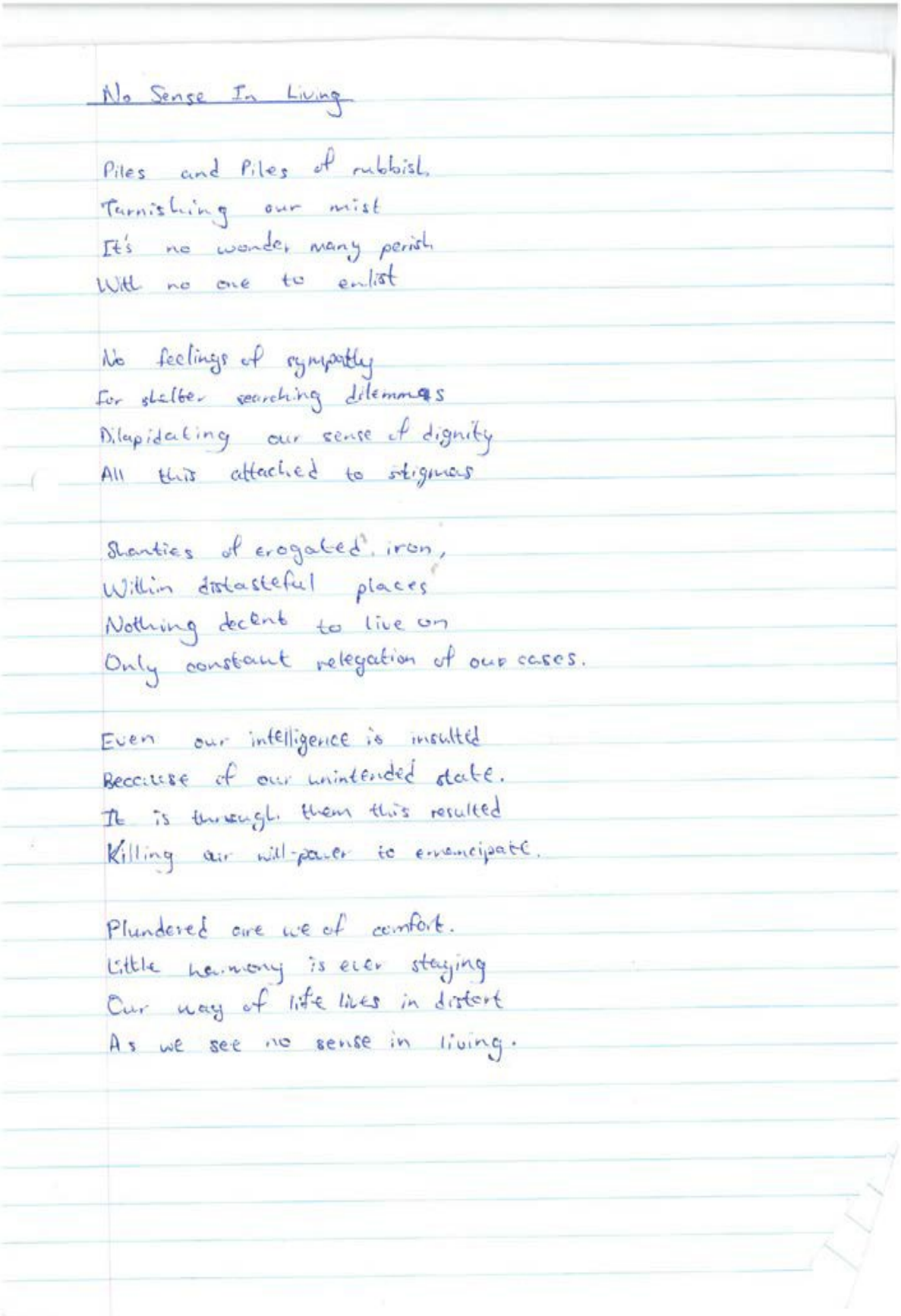
People assume that he's
Always been cold
It seems like there's nothing
That could tame his soul.

On the outside he's callous
With a heart made of steel
But inside he's been broken
By the pain that he feels.

With a dad always drunk
And a mom always bruised.
He's lost count of the times
That he's gone to bed crying.

He's never found peace
And he's grown tired of trying
Now he's run away from home.
Hope is lost.
And his trust has worn thin.

In the streets, that's where
He learns skills of survival
Fighting has become him
Stealing has become his way of life.



No Sense In Living

Piles and Piles of rubbish,
Tarnishing our mist
It's no wonder many perish
With no one to enlist

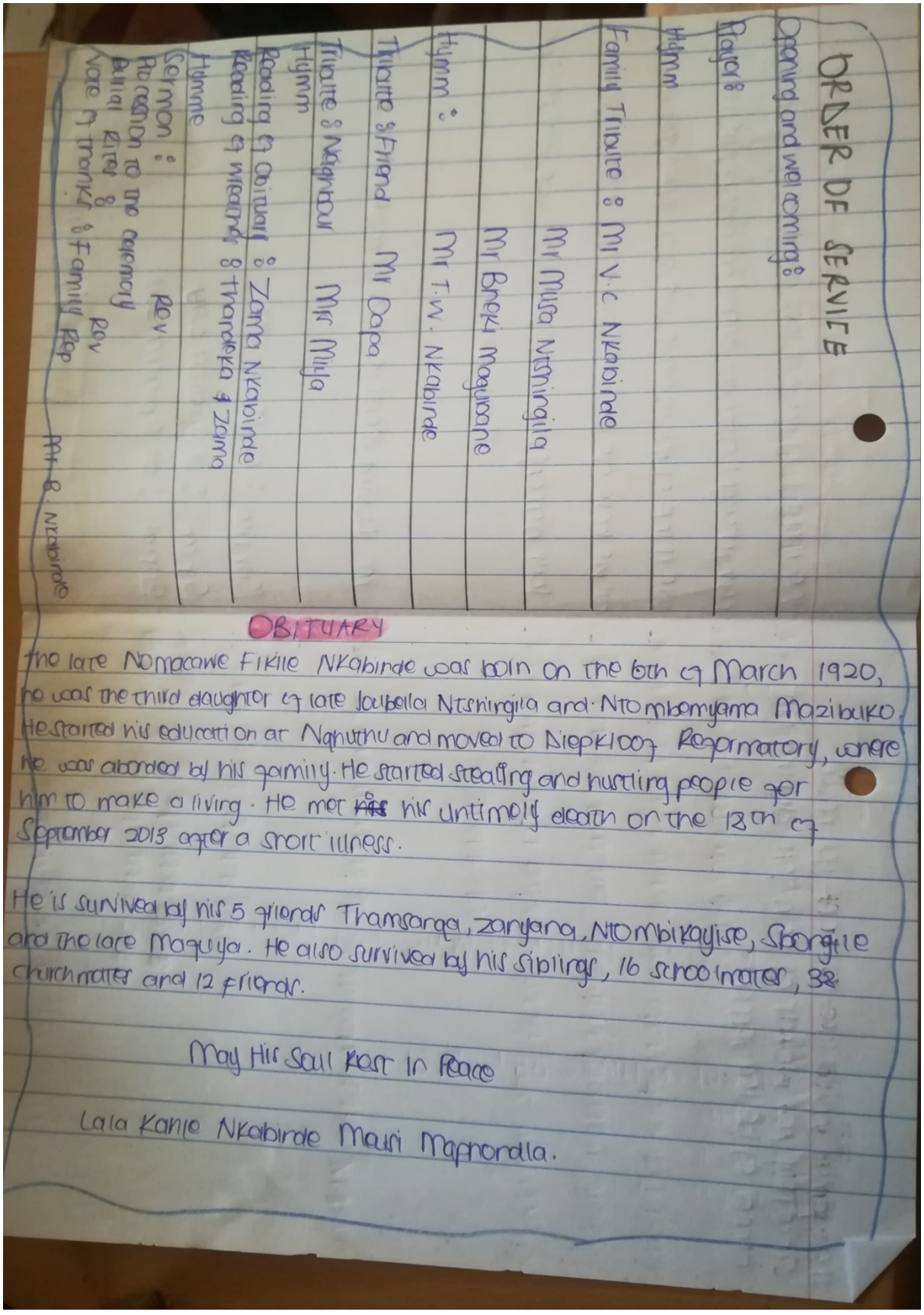
No feelings of sympathy
For shelter searching dilemmas
Dilapidating our sense of dignity
All this attached to stigmas

Shanties of erogated iron,
Within distasteful places
Nothing decent to live on
Only constant relegation of our cases.

Even our intelligence is insulted
Because of our unintended state.
It is through them this resulted
Killing our will-power to emancipate.

Plundered are we of comfort.
Little harmony is ever staying
Our way of life lives in distort
As we see no sense in living.

Poem written by a learner



ORDER OF SERVICE

Opening and welcoming :
Prayer :
Hymn
Family Tribute : Mr V.C Nkabinde
Mr Musa Ntshingila
Mr Breki Maguvane
Hymn : Mr T.W. Nkabinde
Tribute : Friend Mr Dapa
Tribute : Neighbour Mrs Mnyila
Hymn
Reading of Obituary : Zama Nkabinde
Reading of Wishes and Thanks : Zama
Hymne
Sermon : Rev
Procession to the cemetary
Burial Rites
Vote of thanks : Family Rep

Rip B Nkabinde

OBITUARY

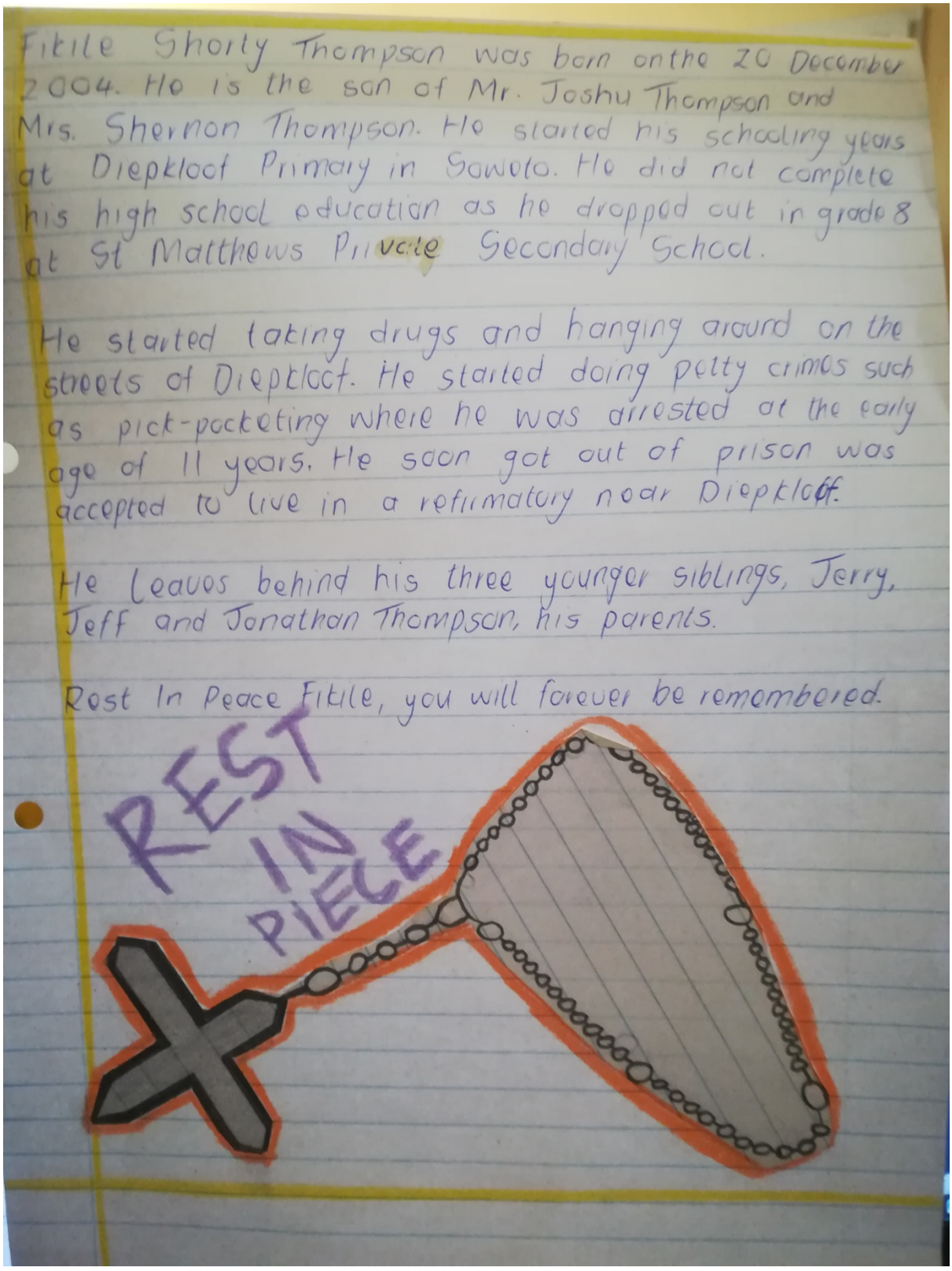
The late Nomacawe Fikile Nkabinde was born on the 6th of March 1920, he was the third daughter of late Joubella Ntshingila and Ntombomyama Mazibuko. He started his education at Nqutu and moved to Diepkloof Reformatory, where he was abonded by his family. He started stealing and hurting people for him to make a living. He met his untimely death on the 12th of September 2013 after a short illness.

