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Translanguaging with 'Monolingual' Teachers and Heterogeneous Multilingual Learners: Forging New Pedagogies with Shakespeare

Linda Anne Ritchie

A Dissertation submitted to the Faculty of Humanities, University of the Witwatersrand, in fulfilment of the requirements for the degree of Doctor of Philosophy.

Johannesburg, 2023.

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DECLARATION

I, Linda Anne Ritchie, declare that this Dissertation is my own, unaided work.

It is being submitted for the Degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg.

It has not been submitted before for any degree or examination at any other University.



_____ (Signature of candidate)

____2nd____day of____October____2023____in_Johannesburg____

ABSTRACT

Despite the multilingualism of most South Africans, and the use of two or more languages by many teachers and learners in South African classrooms, there is a particular sector of the formal education system that is characterised by White English 'monolingual' teachers who only use English to communicate with their multilingual learners, some of whom do not speak English as a home language. Such monolingualism deprives many multilinguals of the social and educational benefits of learning in their home languages. The dissertation investigates a pedagogy that can be implemented to address the linguistic injustice in this educational sector. Within the broad understanding of the concept of 'multiliteracies', it adopts the New London Group's (1996) Pedagogy of Multiliteracies as its framework because the pedagogy's emphases on social justice and linguistic inclusivity make it particularly well-suited for addressing the linguistic inequalities in this sector. However, while highlighting the importance of multilingualism, Multiliteracies pedagogy does not emphasise the lingually complex scenarios in the sector on which the study focuses. To accommodate this issue, the study investigates the inclusion of translanguaging pedagogy as a linguistic component that can be integrated into the four pedagogical components of Multiliteracies pedagogy, when and as required. Specifically, it examines the efficacy of translanguaging pedagogy when it is implemented by a 'monolingual' teacher (a teacher who only communicates in a single language) in a class with heterogeneous multilinguals (people who speak multiple, often unrelated languages). To obtain the data for the study, practitioner-based research was conducted in a private secondary school in Johannesburg with a class of heterogeneous multilinguals. Using a mixed-method design, a range of translanguaging activities were implemented during the teaching and learning of Shakespeare's *Macbeth*. A Shakespearean play was used because the frequency with which Shakespeare is taught in South African secondary schools necessitates an urgent transformation of its pedagogy. Furthermore, the comprehension difficulties associated with the teaching and learning of Shakespeare's Early Modern English require a form of translation, which facilitates the introduction of translanguaging pedagogy in the sector on which the study focuses. The results of the study indicate that translanguaging in this educational setting raises learners' awareness of linguistic and cultural diversity and facilitates their understanding of *Macbeth*. These findings suggest that translanguaging can and should be implemented in this educational sector as much as possible. Perhaps counterintuitively, the implementation of translanguaging in the pedagogy of Shakespeare also provides a way to narrow the educational divide between the global north and the global south by empowering learners to provide uniquely (South) African contributions to global discourses on Shakespeare.

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ABBREVIATIONS

Cambridge AS levels	Cambridge International Advanced Subsidiary levels
CAPS	Curriculum and Assessment Policy Statement
CNE	Christian National Education
CUP	Common Underlying Proficiency
EME	Early Modern English
IEB	Independent Examinations Board
IRE	Initiation-response-evaluation
LiEP	Language in Education Policy
ME	Modern English
NSC	National Senior Certificate
SUP	Separate Underlying Proficiency

CHAPTER ONE BACKGROUND AND MOTIVATION OF STUDY

1.1 GENERAL INTRODUCTION

Since its inception, the formal South African education system has been impacted by linguistic struggles between English and Afrikaans (the languages of the colonisers) and the marginalisation of all other languages. The ramifications of such struggles are the linguistic inequalities that persist in many South African classrooms today. As discussed later in the chapter, post-apartheid South African governmental policy allows for learners to study all 11 official languages as Home Languages. However, despite this policy, from Grade 4 onwards all formal assessments are conducted in either English or Afrikaans. This discrepancy between policy and practice perpetuates the legacy of European colonial influences of linguistic monopoly and cultural assimilation. Recent statistics[1] indicate that only approximately 8.1% of South Africans speak English as a home language and 12.2% speak Afrikaans as a home language[2], which suggests that nearly 80% of learners grapple with abstract academic concepts in languages in which they are not fully proficient. Such an injustice is detrimental in any society, but in a country like South Africa with its history of benefitting the minority and disadvantaging the majority, this linguistic inequality is particularly damaging and needs to be addressed urgently.