He is survived by his 5 friends Thamsanqa, Zanyana, Ntombikayise, Sbongile and the late Maguya. He also survived by his siblings, 16 schoolmates, 32 church mates and 12 friends.

May His Soul Rest In Peace

Lala Kahle Nkabinde Mauri Maphondla.

Obituary: "To a small boy who died at Diepkloof reformatory"



Obituary: "To a small boy who died at Diepkloof reformatory"

Tapping from their linguistic resources, local knowledge and experience in the way they live in Soweto township, quite a heated debate ensued in Grade 10Y. The teacher asked learners if conditions have improved in White City as compared to the apartheid era. Nancy said that conditions are still the same because people are still poor. The teacher redirected the argument to the economic positions of the people before and at present times.

Lydia acknowledged that townships are not developed but there are opportunities in Soweto evident in that most celebrities and the rich and famous all started in Soweto. One boy Martin declared that "it is our mind set. You are groomed to think that you do not occupy a high position, you can only be an accountant, but it is high time you think of actuarial sciences."

4.2.4

Translanguaging and multimodal lesson

Data analysis from teacher field notes - acting

4.2.4.1 Introduction

Data for this analysis involved multimodality and translangaging pedagogies where learners acted out the poem "To a small boy who died at Diepkloof Reformatory". Learners improvised dialogue in their different home languages, followed by acting and lastly interpretation and discussion in the vernacular. Kress's (2000) multimodal principles were key in that in that semiosis, that is meaning making, occur in different modes including visual, actional, gestural and verbal. In other words, integration of different modes during meaning making was key. Adoption of multimodality as a teaching strategy was to enhance meaning making in poetry learning amongst English first additional learners. Similar to the poetry performance project by Maungedzo and Newfield (2006) at Lamula, for the current study, learners assumed different roles which brought immediacy to performers and spectators in that "the poem's meaning exists in its sound and the speaker's appearance" (Maungedzo and Newfield, p83, 2006).

At Lamula modal moments were poetry performance, poems on a cloth, poems as epistles, but the similarity between Lamula and this study was that the classroom became a stage for performance, for learners to experience and to feel. Just like at Lamula, learners were not just learners being assessed by the teacher but were performers, where the body "is freed to become a meaning making sign". Acting involved not only recruitment of linguistic resources but incorporation of body movement, gestures, voice pitch which worked together inter-connectedly in meaning making.

4.2.4.2 Analysis of data from acting

The commentary below, using narrative descriptions, provides a broad picture of the performance from the teacher-researcher's field notes of learner representations in different modes. Because of the acting, there was a vibrancy never experienced before. The level of noise was unusually high caused by participants' stage directing and last minute preparations. The acting was not rehearsed at all and learners were given five minutes preparation before acting. When Grade 10Z was preparing, another Grade 10 class, my colleague's class, grouped at the door just to have a glimpse after noticing the class clown, a boy, Leone, parading in a white coat, stethoscope dangling while experimenting just to test whether it was working. The stethoscope was passed around to different learners listening to their heartbeats. Excitement was high particularly in Grade 10Z being watched by Grade 10X learners gathering at the classroom door.

In Grade 10Y, there was attention to detail. Stage directing was taken seriously as each profession prepared documentation for the trial scene. However, the two boys acting as "the small boy" in respective classes did not bring a change of clothes. Thato, the small boy conversed in IsiZulu and a mix of Tsotsitaal throughout the acting. In fact all characters used either Sesotho or IsiZulu with the exception of the 'school principal', the 'psychiatrist' in Grade 10Z, and a 'lawyer', 'magistrate', 'psychologist', 'sociologist' and the 'judge' in Grade 10Y. There was no rehearsal. In Grade 10Y, the improvisation included the trial scene which was acted mainly in English.

The acting started with the small boy approaching the lady at the fruit and vegetable corner. Thato said, "Zikhiphani MamZo" (What's up Mama) grabbing an apple, putting it down, picking up another one inspecting it, which made the lady follow him, watching

him closely from a distance where she sees him picking out a chocolate, putting it in his pocket and making for the door. A security officer was then alerted. The boy was apprehended there and then. The security officer demands to speak with his mother but no-one is forthcoming. The police were then called.

The police asked, “Uyafunda kuphi?” (Where do you go to school?). The spoken words were uttered in a very serious tone. A very uncaring attitude was displayed by the way the boy was sitting (slumped in the chair, body leaning back, with arms spread at the back of the chair looking at his feet). The boy gave a monosyllabic answer, “St Matthews.” Upon answering, the police took him to the school where a conversation with the school principal ensued. At the school, Thato was literally pushed in because he did not want to go to the principal’s office. Thato used his body, by not moving an inch, showing his reluctance to go inside. Hence he was pushed.

The principal questioned him about his home. Formal English was used throughout the conversation, but the boy gave monosyllabic responses in vernacular with an indifferent attitude. Eye contact and gaze was used during the conversation between Thato and the school principal. Actually it was more of avoidance of eye contact on the part of Thato which indicated clearly his lack of comprehension of the serious trouble he was in . Also, it communicated the lack of respect of authority displayed by street kids. It also showed that Thato was lying about his home from the monosyllable responses in vernacular. The principal’s tone was firm, authoritative and formal – appropriate to the school setting. The police officer remained standing, but Thato sat down avoiding the principal’s gaze, chewing gum.

The principal informed the police that Thato had not been coming to school for the past weeks and that he had not been able to bring the parents to school. The policeman then turned to Thato for clarification. Thato remained aloof, pretended as if he was not part of the discussion until the officer prodded him to get a reaction. Appearing offended he told the officer that he had no home, shaking his head violently side to side. It was only then that it was revealed that Thato had been on the streets and thus the services of a social worker were sought.

Dragged to the social police station, Thato then informed the sociologist that he does not know where his mother was. His body language, especially his shoulders, were slumped,

feet shuffling to show his resignation to his fate. The earlier attitude was replaced with helplessness. Thato maintained silence by refusing to give further information about himself. The sociologist recommended psychological assistance. The same happened. When he was interviewed, he was openly angry, hungry, fatigued and he sat with his head down, his hands covering his face. Just as before, Thato was reluctant to answer the set of questions the psychologist asked. The psychologist also recommended psychiatric evaluation. The movement from one government office to the other was deliberate. Spectator reaction was sympathy for the small boy that also comes out in the poem, deep sorrow for the boy at the same time showing how little assistance the boy gets from the many departments. Like an object, the boy was moved here and there with no real help .

The psychiatrist just asked Thato to narrate his life story. It was at that point when Thato revealed that he hated his home because there was nothing. The psychiatrist asked why he had run away from home. He maintained that there was nothing. Upon being questioned whether he enjoyed stealing, Thato answered that he enjoyed bag snatching and preferred staying with his friends who were thieves too, rather than being at home. The psychiatrist was unimpressed and once again the policeman took the small boy back to the police holding cells whilst awaiting trial.

The whole trial scene was in English except for the woman manning the fruit and vegetable corner who was called as witness to identify the boy and relate the incident. The girl in Grade 10Y who acted as the witness woman, declared in Sesotho that she could not speak English and thus a court interpreter was required. The woman, raising her hands to her waist with her palms open, spoke in Sesotho addressing the court saying:

Ke fumane mohala hotswa ho baahisaneng baka. Hon ale moshanyana ya tlileng lebenke a utswa dijo tse kang (ogi-sip, crack a snack). Ka mora metsetso ha kgutlela lebenkele ke ile ka lemoha hore ho nale ntho tse siyo. Ebe ke letsetsa mapolisa hore a mo leleke. The following is the translation:

A small boy came to the shop and stole some junk food, yogi sip and a crack a snack. When I got back to the shop I saw something was missing. Then I started calling the

police to chase the small boy. Upon being asked to identify the boy, again in Sesotho, she said, “Ki yena,” meaning he is the one (pointing at him with her index finger in court).

The judge proceeded by requesting evidence from the various departments. The sociologist reported that according to his assessment, the boy stole because he had been living with ‘friends’ who were criminals and older than him. Thus, the boy had stolen because he wanted something to eat not that he was a thief. The assessment by the psychiatrist stated that the boy’s behaviour demonstrated elements of mental instability. His evidence was that during the interview, the boy had said that he enjoyed stealing and causing pain. The psychologist concluded that the boy was not cared for and was a criminal and a misfit since his friends were older than him.

The defence lawyer for the boy was a girl who had never participated in class because she had openly stated that she hates poetry, arguing that she hates reading, even including the prescribed novel *Mhudi* . It was really surprising when she volunteered to be the lawyer and she was also responsible for calling out “all rise” when the judge entered. The girl was actively involved in the writing of questions she was asking the accused boy, and she also had documents ready for the court case. When she spoke she addressed the whole class maintaining that the boy was not a criminal as the sociologist had said but that he had no one to care for him. Therefore through hunger, the boy had resorted to theft.

To her dissatisfaction, the judge dismissed the case, the court was adjourned for sentencing on the next day to the teacher’s disbelief. There was “all rise” and the court was adjourned. The girl, Mathapelo, the judge said: “after considering the evidence brought to court, I thus sentence the boy to a reformatory school, a residential place for young offenders located in Diepkloof.”

Once again, the policeman took the boy to the principal of the reformatory school where the boy was to stay. It was at the reformatory where the boy developed a serious ailment. For the second time the police were called to take the small boy to the doctor’s rooms. The performance by the two doctors in the two classes was authentic. The boy was lifted and laid on a table where he was thoroughly examined. The boy could not walk, he was too sick to talk and subsequently died. In Grade 10Z, there was no elaborate trial scene. After stealing, the boy was sent for assessment in all four

departments. Because he had no home, the sociologist recommended a reformatory where the boy could stay and learn at the same time.

Conclusion

Based on the analysis of this data it can be stated that acting resulted in a high level of involvement by most learners. Similar to the claim by Maungedzo and Newfield (2006), one can state that there is a difference between poem on page and one performed. Stein's study created pedagogic spaces where children drew from the multi-semiotic communicative practices of their everyday lives outside school. The same can be said for this study in that multilingual learners drew from their linguistic discursive practices, like Stein's (2008) Spruitview story-telling project, made use of spoken languages, use of sounds, tone, voice pitch during interactions , eye contact and gaze.

From the known sources of knowledge in their communities, children select multimodal resources in a new context - acting. Children, Harrop-Allin (2010) asserts, are active participants in meaning making and that power results in creation of "new artistic knowledge" that in turn promotes new learning. The transformative nature was evident in the designing of posters, written obituaries and poems. I quite concur with the assertion by scholars like Harrop-Allin(2010), Stein (2008), Dabdon and Newfield (2015) that positive learning experiences can be achieved through the concepts of redesign and transformation by application of multimodal and multiliteracies and for this study, combined with translanguaging pedagogies.

The teacher was keen on learners' responses to these questions :

- Why was the boy taken from one department to the next, probing as to whose benefit that was for. The purpose was to link to stanza 1 in particular with reference to line 9.
- Of these government departments, which benefited the boy and explain how?

It can be claimed that the poet deliberately used many professions which draws attention to his own criticism of bureaucracy which the researcher intended the learners to be aware of. However, after acting, there was a marked lack of interest following answering questions directly linked to the acting. It became evident that

undoubtedly learners were attentive and displayed commitment to performing, more so than any other activities critical in this reflective inquiry.

Of importance, inevitably, is for how long could that avid interest be realistically sustained? The poem is long, (Appendix D) and the diction is rather difficult for some English first additional learners. That was really why the poem was acted out in the first place. Although learners included the evidence in court in addressing the issue of many government departments, the reality is that there is a lot of document compilation in government institutions at the expense of meaningful assistance to the public. This was well depicted in the acting and the intended message communicated.

The description of the performance attempted to illustrate how meaning making is achieved through mobilisation of learners' multimodal resources which are fundamental to learning which could result in a positive school experience. It can thus be claimed that acting enabled characters to embody "style of being, acting and behaving" according to cultural norms and values where the body becomes the "signifier."

4.3 Data set 2: Participants' reflective diary entries

4.3. 1 Introduction

Qualitative analysis, McMillan and Schumacher (2010), allows close examination of, in this case, learners' diary entries. Close scrutiny is crucial in determining learners' attitudes towards specific poems, the pedagogic stance adopted and ultimately their attitude towards poetry learning as well. Pattern analysis was employed, defined by Altrichter and others (2008) as "forms of interaction that occur over and over again" to identify, describe and interpret data in order to bring meaning in relation to the researcher's aims.

A crucial element in this classroom reflective design was that both the teacher and the learners' reflections were considered. The diaries were given one per pair. The learners were to reflect, just like an ordinary diary, at home. Reflection was thus carried out at home. The diaries were collected in the fourth term. Not all learners were able to write

every day after each poetry lesson. Because of this, collection of diaries stretched up to early November.

Out of 43 diaries issued, the teacher researcher was able to collect 17 diaries (34 learners). What became clear was the learners' aversion to writing as well as applying themselves to critical thinking. In addition, some entries had very little written whereas others showed depth of thought with suggestions of what more could have been included as part of lesson delivery, pointing out that it would make poetry learning more fun. The implication thus is that traditional teacher directed lesson is mundane.

Data was grouped according to the common themes from the participants' reflections. The following is what stood out from participants' entries.

- not interested in poetry caused by difficult words/subject
- the poem was of Grade 10 standard
- the use of acting was interesting
- poetry recitation is a good practice
- harnessing translanguaging during interpretation and analysis was beneficial
- the use of pictures, posters and placards was a welcome change

4.3.2 Presentation from participant diary entries

Presentation is per poem. Participants' reactions differed per poem as well as per lesson delivery strategy adopted.

Even as I was writing up this study, one or two learners still brought forth their diaries. The teacher-researcher was clearly not into coercing learners "to bring or else … ." However, the teacher-researcher still noted some of the comments especially after "The Train", a poem by an English poet of the 19th century.

The data is to be presented according to the poem starting with the first one to the last.

4.3.2.1Poem 1:" When An Owl Hoots Above My Hut" by Brian Mzelemu.

The first poem taught was written by a Black South African poet. The poem is about superstitious beliefs, a subject within participants' own experiences. Learners' comments ranged from easy to hate and not believing in superstition.

Comments about the poem

Most learners wrote that they found the poem easy because it is about superstition and beliefs that are known in their community. A few included easy and interesting. However, Thato wrote that "I don't really like superstition because a lot of the times there are no reason to explain them…superstition is something that people make up and to me it is not true because it doesn't work". For entries that stated that they liked the poem the main explanation and reason was that they found the poem easy to analyse and as one participant pointed out: "I know the superstition about owls". Thus the owl, like the speaker states is feared because it moves at night and thus is believed to be used by witches at night.

Comments about pedagogy: The introduction

Not many learners commented on lesson delivery. More comments were made in respect of the last two poems. Comments were about group work and the introduction. Comments on group work were that it was noisy, disruptive but good in the sense that "working in groups is better than working alone when analysing the poem. After these different views, we resorted to most 'sensible' or correct analysis".

The introduction required learners to write some of the superstitious beliefs in their home languages. This is what Nosipho wrote: "The introduction is about superstitions in our cultures. I do not really think that it links to the poem because the poem does not require the reader to know superstitions about owls because everyone has a general understanding of this, but it requires the reader to understand the main idea of the poem". This view shows depth in reflection on the part of some participants. It can be said that some learners therefore really take learning seriously based on this judgement.

Table 1 illustrates participants' opinion about the poem and strategy used during interpretation. Seventeen pairs submitted their diary entries, which totalled 34

learners. The learners were not given a list to choose from but were purely articulating their views. Hence, in some instances only one learner could voice his/her own perspective quite differently to the rest of the participants. The number in brackets is the number of learners' responses.

"When An Owl Hoots Above My Hut " by W Mzelemu

Comments about the poem:	Comments about pedagogy:
(18) The poem is easy because we know superstition in our home language, everyone understand this.	(1) Working in groups is better than working alone because people have different views.
(7) I really like the poem.	(2) I don't think the introduction linked with the poem in that the question was about superstitions in our culture and because the poem does not require superstition about the owl.
(2) I don't believe in superstition because it's not true. The poem taught nothing, I did not like the poem because an owl has unpleasant looks so it is not enjoyable.	(9) Thought an owl has unpleasant looks, the poem is not nice or enjoyable and that the owl is associated with witchcraft.

Conclusion

What can be said from participants' diary entries is that because of the beliefs in their own communities, the poem was thus easy to interpret and hence they understood. Even though some of the participants do not subscribe to superstition, the importance is the fact that superstition is a topic that they are familiar with. Not all participants commented about benefits of working in groups but other learners stated that it is better than working alone.

4.3.2.2"The Train" by Emily Dickinson

Most learners stated that they found the poem difficult and confusing because, and I quote: "Its English was like during William Shakespeare's time. I did not like the poem." Most sentiments expressed were that because of the difficult words, it was really difficult to analyse, hence the learners became demotivated. Another learner said "it was difficult to actually interpret piece by piece alone, asserting that "having a class discussion about this poem made it a bit easier because people made different analysis and I was able to put pieces together."

Thus, learners stated that they did not understand "some of the writing in the poem," finding the English old, boring and not Grade 10 level. The table below is an analysis of participants' reflections on the poem, providing the varied reasons for not being interested in the poem. The views are from participants who returned their diary entries.

Reflection about the poem:	**Subject/strategy:**
(11) Stated that when they were given the poem, did not really like it, simply lost interest because they did not understand it.	(4) Just reading the poem for the first time was very confusing.
(4) A few said they hate poems because they are filled with extended metaphors, they are just complicated, and so they altogether lose interest and never took time to analyse during lesson delivery.	(18) The poem was difficult because of the old English words, there were many difficult words.
(5) Thought that the poem was very suitable for their grade even though the English is old but it was very good.	(2) I like the poem because it is about a train, because I use a train every day.
Reflection about the level of difficulty (3) Thought the poem was not Grade 10 level	**Comments after interpretation**

but was good to exercise people's minds. Did not find the poem interesting and would not be able to interpret it during an examination.	(7) Pointed out that class discussion was very helpful showing that although the poem was difficult, after interpretation they found it easy and thus understood it.

Conclusion

The results from the learner diary entries seem to suggest that it is rather a simplistic view to just state that learners lack interest without careful and rigorous investigation of the reasons why learners seem to have an aversion to poetry learning. The tendency to adopt a 'one size fits all' attitude is proving to be problematic in saying poetry teaching is difficult and thus rather selecting short stories in view of learners hating poetry, and thus resorting to using the easy lecturing method.

However, the data seem to point that the challenge is not the pedagogical content knowledge on the part of the teacher-researcher per se. However, the systematic delivery of lessons is critical among diverse learners with different levels of learning abilities on one hand and on the other, language accessibility amongst English first additional language learners, among some other factors. It is certainly quite clear that not every learner has an aversion to complex "new" vocabulary. Learners responded quite positively when learners themselves presented. (Data set 1: *The Train).*

4 3.2.3 Poem 3: "An Abandoned Bundle"

Because of the use of pictures, more learners had something to say than with the previous poems. However, there were mixed feelings on the issue of the young girl dumping the baby. Comments ranged from sadness, hate, cruelty and a sizeable number sympathised with the mother pointing out that it was circumstances that forced her to abandon the infant - the apartheid era

One boy, Sipho made this observation in one of his entry, "an abandoned bundle should also be acted out as it is an effective way of understanding poetry especially poetry that can be boring or too long which often makes poetry understanding difficult". What

Sipho wrote is likewise articulated in the study by Maungedzo and Newfield (2006) whose project was about mobilising and modalising poetry. This stemmed from the learners' poetry aversion to poetry learning at Lamula among high school learners. The same can be said about Newfield and Dabdon's (2010) study that advocates for the use of poetry in English classrooms pointing out that it can rejuvenate literacy.

The study points at the potential of poetry in language learning too. The same learner noted above remarked that "I have noticed that by having a word I can easily use sentences and other literary pieces to understand the words and their different connotations for the words, thus it makes understand(ing) the poem much easier." This study recognises the role of poetry in language classrooms as well.

Most learners wrote that the use of pictures was good. One participant said that "The picture which we were shown while reading the poem spoke volumes. It gave me a vision and because I had a vision, it was easy to learn the poem." Generally, learners mentioned that they understood the poem because of using pictures, working in pairs as well as working in groups which they said was "an excellent idea."

Most comments about translanguaging were positive in that it was useful in analysing poems. One learner stated that "interpreting in my home language helps me relate to the poem, it's my own language. In English I think it helps to know and understand English better." This view is the crux of translanguaging by scholars like Creese and Blackledge (2010), Canagarajah (2011), Garcia (2009) and Hornberger (2012): that learners from diverse cultural and linguistic backgrounds bring in resources to school which practitioners can harness for a successful educational experience. Thus for the study translanguaging was harnessed during poetry learning and teaching that was expressed in learners diary reflections as well.

However, there was an unexpected comment about translanguaging by one learner who said that " interpreting the poem in Zulu/Sotho is difficult and time consuming. Writing in English is very easy and exciting." What can be deduced is that some learners who are already strong in the language do not need it for scaffolding as stated in the above quotation for they are able to successfully analyse in the target language. But the sentiment is not shared by all learners who are strong. Some still depend on the use of their home languages to generate ideas before resorting to the target language.

The table below shows comments by participants and the number of learners with similar views.

Comments about pedagogy use of pictures, pair interpretation and group discussions	**Comments about understanding poem and reaction to abandoning the baby**
Most learners acknowledged that discussion was an excellent idea.	(13) said the mother was young and could not take care of the baby thus circumstances forced her to dump it in order to survive. (11) stated the mother was cruel and evil and thus do not view her as innocent,- taken literally.
(1) One learner said an abandoned bundle should also be acted out. (This was after acting out the last poem.)	**Reaction towards the baby's plight:** Most learners sympathised with the infant stating that they were saddened. **Reaction to the dog's action:** It was sad, heart melting that the baby was mutilated (11).
More often in groups learners end up discussing issues not related to the task and thus time wasting. (4)	(9) learners were hurt because not everyone is comfortable seeing a torn baby.
Comments on the use of pictures: Most learners said the use of pictures was good and made them understand the poem.	(2) Experienced feelings of anger.

Comments on using translanguaging: Not all learners found translanguaging useful. Difficult and time consuming (5). Writing in English is very easy Using own home language is quite easy and useful during poetry analysis (7).	(3) Stated apartheid was a cruel system because the death is a result of poverty.

Conclusion

What most diary entries seem to point out with regard to translanguaging is that it was easy to use their home language during interpretation. Research by scholars show positive learning outcomes as well as satisfactory educational school experiences when applied to bi/multilingual learners. In the same vein it can be stated that translanguaging as scholars demonstrated, can be used as leverage for learning. However, this does not mean that all learners embrace it.