While highlighting this example of linguistic injustice, the study also acknowledges and commends the many South African teachers who contribute to addressing this issue by employing oral multilingual practices in their classrooms, despite having to conduct all formal

[1] STATISTICAL RELEASE P0318. (2020). 'General Household Survey 2018'. Available from: https://www.statssa.gov.za/publications/P0318/P03182020.pdf. (Accessed: 19 January 2023).

[2] This study uses the term 'home language' to refer to the language/s that learners speak at home and in which they are presumably most proficient, in accordance with Makalela's (2016, p. 190) argument that the interdependence between languages and literacies in the multilingual African context undermines notions such as 'mother tongue' (which suggests that children learn their mothers' languages first) and 'first language' (which implies that children only acquire one language at a time). 'Home language' is used because it provides a more accurate reflection of the reality that many Africans speak multiple languages at home. Furthermore, the study uses the term 'second language' to refer to any language/s in which learners are communicatively competent, but do not speak at home. However, when discussing theories on language, the study adheres to the terms used by the scholars in question.

assessments in either English or Afrikaans. Furthermore, it recognises that it is impossible to provide an all-encompassing solution for the range of linguistic injustices that exist in many South African classrooms. However, the study seeks to investigate a pedagogy that addresses the linguistic inequality in the educational sector in which I teach.

This sector is characterised by two aspects. First, the teachers are White English home language speakers who only use English for communication purposes in the classroom, despite their knowledge of one or more other languages. For example, I speak English as my only home language and while I studied Afrikaans and French as First Additional Languages up to Grade 12 – in South African schools, the proficiency level of 'First Additional Languages' is aimed at learners who do not speak the language at home – and I am currently learning isiZulu, I only communicate in English in my classroom. The monolingual choices by teachers like me may be due to several factors that are expanded on later in the chapter. For example, the teachers may have grown up during apartheid when English was viewed as superior to other languages and/or as a more 'desirable' language than Afrikaans, the other official language. Alternatively, the teachers' monolingual choices may be governed by the perception of English as a 'universal' language and the belief that knowledge of English is therefore beneficial for all learners, to the exclusion of, and regardless of, many learners' multilingualism. This study refers to individuals who only communicate in a single language, despite their knowledge of other languages, as 'monolinguals'. The second characteristic of the sector on which the study focuses is that the learners speak different, often linguistically unrelated, home languages. For example, the classes I teach consist of English speakers (English belongs to the West Germanic language family), as well as a range of African languages such as isiXhosa and isiZulu (both of which belong to the Nguni language family) and Sepedi and Sesotho (both of which belong to the Niger-Congo language family). The study refers to such groups of people who speak multiple, often unrelated, home languages as 'heterogeneous multilinguals'. The sector of the South African educational landscape on which the study focuses therefore consists of 'monolingual' teachers who only speak English with their classes of heterogeneous multilinguals.

The study investigates a pedagogy that addresses the social, linguistic, and educational injustices in this sector. Ideally, such a pedagogy should be implementable despite the discrepancy between educational policy and practice in the education system, and despite policy changes (at state or institutional level) which, as Munene (2022) points out, can directly impact curriculum design and/or curriculum content. To this end, the study is located with the broad understanding of a concept of 'multiliteracies'. It utilises the New London Group's (1996)

Pedagogy of Multiliteracies as its framework and investigates the efficacy of translanguaging pedagogy – the deliberate incorporation of languages other than the 'official' or 'formal' medium of instruction and/or the target language within a lesson for teaching and learning purposes – when implemented by a White English 'monolingual' teacher in a class with heterogeneous multilingual learners.

The New London Group's (1996) Pedagogy of Multiliteracies is used as the framework because its vision for the deliberate and essential incorporation of learners' linguistic and cultural backgrounds in the learning process, its independence of educational policies, and its emphasis on social justice – particularly for marginalised or disadvantaged groups – make it well suited for the study. The term 'social justice' incorporates an understanding of the range of issues involved in "providing equal opportunities to all … members" of society (Bhugra, 2016, para. 5), such as equal engagement in all social institutions, the fair distribution of resources (distributive justice), and equitable recognition of all individuals' rights and needs (Bell, 2007). The use of 'social justice' in this study concurs with Fraser's (1998) argument that rather than engaging with only one or some of these issues, 'social justice' should incorporate both the redistribution (of resources) and the recognition (of cultural diversity). However, as it is outside the scope of the study to address issues pertaining to the redistribution of resources, the study's use of 'social justice' foregrounds the provision of equal opportunities for the recognition and incorporation of linguistic and cultural plurality in South African classrooms, while recognising that the redistribution of resources in the provision of educational materials in all 11 official languages could contribute significantly to the goal of obtaining greater social justice for all learners in South African classrooms.

Within the framework of the New London Group's (1996) Pedagogy of Multiliteracies, translanguaging was chosen because, as a pedagogical practice, it functions independently of curriculum design and/or curriculum content. Additionally, research on translanguaging indicates that this pedagogy raises learners' awareness of linguistic and cultural diversity and its educational benefits, and it facilitates learning of subject content for all learners – two issues that are urgently needed in the sector on which the study focuses.

The study recognises three lacunas in research on Multiliteracies pedagogy, translanguaging pedagogy, and the pedagogy of Shakespeare, respectively, and seeks to contribute to these areas. As discussed in Chapter 2, while acknowledging the importance of multilingualism, the original Multiliteracies manifesto (The New London Group, 1996) did not foreground linguistically complex scenarios such as those displayed in the sector on which the current study

focuses. However, scholars working with the concept of 'multiliteracies' have explored the use of multiple languages and multiple modalities in linguistically complex educational settings. Of relevance for this study (as discussed in Chapter 2), are South African scholars such as Newfield, Maungedzo and Stein who incorporate translanguaging (as one of many modes of learning) in multilingual settings. To further extend this thread of research, the current study explores whether, and to what extent, translanguaging can be included as an optional or additional element in each of the pedagogical components of the New London's Group's Pedagogy of Multiliteracies that can be foregrounded, when required, in linguistically complex educational settings. Furthermore, also discussed in Chapter 2, most research on translanguaging pedagogy has been conducted in educational settings where teachers and learners speak the same languages, and some research has been conducted in classrooms with 'monolingual' teachers and bilingual learners. However, to date, there have not been any documented studies that explicitly foreground translanguaging pedagogy in educational settings with heterogeneous multilinguals. The current study seeks to contribute to this lacuna by examining the efficacy of translanguaging when it is implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals. It asks questions such as, 'Is it possible to employ translanguaging pedagogy in a class with heterogeneous multilinguals?', 'Can a teacher who is only comfortable speaking a single language employ translanguaging pedagogy in a classroom where the learners speak many different, often unrelated, languages?', 'How effective would such a practice be?' and 'Is translanguaging pedagogy equally beneficial – socially, linguistically and educationally – in classrooms where learners speak multiple, often unrelated, languages, compared to educational settings where teachers and learners speak the same languages?' The third area of research to which this study seeks to contribute concerns the pedagogy of Shakespeare which, as discussed later in the chapter, has largely been used to promote the British language and culture and to perpetuate the notion of British superiority and 'universality'. Specifically, it investigates the viability of translanguaging as an effective pedagogy for facilitating learners' understanding of Shakespeare's *Macbeth* by incorporating their own home languages and drawing on their own cultural backgrounds to make sense of the play.

As discussed in Chapters 2 and 3, the study uses two educational benefits of translanguaging (yielded by research on this pedagogy) to explore these issues. It investigates three research questions:

1) Does translanguaging pedagogy raise learners' awareness of linguistic and cultural diversity and its educational benefits in a class with heterogeneous multilinguals, and if so, to what extent?

2) Does translanguaging pedagogy facilitate learning of subject content in a class with heterogeneous multilinguals, and if so, how does it facilitate learning?

3) Can translanguaging pedagogy be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what are the challenges and how can they be overcome?

To investigate these questions, I conducted practitioner-based research at a co-educational, urban school in which English is the only medium of instruction, and Afrikaans and isiZulu are the only languages offered as First Additional Languages. In the study, I performed the dual role of researcher and 'monolingual' teacher. The participants consisted of a class of 23 Grade 10 heterogeneous multilinguals who speak English, isiXhosa, isiZulu, Ndebele, Sepedi, Sesotho, Setswana, Swahili, and Tsonga as home languages. The experimental pedagogy took place in an English Home Language class – in South African schools, a distinction is made between the subject, 'English Home Language' – the proficiency level of which is aimed at English home language speakers (even though many of the learners do not speak English at home) – and 'English First Additional Language'. The experimental pedagogy was conducted during the teaching and learning of Shakespeare's *Macbeth*. I employed a mixed-method design, and obtained the data from observation, focus group discussions, interviews, questionnaires, and materials produced by the participants. Using a pedagogical orientation derived from five points of intersection between the New London Group's (1996) Pedagogy of Multiliteracies and translanguaging pedagogy (discussed in Chapter 3), the non-verbal, verbal and written data are analysed for evidence that translanguaging raises learners' awareness of linguistic and cultural diversity and its educational benefits, and facilitates their learning of Shakespeare's *Macbeth*.