What diary entries seem to suggest is that some learners really used their home language during interpretation whereas others did not. It should also be mentioned that the level of difficulty, as well as whether the learners themselves find the poem difficult, and in a specific instance such as explaining a simile or a symbol, will determine dependence on translanguaging. This dependence also differs amongst learners. In addition, it is quite erroneous to claim that only struggling learners heavily depend on resorting to harnessing their home languages during interpretation.

My observation is that it is also the more knowledgeable learners who translanguage to the struggling learners during discussion. Actually, the more difficult the point, the more learners resorted to their home languages to explain, ask and seek clarity without feeling inadequate. The main point emphasised is that even some learners who never contribute, freely voiced their views. Thus, the claim in translanguaging pedagogy is

that learners display a positive learning experience when interacting in whatever language they are comfortable with.

I thus concur with Creese and Blackledge's (2010) criticism on classroom settings that treat language as content asserting that language should be seen as practice, as an action in the process of making sense of the world. I found the claim quite evident as learners were discussing and debating during poetry interpreting as well as when they were presenting. In other words, what learners do with the language in a learning situation. Garcia explains this by asking how language is put to use within a specific context, language in a contextually embedded situation, which then required learners to harness their discursive repertoires at their disposal during meaning making, in the current research, poetry learning and teaching, (Sayer, p18, 2012).

4.3.2.4 Poem: "To A Small Boy Who Died At Diepkloof Reformatory" by Alan Paton

Introduction

This data set is also from diary entries as well. To note is that the fourth poem truly employed translanguaging and multimodality. Almost a third of the learners took part in the acting, hence information was readily forthcoming. All diary entries commented that acting was the best way for learning lengthy boring poems.

Responses stated that acting was fun, helpful and interesting because it would make it easier to understand poems better. Quoting Keletso she said, "Honestly I think poems would be better understood and very much fun if we act often. It helps in our literature marks if we act and learn the poem." This was reiterated by Leremi who said "acting out the poem was extremely helpful. It made understanding the poem very easy." One learner pointed that " I wish that we recited the poems that we did , other than reading. That made then get bored easy…" and that " in addition to acting, we should recite instead of reading." Learners themselves responded well to performance instead of the reading like a comprehension that scholars like Maungedzo and Newfield(2006) cite as a cause of a lack of interest in poetry.

Just like the previous poem, learners found translanguaging helpful during discussions and acting out because they made use of their home languages. The table below sums up learners views:

Comments about acting:	Comments on understanding poetry:
Acting was fun, helpful, and interesting (9). In addition to acting, we should recite poems instead of reading (3).	Poems would be easily understood if acted more often (16).
Liked the idea of acting the poem before discussing (18).	
	Comments about translanguaging: Felt translanguaging was helpful when discussing (16).

Conclusion

Although many learners contributed much information in diary entries after acting, what the entries seem to suggest is that there is need for changing lesson delivery and as far as possible, acting out seems to be much more preferred than the usual reading followed by discussion. It can thus be suggested that poetry learning for learners is indeed interesting when a mix of multimodal and translanguaging pedagogies is employed.

The evidence from the entries suggests learners need to be actively involved through recitations, use of posters and acting. Most importantly, for bi/multilingual learners,

there is need for creating classroom space that allows the use of learners' language resources without being prescriptive as to who and when a learner translanguages. Translanguaging, as shown was determined by the learners' language use during interpretation for meaningful classroom experience. This was deomonstrated by the active involvement by many learners who would otherwise just sit and do not participate.

4.4 Data set 3

Analysis of data generated from open ended questions

4.4.1 Introduction

This data consists of responses from five open ended questions given after the entire data collection process. These questions were handed out to learners during the end of year exams. Responses were largely in point form. Learners' responses were varied in that some were short phrases, others were yes/no with no substantiation, even though no such form of questions was included, but other responses were long complex sentences which were very informative.

Of significance is that all learners were able to respond. The questions asked were to shed light on the use of discussion, translanguaging and multimodality in poetry teaching and learning, as opposed to the traditional way. Although reflection through diary entries was meant to find how exploring with translanguaging and multimodality would enhance understanding poetry learning and teaching, questions on the other hand were meant to consolidate learner reflection through diary entries. As it turned out, all learners were able to answer questions, compared to the few diary entries submitted.

The researcher felt that not all learners articulated clearly about how they were learning and whether the methodology contributed to their understanding. Thus, the questions were designed to elicit information on how the methods used assisted in understanding poetry better.

4.4.2 The collection process

Four invigilators were given the questions for distribution after completion of the Life Orientation exam paper. The two Grade 10 classes were in four different classrooms with half of Grade 10Y learners in the Grade 11Y classroom and half of Grade 10Z in Grade 11Z. Thus, a Grade 10 learner was paired with a Grade 11 learner for the entire exam duration. This was done to prevent learners from the same grade cheating during an exam. Responses were collected immediately after. The table below summarises learner responses and some quotations worth noting.

4.4.3 Question 1

What did you find useful learning in your home languages?

Eighty four learners in the two classes responded to the open ended question. Most learners stated that translanguaging made interpretation easier as compared to using the language of learning. The justification given was that using home languages made them understand the poem better, which in turn enabled them to answer questions in the classroom.

Learners wrote that "interpreting was a lot **easier**," which proves the fact that translanguaging enabled learners to freely discuss without fear of being embarrassed experienced when trying to express their ideas in the English language. Another learner wrote "I was able to **understand** and able to **answer** questions." The statement supports that understanding was achieved through use of translanguaging. The same sentiment was echoed by many other learners who said that "you got to switch off the English," shows the frustrations experienced when learners interpret poems in the target language.

Another learner wrote that "it helps me **express** what I want to say or **feel** more effectively and helps me to **say exactly** what I want to say. I was able to **use imagination** to **define** words in home language, I find it **useful by knowing** what the poem is about."

What the learners articulate is quite revealing in terms of how many learners would be left out or how much learners lose in classroom spaces that do not acknowledge the fact that English first additional learners make use of their entire linguistic repertoires in meaning making. Translanguaging leads to better understanding which makes it a lot

easier for learners to express themselves much more effectively during meaning making.

Thus the major barrier in understanding poetry among learners that is brought out from question one is unfamiliar 'difficult' words encountered during interpretation . Use of home languages facilitated in the defining of words during meaning construction. Clarification within groups was in home languages which thus generated more ideas during interpretation or explanation of figurative language employed by the poet. One learner really captured the essence in translanguaging when he wrote that "it is easier to voice my thoughts and feelings" and "it also gives you a sense of freedom".

Another crucial aspect to emerge is the fact that "thoughts came flooding in". Translanguaging is hinged on the premise that language is housed in the mind and hence bi/multilingual speakers' thoughts are obtained in their home languages. I hasten to point out that that does not translate to mean that bi/multilingual children have to switch from one language to the other but that language is fluid and thoughts are expressed in an explosion of languages, thus there is a mixture of languages during discussion which learners are exposed to in their diverse communities. During meaning making, expression is in any language at the disposal of the speaker.

The fact that learners are "able to put thoughts more efficiently" is critical in meaning making. Garcia (2009) advocates the harnessing of children's linguistic practices as a resource for use in the classroom during the process of meaning making that would positively contribute to effective learning. In the same vein, translanguaging can be seen as scaffolding in the process of learning. Pivotal in the use of translanguaging is enhancement of learner confidence in the language and satisfaction in achieving the task put in front.

Chief amongst all responses was that poetry became easier to understand when performance was in the home language. Again responses indicated that poetry became interesting, ideas "came" in home languages and thus there was some encouragement to learn poetry as a result of using home languages during acting, which made it "fun". Finally, what the responses seem to suggest is that speaking in their home languages made them more articulate "because we know our languages". However, a few responses stated that "writing your interpretation (first in home languages) was

unnecessary work". What had to be clarified then was that learners needed to discuss and write in any languages during interpretation to enhance understanding.

4.4.4 Question 2 ;List what you think should be changed or done differently.

Question 2 required learners to voice their opinions pertaining to lesson delivery in poetry teaching and learning. The researcher's aim was to elicit information about translanguaging and multimodality apart from what was recorded in diary entries.

Initially, the researcher felt that alternative responses, like in closed questions, could have been provided to allow learners to select and then later clarify their views. However, all the 84 learners' responses seem to suggest lesson delivery by the educators. The fact that the majority of learners stated that there was a need "for acting out more poems than one" suggests the monotonous way of handling poetry teaching which largely contributes to lack of interest Some learners wrote that the poem" An Abandoned Bundle" could have been acted out to make poetry more fun apart from visual posters used. By the same token, the learners thought that there was need for more visual presentations.

Zooming in on writing during interpretation, the suggestion was that there was a need for poetry performance and not writing during literature lessons especially poetry. Practically, sympathising with this view is a challenge due to examinations. Other views were on the choice of poems although there was no substantiation. One student elaborated on the need for poems for Grade 10 learners that teach about life with "bigger" words that would boost their vocabulary. Not many learners shared the one learner's view that "the level of poems we use, sometimes is hard" and that "we should start learning poetry in home language." This factor links with the issue of poetry comprehension negatively affected by more advanced vocabulary learners which comes across clearly in poetry. The more unfamiliar the words encountered, the less understanding, which results in lack of interest.

4.4.5 Question 3

Was there something you found interesting and which helped you in poetry learning? [84 responses]

Responses tended to be repetitious. What is noteworthy is that almost half the learners wrote "nothing needs changing." It can be taken as hinting on learners' aversion to applying themselves to anything that requires a bit of mental strain. Most comments were on acting, use of posters and group work as positive methods of poetry teaching. Learners stated that what was most interesting was the acting part, explaining that "seeing what you are taught helps you understand better than when you hear someone describing something."

More responses contended that acting out made imagination real instead of relying on reading which as is, becoming more evident, a major obstacle for some in poetry learning. This brings to bear Newfield's stance on the role of poetry teaching among first additional language learners.

On the issue of group work, quite a few learners expressed that it is much better to discuss in groups as it provides space for members to present different views about a poem

4.4.6 Question 4

What do you prefer: the traditional way or mixing languages and performing? Justify your answer.

This question was intended to bring forth the reasons behind preferring translanguaging and multimodality, not the choice in the pedagogy per se. Almost all responses highlighted a preference of translanguaging and multimodality. The issues raised boil down to lack of understanding of the language because of the fact that English for some learners practically do not know how to speak it, let alone read it. One learner wrote that he prefers mixing languages and performing as "it is much easy to some of us who do not know to speak English."

Most participants indicated that acting was fun because it "gets to your heart and get to enjoy poetry better and it's not boring." What is stressed is the enjoyment derived from acting and at the same time understanding the story line in the poem. Also, as expected, learners said "there is no reading involved" during acting. However, use of home language does not require digging into the limited English vocabulary learners have learnt in an attempt to infer and grasp meaning during poetry analysis and interpretation.

Accessibility combined with simplicity in poetry learning seems to be the solution through application of translanguaging and multimodality in order to improve learners' scoring in the poetry section. Interpreting becomes manageable and not a formidable task.

4.4.7 Question 5

In your view, is mixing languages during interpretation and oral discussions with your peers helpful in understanding poetry?

Most responses stated that mixing languages is indeed helpful. However, I hasten to say that interest was on the explanation on how it was helpful. What emerged, similar to earlier responses was that it is most helpful when other learners explained meanings of difficult English words in home languages that would improve understanding. Thus, mastery would mean sharing the learnt ideas with other learners. Discussion with peers meant hearing different languages spoken, different opinions that not only broadened understanding, but that understanding of poetry would be increased. Of significance that also emerged is that individuals learn in different languages. Salient in the current study is why learners have an aversion to poetry. This response seems to suggest that discussion in home languages would not "bore" learners because translanguaging allows learners to speak freely in their "tongue".

However, many answers just indicated that translanguaging was useful without any elaboration and hence these were of no use. A few learners asserted that translanguaging was useful in that they were discussing unrelated issues. Another view

was that it was not helpful because there was no need to interpret in other languages but English, because she is comfortable therein and mixing languages can be confusing.