At first glance, the choice to use a Shakespearean play – an arguably quintessential 'colonial' text – may appear contradictory to this study's focus on addressing the linguistic injustices created by colonialism and apartheid. This issue is further compounded by the historical use of the pedagogy of Shakespeare to promote state agendas and, by some teachers, to counter such agendas. This factor, together with other extremely serious issues of inequality in South African schools, echoes Thurman's (2020a, p. 50) question, "What place is there for Shakespeare?" In response to this question, I concur with Wright (2009, p. 24) that:

> Shakespeare will probably remain part of the cultural manifold; he will be produced and discussed and appropriated and reviled, praised unthinkingly and damned without knowledge as ever ... but it will no longer be necessary to pretend that huge political issues are practically effected by the ways in which a small academic minority responds to one very important playwright.

As Wright astutely argues, Shakespeare is very likely to remain part of the social and educational milieu of South Africa, and learners, teachers, scholars and educational administrators' responses to Shakespeare have an insignificant impact on the enormous socio-political issues currently facing the formal South African education system. In fact, I would argue that people invested in education could and should rather expend their intellectual energies in the educational areas that require urgent attention, such as basic school facilities and access to stationery and texts, to name a few. That said, I agree with Thurman (2020a, p. 60) that "if problems related to teaching Shakespeare are simply more acute or extreme versions of wider systemic problems, then a more optimistic correlative can be proposed: interventions in the teaching of Shakespeare can at least be minor interventions in the wider system".

In light of these views and while not intending to minimise the serious consequences of colonialism and apartheid, I use a Shakespearean play in this study for three reasons. First, the comprehension difficulties associated with Early Modern English (EME) – the form of the English language from the beginning of the Tudor period (late 15th century) to the English Interregnum and Restoration (mid-to-late 17th century) – necessitate (a type of) translation of Shakespeare's writings into another language to understand their meaning. While this language is typically Modern English (ME) – the version of English that gradually developed from the late 17th century onwards – I advocate that this language could (and should) be any language in which learners are proficient. A second, related, reason is that the comprehension difficulties that accompany the teaching and learning of Shakespeare provide an authentic educational rationale for implementing translanguaging pedagogy in educational settings – such as the sector on which this study focuses – in which teachers (in particular, but also some learners who only speak English as a home language) may be resistant to the inclusion of languages other than the 'official' or 'formal' medium of instruction and/or the target language. Third, the three main curricula for South African schools – the National Curriculum Framework[3], the Independent Examinations Board (IEB)[4], and the Cambridge International Advanced

[3] The National Curriculum Framework is a formulation of the knowledge, skills and values that are recommended for learning in South African schools.
[4] The IEB is a South African independent examination organisation that provides assessments for client schools.

Subsidiary (AS) levels[5] – currently all prescribe the study of a Shakespearean play for English Home Language to obtain a school-leaving certificate. Given the frequency with which Shakespeare continues to be taught in South African schools, I would argue that there is an urgent need to investigate and implement pedagogical practices that accommodate the linguistic and cultural backgrounds of all South African learners.

1.2 HISTORICAL CONTEXTUALISATION OF STUDY

1.2.1 Linguistic Power Struggles in the Formal South African Education System

A knowledge of the linguistic power struggles that have dominated the South African education system since its inception to the present day is helpful for understanding the unjust linguistic practices in the sector on which this study focuses. To obtain this understanding, one may refer to the work of Tollefson (1995) who, writing in the early post-apartheid period, intimated that language policies – rather than developing randomly or in isolation – originate from historical power struggles. For Tollefson (1995, p. 2), language policies in the formal South African education system have long been "both an outcome of power struggles and an arena for those struggles". This has remained the case over the past three centuries. An overview of the most pertinent struggles for linguistic dominance from the inception of the formal South African education system, during apartheid (1948-1994), and post-apartheid (1994-present day) reveals the accuracy of Tollefson's claim. I do not hope to summarise every aspect of these struggles, but will be selective about those that have a direct bearing on the language attitudes of teachers and learners in the sector on which the study focuses.

1.2.1.1 Linguistic power struggles in the formal South African education system: from inception to 1948

Linguistic power struggles and linguistic inequalities have plagued the formal South African education system from its inception. The first 'formal' school was started in the late seventeenth century by elders of the Dutch Reformed Church, and by the early nineteenth century, British mission schools had become prolific (Lewis, 1999). Almost from the outset, there were power struggles between the English and Dutch languages (the Dutch language developed into – and

[5] The Cambridge Assessment International Education is an international education agency that offers school examinations and qualifications in over 160 countries.

was officially recognised in 1925 as – the Afrikaans language of today[6]), as the Dutch settlers spurned the British mission schools because they considered the English language irrelevant or even threatening to their beliefs and, consequently, chose to educate their children at home.

In the nineteenth century, isiXhosa children were accepted in the mission schools in the Eastern Cape and, from the mid-nineteenth century, other Nguni-speaking children started to attend mission schools in Natal (now KwaZulu-Natal)[7]. During this century, indigenous languages were generally used as the media of instruction for the first four to six years, after which children were taught in English (Heugh, 2007).

The struggles for dominance between the English and Dutch languages followed a similar trajectory into the twentieth century. After the British won the South African war in 1902, the British High Commissioner brought thousands of English teachers into South Africa to promote the English language and British values (Le Roux, 2016). The Afrikaners, in turn, retaliated against this potential anglicisation by foregrounding and implementing the Christian National Education (CNE) programme[8] to serve as the core of the school curriculum, as a key principle of CNE was mother tongue education for Afrikaans children (MacMillan, 1967). The implementation of CNE in the 1870s has been interpreted in various ways. Scholars such as Cilliers (in van Eeden, 2005) argue that CNE's implementation adhered to its fifteenth-century origins in Europe as a theoretical and practical philosophy of life. Other scholars, like Davies (1978) and Coetzee (1987), advocate that CNE moved away from its original philosophies to specifically target the Afrikaner population by promoting the Calvinist doctrines of the three Afrikaans churches in South Africa at the time, as well as fostering the Afrikaans way of life. Yet other scholars, such as Hexham[9] (no date), acknowledge that, due to CNE's close

[6] The Afrikaans language evolved from the Dutch vernacular of Holland (Kloeke, 1950 and Heese, 1971) that was spoken by the Dutch settlers. It also contains some influences and roots from other languages, including Khoi, San and isiXhosa. The name 'Afrikaans' was derived from the Dutch term "Afrikaansch" which means 'African'. Afrikaans had already begun to develop distinguishing characteristics during the eighteenth century (Coetzee, 1948). However, Alim et al. (2021) contest this explanation of the origin of Afrikaans.

[7] 'History of Education in South Africa'. (No date) Available from: https://www.k12academics.com/Education%20Worldwide/Education%20in%20South%20Africa/history-education-south-africa. (Accessed: 19 January 2023).

[8] Christian National Education was first introduced into South Africa by du Toit in the 1870s with the primary purpose of applying the teachings of Calvinism to all areas of life. Hexham, I.R. (No date) 'Christian national education as an ideological commitment'. Available from: https://sas-space.sas.ac.uk/4026/1/I_R_Hexham_-_Christian_national_education_as_an_ideological_commitment.pdf. (Accessed: 22 January 2023). See also 'History of Education in South Africa'. (No date) Available from: https://www.k12academics.com/Education%20Worldwide/Education%20in%20South%20Africa/history-education-south-africa. (Accessed: 19 January 2023).

[9] Hexham, I.R. (No date) 'Christian national education as an ideological commitment'. Available from: https://sas-space.sas.ac.uk/4026/1/I_R_Hexham_-_Christian_national_education_as_an_ideological_commitment.pdf. (Accessed: 22 January 2023).

association with the Nationalist cause, its implementation promoted a political agenda. However, when the National Party came into power in 1948, it vehemently denied that CNE was implemented as a "form of party or governmental policy" (van Eerden, 2005, p. 182).

In 1910, negotiations between the British colonial governments and the Boer republics led to the formation of the Union of South Africa, which recognised both English and Dutch as official languages. Fifteen years later, in 1925, Afrikaans was recognised as an official language. As a result of the official status of English and Afrikaans, schools were intended to be bilingual. In reality, however, this time was characterised by strife between the English and Afrikaans communities, and competition between different schools for the use of English and Afrikaans as media of instruction (Potgieter and Anthonissen, 2017), as well as the total exclusion, and lack of official recognition, of all other indigenous languages.

The literature on the first three centuries of the formal South African education system discloses the origins of the linguistic power battles that continue to play out in the arena of South African classrooms today. It reveals a struggle for power between English and Afrikaans, and very little recognition of indigenous languages beyond the first few years of education.