As stated, these questions were meant to be group work and views were to be presented as group efforts. Nevertheless, the information gathered agrees with what was expressed in diary entries. Of course responses also were from individuals who had engaged in reflection and provided insight into experiences of learning in order to understand poetry learning and teaching. With that stated, it can be concluded that the evidence from open-ended questions seems to suggest that poetry teaching and learning requires systematic lesson delivery aided with (especially for first additional language learners) translanguaging and multimodality to enhance learning and at the same time sustain interest in poetry learning among learners and ultimately, increasing scoring in the poetry section.

CHAPTER 5: Conclusion

5.1Introduction

This chapter focuses on the main findings in terms of the research aim and the subsequent questions. In classroom reflective inquiry research engagement with data is paramount in order to improve practice and obtain understanding in improvement of pedagogy in poetry.

5.2 The main findings

The main aim of this classroom reflective inquiry was to explore multimodality and translanguaging pedagogies in poetry teaching and learning directed by two questions which were: First, how can translanguaging and multimodal pedagogies be used in teaching poetry to English first additional language learners at a township school? The second question was what happens when a mix of multimodal and translanguaging pedagogies are applied in the teaching and learning of poetry in an English first additional language classroom? Pivotal is considering to what extent data drawn from researcher field notes and diary entries from both the teacher and learners provide answers to these questions.

In addition, because the research was an exploration of inter-disciplinary pedagogies in poetry teaching, it is necessary to assess whether there was knowledge obtained for improvement of practice in the field of teaching. Although not openly stated, any shift in learner's attitudes towards poetry learning that can be seen as having a direct bearing on poetry learning came to light. Specifically, the notion of viewing poetry learning as difficult, boring and bothersome. Due to the nature of reflective inquiry, McIntosh (2010) asserts that "The ends are defined in practice and not in advance of it" (2010). Thus, findings were derived during practice and the reflection thereafter from both the teacher researcher and learners, which directly influenced pedagogical implementation during the entire research process.

In collaboration with my colleague, findings from this classroom reflective inquiry seem to suggest that a mix of translanguaging and multimodality in poetry teaching and learning can result in an increase in four main areas in poetry teaching and learning which are: participation, engagement both with the text and amongst peers, interest in

poetry and expression of thoughts, feelings and emotion as compared to the traditional way of teaching. What the research argues is that rigorous systematic planning coupled with a selection of relevant pedagogical tools are key in enhancement of poetry teaching and learning, for understanding and can thus change the negative attitude towards poetry.

A successful learning experience can only be achieved through "examining how bilinguals make sense of things through language" (Sayer, p18,2012). This translates to mean that teachers should create, as shown in the study and research studies by scholars like Creese and Blackledge(2010), Garcia(2009), Stein(2008), Makalela (2013) and Sayer (2013) discursive democratic spaces that allow learners to make meaning in the classroom. Translanguaging allows learners to mediate content meaning in poetry teaching and learning

An important aspect concerned with classroom reflective inquiry is the improvement of practice. Reflecting on data ultimately results in improvement of practice in one's profession. Data from learners' dairy entries seem to point to the fact that lecturing methods coupled with difficult words in the poems themselves indeed contribute to difficulties experienced in poetry learning. Of significance is that interdisciplinary pedagogies, though on a small scale, have indicated that nothing beats the vibrancy, zeal and anticipation displayed by learners, as a result of performance. What it boils down to is more engagement in reflective practice is necessary for educators to improve their own pedagogical practices.

Critical is the realisation is that knowledge of poetry is the first step for effective poetry teaching which in turn would influence the design of pedagogical instruments suitable for every context. Also there is a need for systematic planning and material designing to tailor make it to suit context and to move away from predictability in lesson delivery. There is greater awareness of the need to be cognisant of the fact that generally our learners' reading is no longer confined to print because learners also read and write online which can be further harnessed in poetry teaching.

I quite agree with the notion that "the collection and analysis of data creates a stronger basis for the taking of action, but the grasp of whatever is at hand is necessarily always incomplete rather than fully apprehended" (McIntosh, 2010). It then follows that not all

social events are exactly the same. There is a need for on-going reflection by educators on their experiences for better implementation of pedagogical instruments per grade per poem. In other words, one should question whether what one does is in line with the theoretical knowledge gained, for the sole purpose of application in real classroom situations. In this regard, it can be reiterated that reflective classroom inquiry enhances understanding of professional practice, which in turn influences better execution in lesson delivery.

In conclusion, it is fitting to state that this study shows the value of a mix of multimodal and translanguaging pedagogies in poetry research, teaching and learning among English first additional language learners at a township school in Soweto, South Africa. Just like how Lamula learners were uplifted by poetry as performance, the aspect of transformation of learners 's existing resources is crucial in poetry learning which demonstrates learners' agency in writing poems and poster creation. Reflection as a methodology is a valuable tool for critically examining pedagogy for a variety of purposes: gaining understanding , evaluating strengths and weaknesses, identification of challenges for improvement in the teaching of poetry specifically and literature and own teaching profession as well.

5.3 Implications

The findings seem to imply that there is need to realistically reflect systematically on one's way of teaching that would impact positively on the future direction of literature in English teaching and more specifically poetry.

In line with the claim that harnessing learners' linguistic resources to enhance learning, it goes without saying that it is essential to move from rigidity to be more flexible in the classroom space to allow diverse bi/multilingual learners room to fluidly interact during poetry interpretation. It is necessary for the learners to be fully engaged in order to understand, express their thoughts and emotions more adequately, and select the most accurate word for them to meaningfully, effortlessly and competently communicate.

Aptly, content knowledge, the first prerequisite, is insufficient in the teaching and learning of poetry. The realisation gained from the research is to question how best to deliver a poem taking cognisance of the learners' needs. The reason is that because each

poem is unique there is a need for careful consideration and selection of the instrument which will be determined by the type of poem, the poet as well as the subject. Thus the need for reflection and preparation of instruments that will make poetry learning less daunting is key. As pointed out, content knowledge is no guarantee that learners themselves will understand and come to appreciate the poem. Thus it takes much more in terms of lesson delivery and pedagogical considerations for the facilitation of positive responses and participation among learners during the process of poetry interpretation.

Using alternative interdisciplinary pedagogies in teaching poetry seem to suggest the necessity of time investment in preparation of activities that would be employed during lesson development that might improve interest in poetry learning. Performance, recitations, designing posters and teacher designed teaching materials require commitment combined with dedication for successful delivery of poetry teaching. This would in turn ensure more active involvement in poetry learning . More involvement would ultimately result in better understanding and thus a more positive learning experience.

5.4 Possible direction for future research

This study involved application of knowledge from the theoretical base. In so doing, there was more knowledge obtained which informed further lesson delivery for the purpose of improvement in poetry teaching. Thus adoption of critical thinking is crucial in order to move forward. This means a teacher has “to re-look at our taken for granted values, professional understanding and practices. It is about the ordinary, everyday occurrences of the working day” (McIntosh, p 46, 2010). Fundamentally, in real live teaching, critical individual questioning of practice firstly and later, peer collaboration that makes understanding of practice for meaningful improvement in poetry is vital.

Also, of significance in this study is that it raises some challenges in poetry learning and teaching which can be explored on a greater scale than the current research. More so, particularly, in terms of development and increased interest in poetry learning and teaching. Winter states that “the purpose of action research is not merely to identify patterns and maintain patterns, but to change them” (McIntosh, p35, 2010). Thus it is inadequate to dwell on challenges surrounding poetry learning and teaching but to focus on improving pedagogy in poetry.

In the same vein, it is imperative to come up with measures that consider the changing communication landscape of the 21st century. It would be quite intriguing to embark on a fairly large scale collaborative research project in poetry teaching and learning that comprises both affluent and township schools where multimodality can be more adequately and satisfactorily implemented. In addition, the research itself can be carried out over a considerable length of time like a two year period that would include both grade ten and grade eleven learners. Notwithstanding, there would also be a need to vary poems for more insightful contributions in poetry learning and teaching.

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Appendices

Poem

‘’When an Owl Hoots Above my Hut’’ by W.B Mzelemu

My friend let me tell you my life,
From the bottom to the top,
That when he visit me,
That’s when my heart is up.

Slumber is a fright,
‘Cause his coming is unknown,
And when he comes, silently like a thief in the night,
My joy is stolen.

When he hoo-hoots high,
My dongas tremble cold,
And death is what I cough,
As he annoys my body cold.

He is wise, savage witch
Who wears the mask of the night.
He teases sleeping toddlers awake
With his high screeching.

Mounted deeply in his dislike-face,
His goggled, unkindly eyes have seen
The ruins he has done,
With that sharp, deadly tongue.

‘The Train’’ by Emily Dickinson

I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of the roads;
And then a quarry pare

To fit its sides, and crawl between,
Complaining all the while
In horrid, hooting stanza;
Then chase itself down the hill

The neigh like Boanerges;
Then, punctual as the star,
Stop- docile and omnipotent-
At its stable door

Poem

''An Abandoned Bundle'' by Oswald Mtshali

The morning mist
And the chimney smoke of White City Jabavu
Flowed thick yellow
As pus oozing
From a gigantic sore

It smothered our little houses
Like fish caught in a net.
Scavenging dogs
Draped in red bandanas of blood
Fought fiercely
For a squirming bundle

I threw a brick;
They bared fangs
Flicked velvet tongues of scarlet and scurried away,
Leaving a mutilated corpse-
An infant dumped on a rubbish heap-
"O! Baby in the Manger
Sleep well
On human dung."

Its mother
Had melted in the rays of the rising sun,
Her face glittering with innocence
Her heart as pure as untrampled dew.

"To a small boy who died at Diepkloof Reformatory' by Alan Paton

Small offender, small innocent child
With no conception or comprehension
Of the vast machinery set in motion
By your trivial transgression,
Of the great forces of authority,
Of judges, magistrates, and lawyers,
Psychologists, psychiatrists, and doctors,
Principals, police, and sociologists,
Kept moving and alive by your delinquency,
This day and under the shining sun
Do I commit your body to the earth
Oh child, oh lost and lonely one.

Clerks are moved to action by your dying;
Your documents, all neatly put together,
Are transferred from the living to the dead,
Here is the document of birth
Saying that you were born, and where and when,
But giving no hint of joy or sorrow,
Or if the sun shone, or if the rain was falling,
Or what bird flew singing over the roof
Where your mother travailed. And here your name
Meaning in white man's tongue, he is arrived,
But to what end or purpose is not said.

Here is the last certificate of Death;
Forestalling authority he sets you free,
You that did once arrive have now departed

And are enfolded in the sole embrace
Of kindness that earth ever gave to you.
So negligent in life, in death belatedly
She pours her bounty on the quavering wood
And swaddles you about, where neither hail nor tempest,
Neither wind nor snow nor any heat of sun
Shall now offend you, and the thin cold spears
Of the Highveld rain that once so pierced you
In falling on your grave shall press you closer
To the deep repentant heart.

Here is the warrant of committal,
For this offence, oh small and lonely one,
For this offence in whose commission
Millions of men are in complicity
You are committed. So do I commit you,
Your frail body to the waiting ground,
Your dust to the dust of the veld, -
Fly home-bound soul to the great Judge –President
Who unencumbered by the pressing need
To give society protection, may pass on you
The sentence of the indeterminate compassion.

APPENDIX E : Data Set 3

Question 1: What did you find useful in learning poems in your home language? [84 responses]
• The interpretation was a lot easier • I was able to understand the poem better • I was able to answer some of the questions the teacher asked in class • Using home language in learning poems was useful to me because some things you got to switch off the English • Using home language helps me to express what I want to say or feel more effectively and it helps me to say exactly what I want to say • I find it useful by knowing what the poem is about and what the lesson is • I was able to use imagination • It was good because we were able to define words in our home language • People pay more attention • Using home language helped me understand better because the actors were able to express themselves and expression show the emotion behind the story • Acting in home language was incredible, that is how I want (to) interpret poetry • It is easier to voice your thoughts and feelings • It also gives you a sense of freedom • Thoughts came flooding in • I was able to put thoughts more efficiently • I was able to place myself (imaginative learning) in the shoes of those the poem was about which made me connect with each and every emotion • Using home language was interesting because I got the chance to first explain the poem in my language to understand it properly and then I would translate • Using home language to interpret was really helpful because all my ideas “came” in my home language. But first writing your interpretation was unnecessary work • When we discuss in our home languages we speak good because we know our languages • Learning in my home language, it encouraged me

- It is fun to learn poetry in your home language

Question 2: The following is what need to be changed [84 responses]

- Acting out more poems instead of one.
- We should have more visual presentations.
- The kind of poems we do.
- Poetry should be made more fun.
- Interpreting in books. We are supposed to recite.
- There is many of us in one class and so others tend to make noise.
- We should start learning poems in home language.
- The level of poems we use, sometimes it's hard.