1.2.1.2. Linguistic power struggles in the formal South African education system: the apartheid era (1948-1994)

One of the watershed events in South Africa's history was the National Party's narrow election victory in 1948 and the introduction of apartheid. In theory, the apartheid system of government operated on the idea of the 'separate development' of the four race groups – Blacks, Coloureds (people of so-called mixed race), Indians and Whites. As with every aspect of life, however, the implementation of this ideology in the education system reflected the nationalist government's desire to divide and rule – each race group had a separate schooling infrastructure with its own curriculum development and protocols[10] – and the government's belief in the superiority of the White race. This belief was reflected in the inequality of per capita spending between the race groups. According to Hartshorne (1981), the most extreme discrepancy was recorded in 1969 when the unit cost of education was 20:1 White to Black. This discrepancy reduced to (a still inexcusable) 6:1 in the late 1980s (Crouch and Houdley, 2018). Furthermore, the government's unequal allocation of funding also resulted in an average teacher pupil ratio of 1:18 in White schools, 1:24 in Indian schools, 1:27 in Coloured schools and 1:39 in Black schools (US Library of Congress). Additionally, schooling was compulsory for Coloured,

[10] At one time, there were nineteen different education departments.

Indian and White children, but not for Black children. The education systems of the four race groups were also neither ideologically independent nor equal, as curriculum formation was dominated and strictly controlled by committees associated with the House of Assembly.

There are two clear examples of the nationalist government's use of language policies in education as tools of discrimination. The first example was the government's implementation of the Bantu Education Act, Act No. 47 of 1953 (Johnson, 1982). This Act claimed to encourage indigenous instruction and the recognition, accommodation, and promotion of indigenous languages, and led to the extension of mother tongue education for African learners to eight years. However, the government's allocation of limited resources to the development of African languages and curricula resulted in the Act being viewed as an instrument of exclusion and oppression (Mbude-Shale, Wababa and Plüddemann, 2004; Probyn, 2005).

The second example was the Afrikaans Medium Decree of 1974. This Decree stated that Afrikaans and English were to be used as the mandatory media of instruction in Black schools from the final year of primary school onwards. The Decree ordered the use of Afrikaans to teach mathematics, arithmetic, and social studies; English to teach general science and practical subjects like needlework and woodwork; and indigenous languages to teach religious instruction, music, and physical culture[11]. The Decree meant that Coloured, Indian and White learners could conduct their high school education in their home languages, while Black learners were forced to learn academic and abstract concepts in languages in which they were not fully proficient.

The government's declaration of the Afrikaans Medium Decree resulted in the Soweto student uprising of 1976 – a series of protests and demonstrations by thousands of Black school children culminating in Soweto on 16 June 1976. The uprising was marked by police brutality and resulted in the deaths of many children. This protest action forced the South African government to pass the Education and Training Act 90 of 1979 which reduced mother tongue education to four years, after which schools could choose to continue their education in either Afrikaans or English (Brock-Utne, 2002; Heugh, 2007). While addressing the problem of Afrikaans as a compulsory medium of instruction for Black learners, the Education and Training Act continued to reinforce the dominance of Afrikaans and English. Even though both languages were associated with colonialism, most schools chose English over Afrikaans for a number of possible reasons, including the prominence of English in the business sector, the fact

[11] Boddy-Evans, A. (2019) 'The Afrikaans Medium Decree'. Available from: https://www.thoughtco.com/the-afrikaans-medium-decree-43416. (Accessed: 19 January 2023).

that most learners already had some knowledge of English, or because Afrikaans was viewed as the "language of the oppressors" from its association with the apartheid government (Brock-Utne, 2002, p. 16).

An examination of the formal South African education system during apartheid reveals a continuation of the linguistic power struggles between Afrikaans and English, with the apartheid government even attempting to enforce the use of Afrikaans in Black schools. Ironically, this era also showcased the first institutionalised recognition of indigenous languages (although for nefarious purposes)[12]. However, despite the foregrounding of various languages at different times, at the end of the apartheid era, Afrikaans and English remained the dominant languages in South African classrooms, and indigenous languages had largely resumed their marginalised positions.

1.2.1.3 Linguistic power struggles in the formal South African education system: post-apartheid (1994–present day)

The dawn of South Africa's democracy in 1994 was heralded by admirable ambitions to address many aspects of South African life, including the gross inequalities in the formal education system. A year after the abolishment of apartheid, the South African Department of Education expressed its goal to transform the education system regarding equity, quality and social justice. This goal included linguistic transformation, which was formalised in at least four ways that are pertinent for the current discussion. First, the 1996 Constitution of the Republic of South Africa included several clauses that endorse the global recognition of freedom to use one's home language as a fundamental human right. For example, Clause 9(3) states that no-one is to be directly or indirectly discriminated against on grounds of, among other things, language; and Clause 29(2) pronounces that individuals have the right to be educated in the official language(s) of their choice at public educational institutions[13]. Second, in 1997, the South African Constitution recognised eleven official languages: Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sepedi, Sesotho, Setswana, siSwati, Tshivenda and Xitsonga. Third, a new outcomes-based curriculum, called Curriculum 2005, was instituted with the goal of

[12] In response to the elevated status of English during the apartheid era, Distiller (2012, p. 13) surmises that "if English has always been a language of personal power as well as an aspirational language, its status as such was exacerbated by apartheid policies of 'retribalisation' and Bantu Education, which made it clear that education in the vernacular was intended to be second rate".