Nothing needs to be changed (37).

- **Question 3: Was there anything you found interesting and which helped you in poetry learning? [84 responses]**
- Yes I enjoyed mostly the acting that was done in class seeing what you are taught helps you understand better than when you hear someone describing something (for me)
- Discussing using posters is a little bit easier
- Acting out the poem made much more clearer images of the poem than just reading on paper
- What I find a lot easier is group work because we work together, we get to listen to other people's opinion and their views about the poem

Question 4: What do you prefer, the traditional usual way or mixing languages and performing? Justify your answer. [84 responses]

- Almost all responses indicated a preference of mixing languages with different reasons which are as follows:
- I like mixing languages and performing because it gives you an interest in poetry, mostly what I like is what will happen in the performance.
- Mixing languages because I can understand more better than some poems written in English.
- Mixing and performing because the traditional way requires reading out and interpreting the poem in English which can be difficult as it is not your first

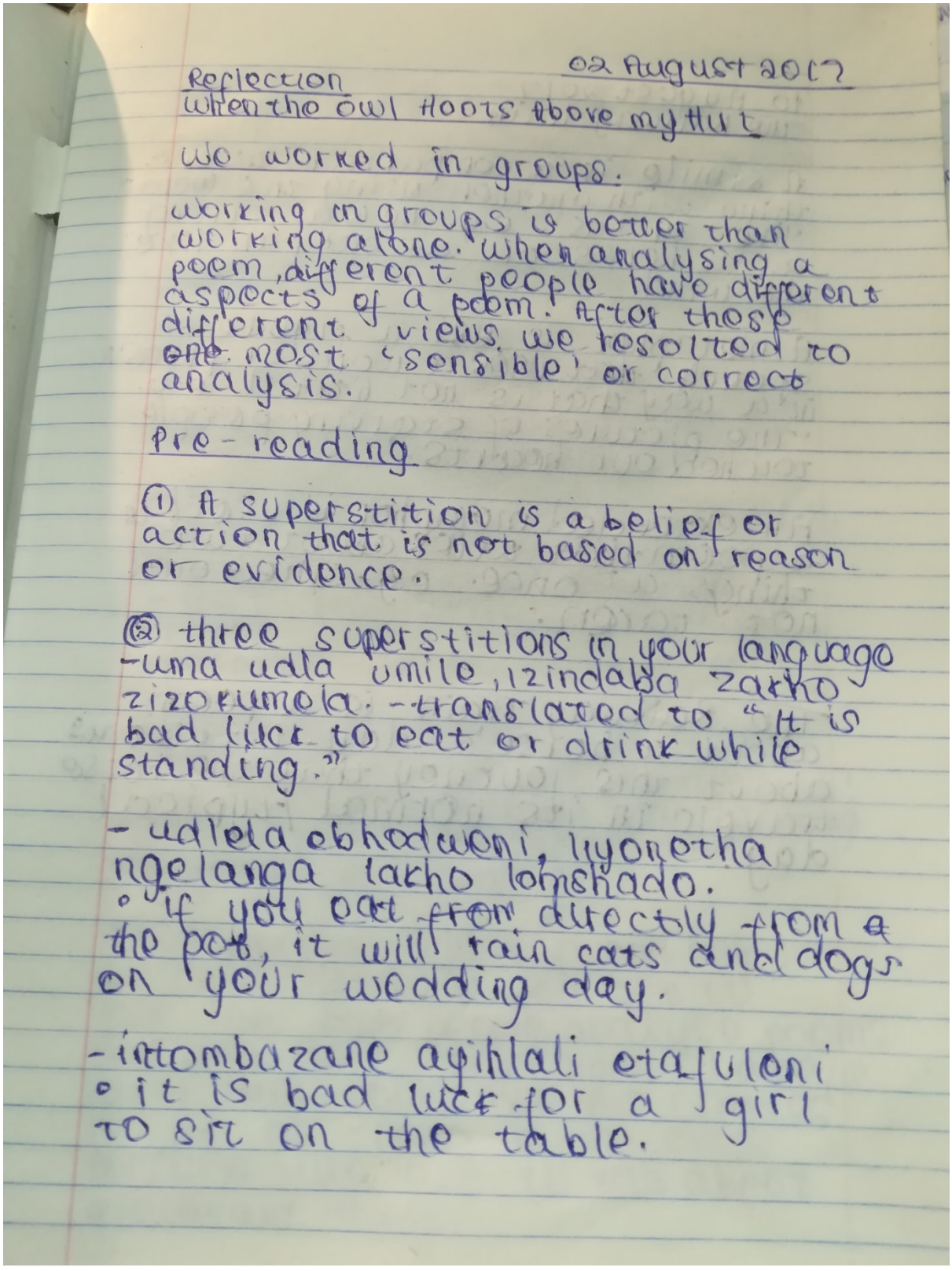
language.

- Mixing languages and performing because it gets to your heart and get to enjoy poetry better and it's not boring.
- Mixing languages because it is much easy for some of us who do not know to speak English.
- Mixing languages and performing because I am able to reflect more on the poems as well as having fun is a great way of learning.

Question 5: In your view, is mixing languages during interpretation and oral discussions with your peers helpful in understanding poetry?[84 responses]

- Yes because they explain other words in English in our home language so you get to understand better that way.
- Oral discussions are not helpful because at times we end up talking about something else that is not based on the poem.
- Yes it is helpful because sometimes there are words you don't understand then when you explain in your home language you understand easily.
- You get a clear message of what the poet tries to say.
- You get to understand better instead of cracking your head.
- Yes because you get to hear different opinions about a single line and it broadens your understanding.
- Yes because using different languages and different opinions expresses deep meaning of poetry excessively.
- Yes you get to learn other languages.
- Yes because I understand either languages and I can explain what I have understood to others.
- Yes because it is not going to bore learners because the will not be writing all the time and also they will get a chance to speak in their tongue.

APPENDIX F: Copies of sample diary entries



02 August 2017

Reflection

When the owl hoots above my hut

We worked in groups.

Working in groups is better than working alone. When analysing a poem, different people have different aspects of a poem. After those different views we resolved to ~~one~~ most 'sensible' or correct analysis.

Pre-reading

① A superstition is a belief or action that is not based on reason or evidence.

② three superstitions in your language
-uma udla umile, izindaba zakho zizorumela. -translated to "It is bad luck to eat or drink while standing."

- udlela obhodweni, uyonetha ngelanga lakho lomshado.
• if you eat ~~from~~ directly from the pot, it will rain cats and dogs on your wedding day.

- intombazane ayihlali etafuleni
• it is bad luck for a girl to sit on the table.

10 August 2017
The Railway Train

A simile is a comparison of one thing with another using the words 'like' or 'as'. e.g. He is as strong as a horse. or We ~~eat~~ ran like the wind.

A metaphor is ~~not~~ a figure of speech that uses a word or phrase in a way that is not literal e.g. 'The pictures of starving people touched our hearts.'

An extended metaphor is used in a poem that talks about two things at once. e.g. The road not taken.

The Railway Train is a poem about a horse's day. It tells us about this journey that the horse travels in its normal/typical day.

Poem: An Abandoned bundle

Picture viewing
DOG - A man's best friend
Miracle baby survives near death
by Beauty Munyaka

→ I think the baby was found in a dump site.

ERA: 1950's
↳ People back then used coal stoves for cooking, boiling water, for heat. etc.

∴ When reading a poem you should use imagery:
- Visualize
- Smell
- Taste
- Hear
↳ Use all your senses.

→ The houses in Jabavu were suffocated by the mist in the morning.
- Residents of Jabavu were trapped into breathing dirty air.

→ White City, Jabavu is seen / potrayed as a gigantic sore because it is filthy. Everything bad is found there. Example:
↳ Poverty striken area
↳ Rotten (prostitution, crime, sheebens, filled with rubish, dumping of children.

My thoughts:
While reading the poem I used all my senses, and that helped a lot in understanding the

Poem: To a small boy who died at Diepkloof Reformatory

Line 1 : It is paradoxical:
- Offender
- Innocent

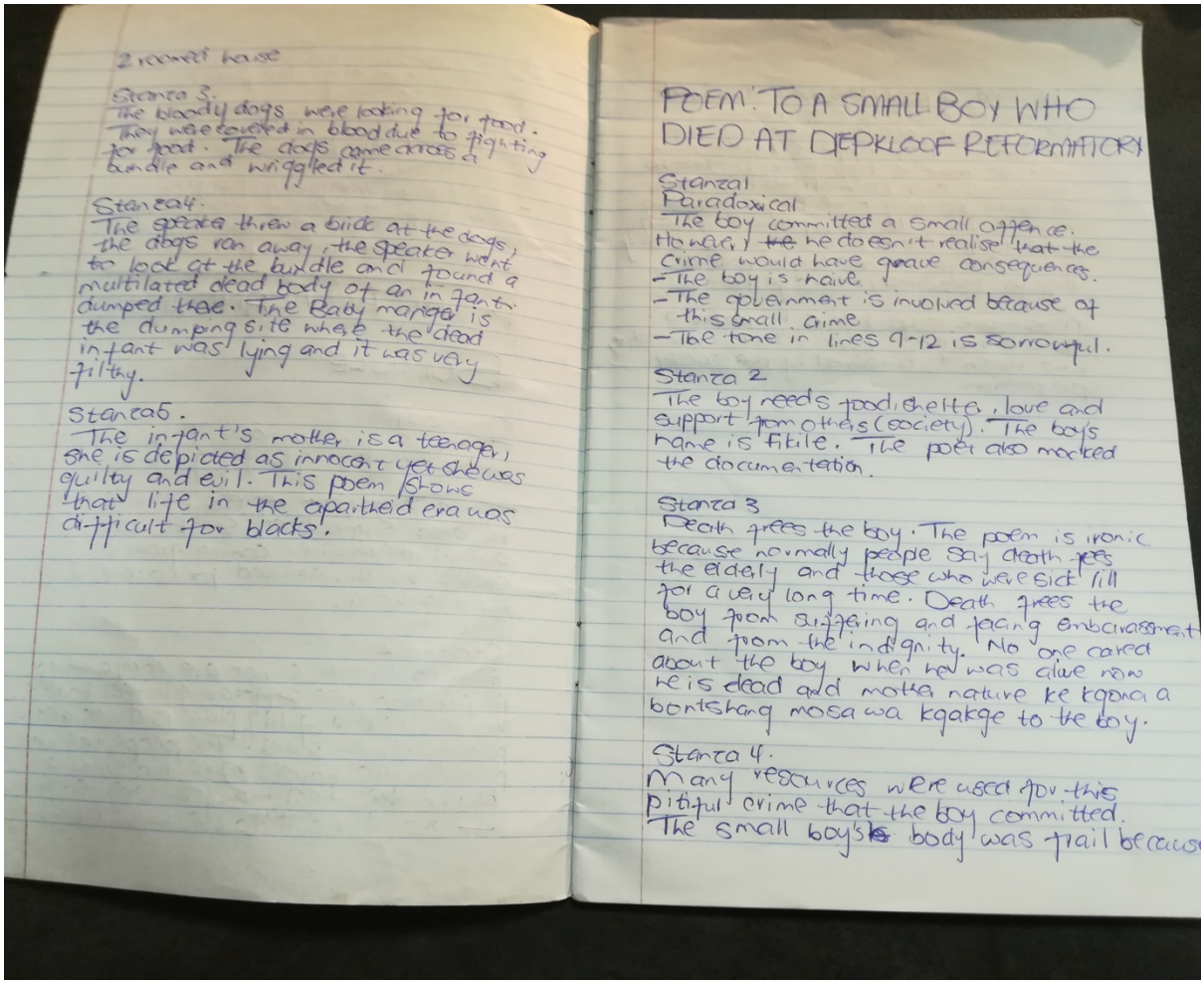
So an offender is a person who commits an illegal crime while someone who is innocent committed no crime.