[13] However, Foley (no date, footnote 1) points out that "this right is … qualified by the consideration of reasonable practicability, which is defined in the Language in Education Policy of 1997 as occurring when 40 learners in a particular grade in a primary school, or 35 learners in a particular grade in a secondary school, demand to be taught in their mother tongue". Foley, A. (No date) 'Mother-Tongue Education in South Africa'. Available from: https://teachenglishtoday.org/index.php/2010/06/mother-tongue-education-in-south-africa-2/. (Accessed: 28 February 2023).

encouraging a united South Africa by fostering cross-cultural and cross-racial communication. Fourth, the Language in Education Policy (LiEP) was released in 1997 with a specific emphasis on promoting multilingual education.

The South African government's attempt to accommodate linguistic diversity in classrooms is evident in the current National Curriculum and Assessment Policy Statement (CAPS) which is a "single, comprehensive, and concise policy document introduced by the Department of Basic Education for all the subjects listed in the National Curriculum Statement for Grades R-12"[14]. All South African public schools are required to adhere to the CAPS and Grade 12 learners at public schools write the National Senior Certificate (NSC) examinations. Many independent or private schools also base their curricula on the CAPS, although most Grade 12 learners in private schools write different examinations[15]. The CAPS language policy provides guidelines for the 11 official South African languages to be studied as Home Languages in the primary and high school phases[16].

Unfortunately, learners' rights to be educated in their home languages are generally not exercised in many South African schools as, from Grade 4 onwards, most secondary school education is conducted, and completed, in either Afrikaans or English. As Prince (2017, para. 6) notes, "many South African schools do not offer the home languages of some or all of the enrolled learners but rather have one or two languages offered at 'Home Language' level". Foley (no date)[17] suggests several reasons for this discrepancy between policy and practice. These reasons include the fact that the standard written forms of the nine official languages (other than Afrikaans and English) have not yet been developed to the point where they are able to carry academic discourse effectively and therefore function as fully-fledged media of instruction, and that provision has not been made to train educators to teach learners to a Grade 12 home language proficiency level in these languages in all the subjects offered in the curriculum. Minister of Basic Education, Angie Motshekga, acknowledges that, "Currently, at the Grade 12 level, the learner is either taught through the medium of English or Afrikaans. Hence, provision is currently made only for learners to respond in English or Afrikaans, in their

[14] South African Government. (No date) 'What is CAPS?' Available from: https://www.gov.za/faq/education/what-caps. (Accessed: 17 January 2022).
[15] Most Grade 12 learners write examinations administered by the Independent Examinations Board (IEB) and the remainder by the Cambridge Assessment International Education.
[16] The primary school phases include the Foundation Phase (Grades R-3) and the Intermediate Phase (Grades 4-6), and the high school phases consist of the Senior Phase (Grades 7-9) and the Further Education and Training Phase (Grades 10-12).
[17] Foley, A. (No date) 'Mother-Tongue Education in South Africa'. Available from: https://teachenglishtoday.org/index.php/2010/06/mother-tongue-education-in-south-africa-2/. (Accessed: 28 February 2023).

non-language subjects"[18]. In "Identifying the role of language in education policy in sustaining inequality", the Bua-Lit Collective[19] argue that the expectation that Grade 4 learners have sufficient grasp of Afrikaans or English as a second language to comprehend the academic terminology of subjects that they will encounter, such as mathematics, Natural Science and Social Science, is unrealistic. They contend that the CAPS policy disadvantages indigenous home language speakers in a similar way to the use of language in classrooms during apartheid.

The disadvantages of studying in a language other than a home language have been highlighted by numerous studies on the relationship between media of instruction and academic performance. For example, in a study titled "Factors associated with high school learners' poor performance: a spotlight on mathematics and physical science", Makgato and Mji (2006, p. 263) state that "language transcends both direct and indirect influences" on learners' poor performance in these subjects. They report that the academic language used in these subjects sometimes has different meanings to its use in everyday life, which results in "misconceptions or at least confusion among second-language speakers". Additionally, the parents of the learners are unable to help them because they do not possess the "necessary education" (Makgato and Mji, 2006, p. 263). Similarly, Howie's (2003) paper titled "Language and other background factors affecting secondary pupils' performance in Mathematics in South Africa" discloses a direct relationship between mathematics achievement and proficiency in English.