My thoughts:
For the first time ever I understood what a poem meant. For the first time I enjoyed analysing this poem, it was like I have known it, I've read it before and I was just only reminiscing (having a flashback). It was so awesome.

Reflection:
- Comment on whether acting helped you in understanding the poem:

- Acting improved not only my understanding of the poem but me. I think it would be safe to say my friend's understanding.

- Diction is not difficult.
-



2 roomed house

Stanza 3.
The bloody dogs were looking for food. They were covered in blood due to fighting for food. The dogs came across a bundle and wriggled it.

Stanza 4.
The speaker threw a bride at the dogs, the dogs ran away, the speaker went to look at the bundle and found a mutilated dead body of an infant dumped there. The Baby manger is the dumping site where the dead infant was lying and it was very filthy.

Stanza 5.
The infant's mother is a teenager, she is depicted as innocent yet she was guilty and evil. This poem shows that life in the apartheid era was difficult for blacks.

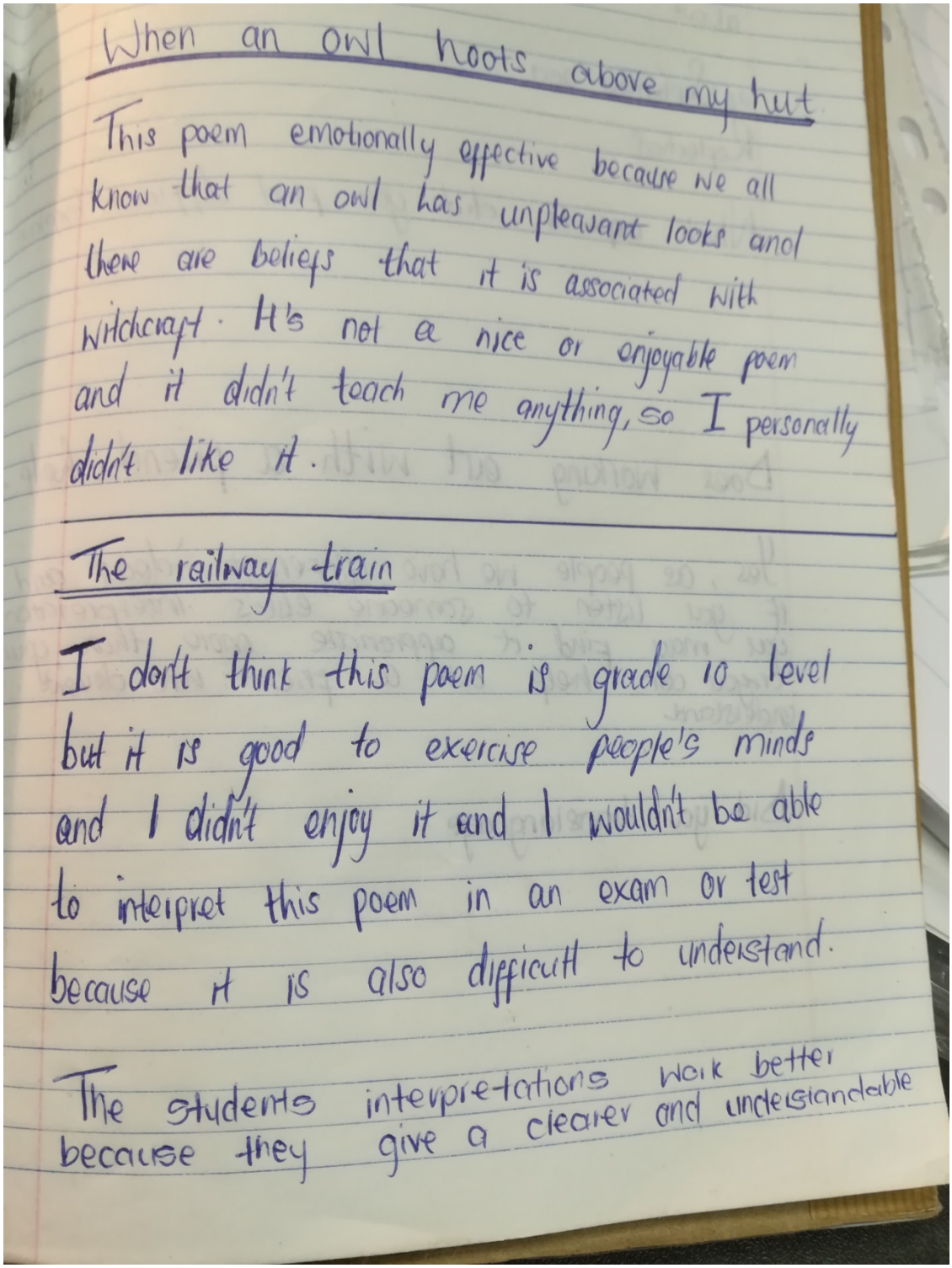
POEM: TO A SMALL BOY WHO DIED AT DIEPKLOOF REFORMATORY

Stanza 1
Paradoxical
The boy committed a small offence. However, he doesn't realise that the crime would have grave consequences.
- The boy is naive
- The government is involved because of this small crime
- The tone in lines 9-12 is sorrowful.

Stanza 2
The boy needs food, shelter, love and support from others (society). The boy's name is Fitile. The poet also mocked the documentation.

Stanza 3
Death frees the boy. The poem is ironic because normally people say death frees the elderly and those who were sick till for a very long time. Death frees the boy from suffering and facing embarrassment and from the indignity. No one cared about the boy when he was alive now he is dead and mother nature he found a bonfishang mosa wa kgakge to the boy.

Stanza 4.
Many resources were used for this pitiful crime that the boy committed. The small boy's body was frail because



When an owl hoots above my hut

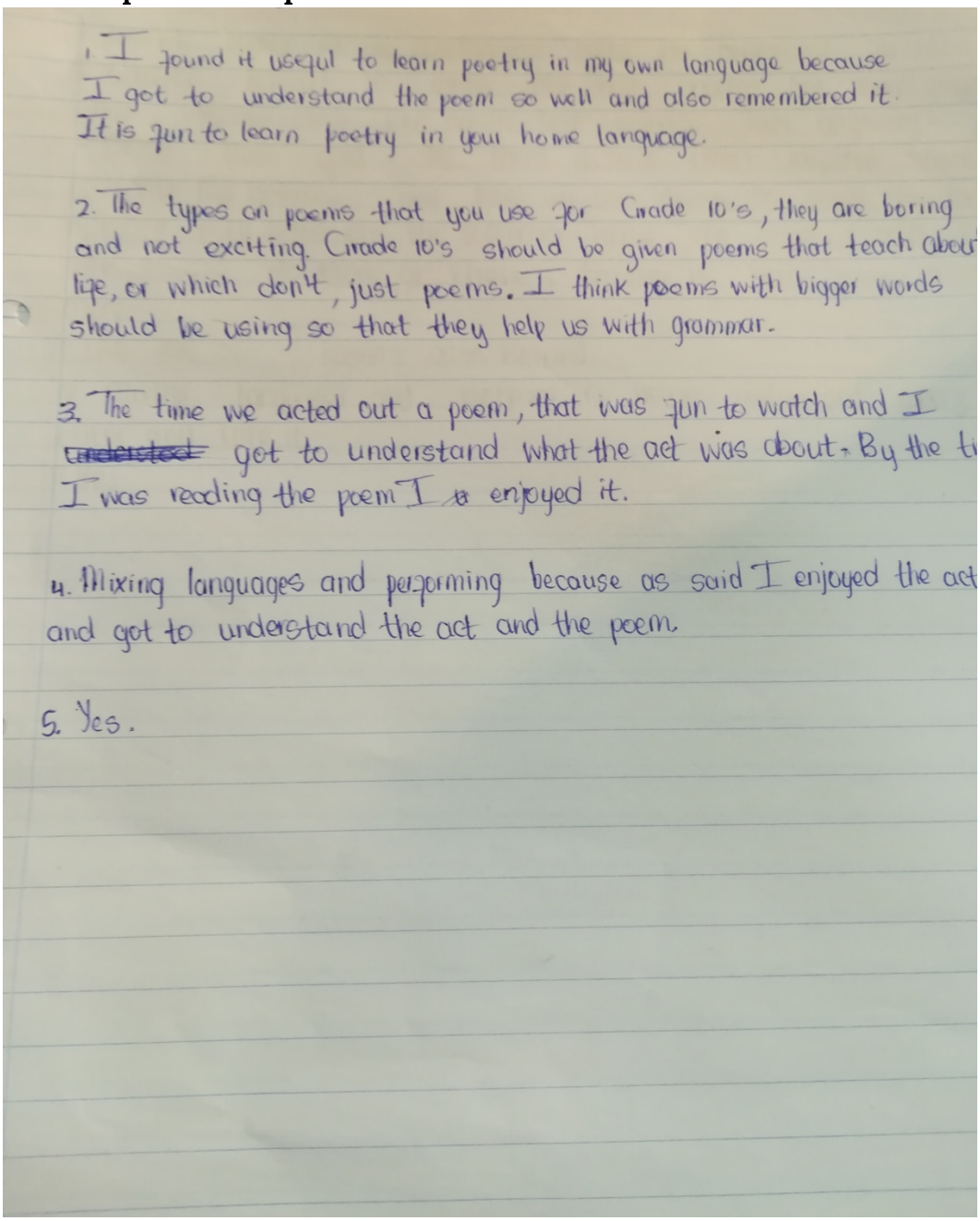
This poem emotionally effective because we all know that an owl has unpleasant looks and there are beliefs that it is associated with witchcraft. It's not a nice or enjoyable poem and it didn't teach me anything, so I personally didn't like it.

The railway train

I don't think this poem is grade 10 level but it is good to exercise people's minds and I didn't enjoy it and I wouldn't be able to interpret this poem in an exam or test because it is also difficult to understand.

The students interpretations work better because they give a clearer and understandable

APPENDIX G: Copies of sample ended answers



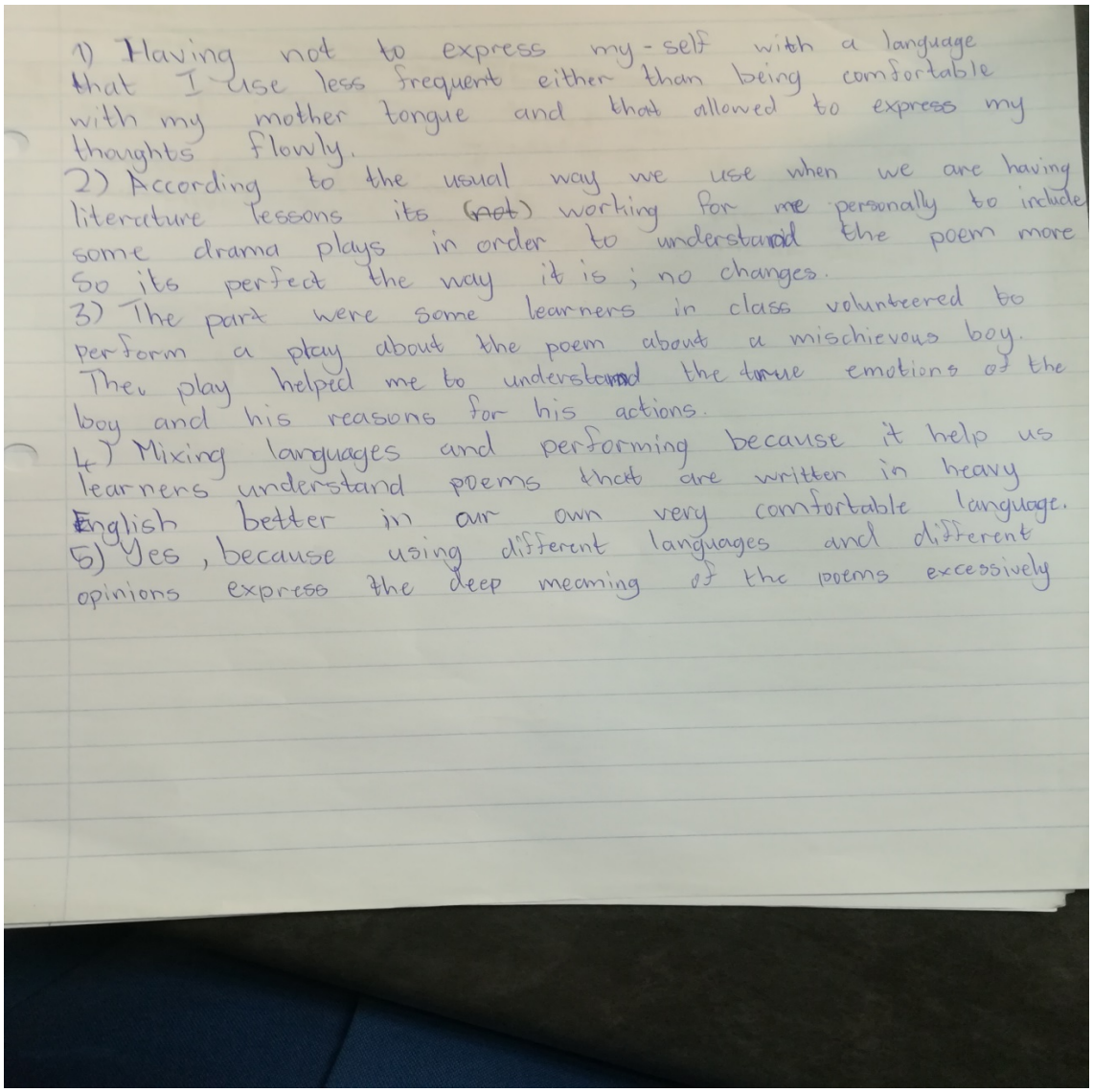
1. I found it useful to learn poetry in my own language because I got to understand the poem so well and also remembered it. It is fun to learn poetry in your home language.

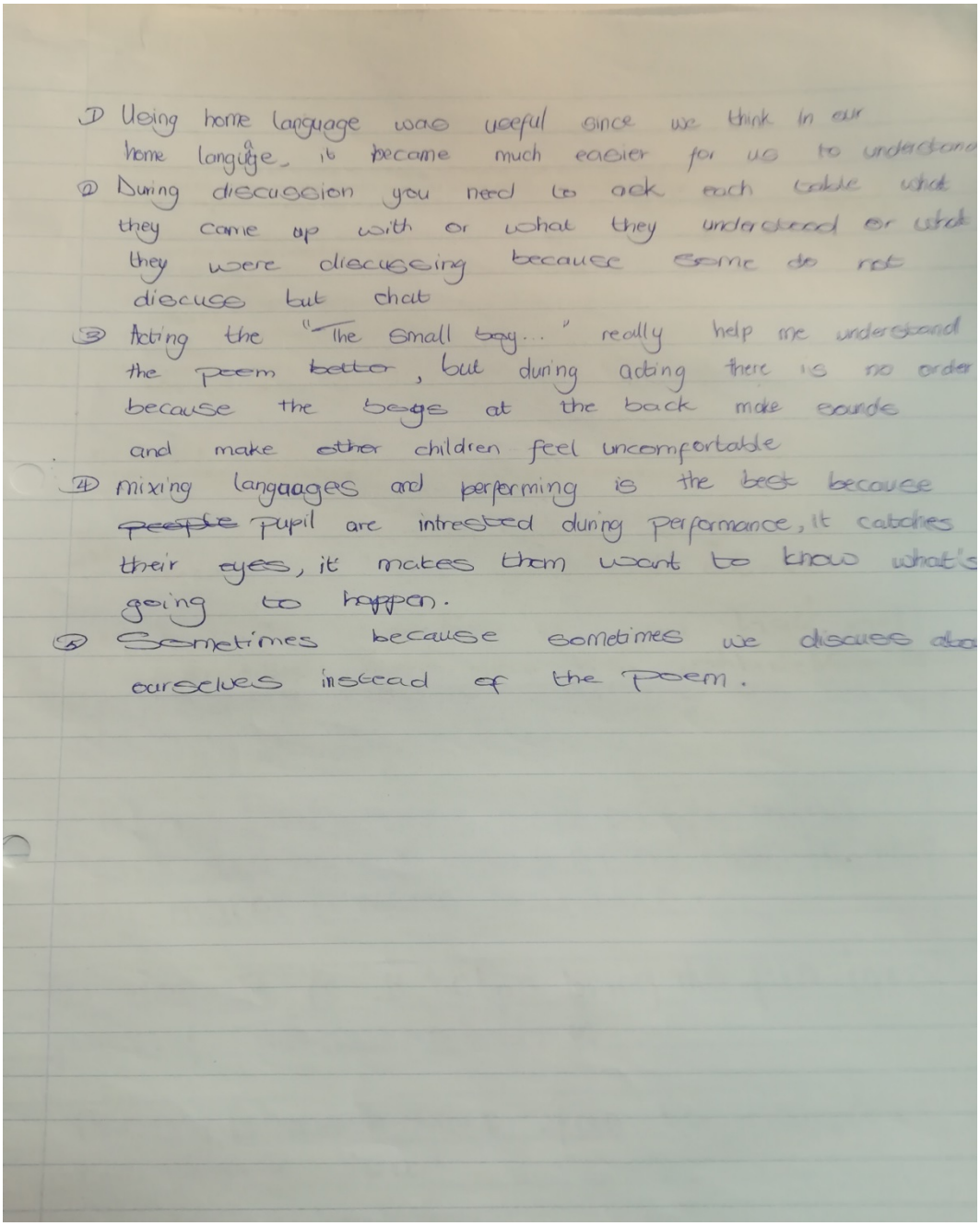
2. The types on poems that you use for Grade 10's, they are boring and not exciting. Grade 10's should be given poems that teach about life, or which don't, just poems. I think poems with bigger words should be using so that they help us with grammar.

3. The time we acted out a poem, that was fun to watch and I ~~understood~~ got to understand what the act was about. By the ti I was reading the poem I ~~is~~ enjoyed it.

4. Mixing languages and performing because as said I enjoyed the act and got to understand the act and the poem.

5. Yes.


1) Having not to express my-self with a language that I use less frequent either than being comfortable with my mother tongue and that allowed to express my thoughts flowly.
2) According to the usual way we use when we are having literature lessons its (not) working for me personally to include some drama plays in order to understand the poem more So its perfect the way it is ; no changes.
3) The part were some learners in class volunteered to perform a play about the poem about a mischievous boy. Their play helped me to understand the true emotions of the boy and his reasons for his actions.
4) Mixing languages and performing because it help us learners understand poems that are written in heavy English better in our own very comfortable language.
5) Yes , because using different languages and different opinions express the deep meaning of the poems excessively



① Using home language was useful since we think in our home language, it became much easier for us to understand
② During discussion you need to ask each table what they came up with or what they understood or what they were discussing because some do not discuss but chat
③ Acting the "The small bag..." really help me understand the poem better, but during acting there is no order because the boys at the back make sounds and make other children feel uncomfortable
④ Mixing langaages and performing is the best because ~~people~~ pupil are intrested during performance, it catches their eyes, it makes them want to know what's going to happen.
⑤ Sometimes because sometimes we discuss abo ourselves instead of the poem.

① Using home language to interprete (sp) poems was really helpful because ~~ideas~~ all ~~come~~ my ideas 'come' in my home language. But first writing your interpretation down in your home language was a lot of unnecessary work

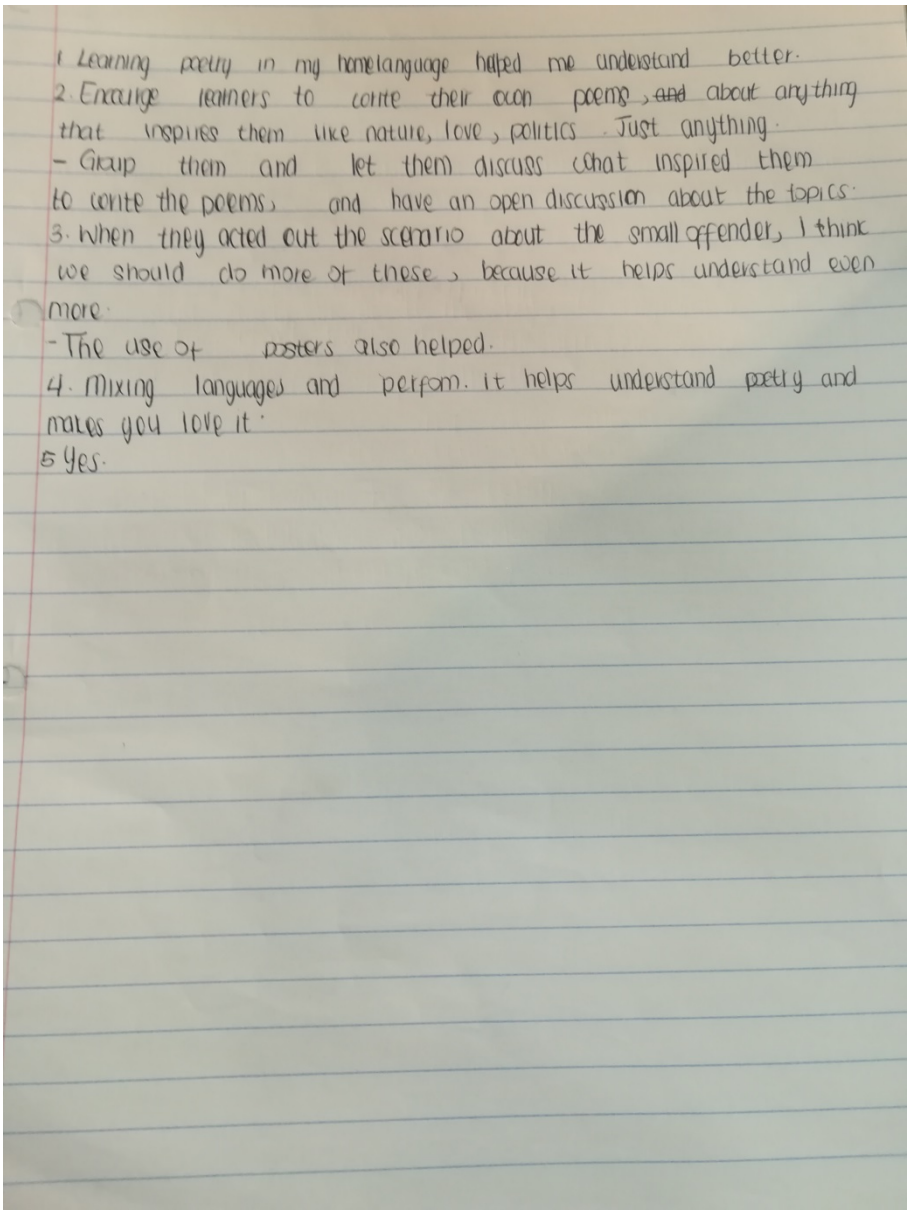
② The above needs to be changed, which is ~~interpreting~~ writing your interpretation in your home language first.

③ Acting the poem out before reading it was interesting because you would understand what is happening by just looking at the acting.

④ Mixing languages and performing. Poems are boring. Interpreting them in this way makes it ~~more~~ bearable.

⑤ Yes. It is. It helps bring the fun into poetry. ~~The fun which is~~

Poetry is much more fun to interprete now. Thank You!


1. Learning poetry in my homelanguage helped me understand better.
2. Encourage learners to write their own poems, ~~and~~ about anything that inspires them like nature, love, politics. Just anything.
- Group them and let them discuss what inspired them to write the poems, and have an open discussion about the topics.
3. When they acted out the scenario about the small offender, I think we should do more of these, because it helps understand even more.
- The use of posters also helped.
4. Mixing languages and perfom. it helps understand poetry and makes you love it.
5 Yes.