Despite constitutional efforts in the post-apartheid era to promote greater linguistic equity in South African classrooms, Afrikaans and English continue to dominate as media of instruction – despite the negative impact of such pedagogical practices on learners who are not fully proficient in these languages – and the indigenous languages of many South African learners continue to be marginalised.

The historical overview of the linguistic power struggles in the formal South African education system from inception to the present day therefore supports Tollefson's (1995, p. 2) claim and indicates that language policies are "both an outcome of the power struggles" between Afrikaans and English, as well as an "arena" in which these struggles continue to play out.

[18] 'Government wants to make language changes at South African schools – including matric exams'. (2020) Available from: https://businesstech.co.za/news/government/407231/government-wants-to-make-language-changes-at-south-africas-schools-including-matric-exams/. (Accessed: 19 January 2023).
[19] Bua-Lit Collective. (2022) 'Identifying the role of language in education policy in sustaining inequality'. Available from: https://bua-lit.org.za/. (Accessed: 13 March 2023).

Unfortunately, while these battles continue, indigenous languages remain marginalised in most South African classrooms.

1.2.2 Pedagogy of Shakespeare in the Formal South African Education System

The purpose of this discussion is to demonstrate how the current study's incorporation of translanguaging represents a radical change in the teaching of Shakespeare. To indicate how historical and political changes have impacted the pedagogy of Shakespeare in the formal South African education system, the discussion is divided into three historical time periods: the pre-apartheid, apartheid, and post-apartheid eras. This said, it concurs with Mangan's (1993, p. 18) observation that it is "difficult, if not impossible, to assess the way in which the messages in school materials [were] transmitted by teachers ... [because] the curriculum proposed is a long way from the curriculum implemented". The pedagogies expounded upon in this discussion therefore indicate documented trends only, as there were and are many teachers across South Africa whose pedagogical practices differ from these trends, but remain undocumented.

1.2.2.1 Pedagogy of Shakespeare in the formal South African education system: from introduction to 1948

Shakespeare was introduced to the formal South African education system by the British colonisers. In the first half of the nineteenth century, powerful members of settler communities advocated Shakespeare's importance for the aims of 'public education' (Wright, 2008) and administrators of the Cape Colony prioritised Shakespeare in the education of White children (Johnson, 1996). Rosman (1985, p. 177) makes an interesting observation concerning the status ascribed to Shakespeare by the missionaries, stating how they elevated Shakespeare "above more 'mundane' and 'debased' forms such as the novel" and even sought to excuse his writings as products of "a barbarous age" with "the most offensive passages [having been] forced upon him by the exigencies of theatrical production". The administrators of mission schools adopted a similar view of the 'superiority' of Shakespeare as a literary text, which resulted in Shakespeare being introduced to Black South African education (Willan, 2012).

Many scholars argue that the pedagogy of Shakespeare in these mission schools was used to promote colonial agendas. For example, Distiller (2005, p. 50) contends that there was a version of liberal humanism in these mission schools which "helped make Shakespeare a tool of colonialism ... available to the colonised", and that Shakespeare's association with "both

humanism and liberalism" shielded the British from their complicity in oppression and colonialism (Distiller, 2005, p. 77). She expounds on this problematic association by explaining that Shakespeare was presented as depicting a supposedly "universal identity", which resulted in Africans aligning themselves with his works. However, in reality, this identity actually reinforced British norms and ideals, thereby perpetuating colonial educational objectives of cultural assimilation and linguistic monopoly.

1.2.2.2 Pedagogy of Shakespeare in the formal South African education system: the apartheid era (1948-1994)

According to Johnson (1996, p. 159), Shakespeare's association with humanism and liberalism prior to the apartheid era resulted in an overly simplistic binary of "English-liberal-Shakespeare and Afrikaans-racist-apartheid" in apartheid South Africa, which ignored the British association with colonialism and the benefits enjoyed by all White people due to colonialism and apartheid. Jonas (2014, p. 41) eloquently describes the "ambiguous and at times duplicitous position" that Shakespeare was made to occupy in this era due to being "co-opted to speak simultaneously for 'universal' humanist values, and also the inhumane objectives of an oppressive state". In a late-apartheid era critique, Orkin (1987, p. 10) points out that this distinction resulted in a different danger of identity formation. He argues that the pedagogy of Shakespeare encouraged learners to believe that their identities were "independent of social process and [did] not involve, for instance, the particular position [they occupied] in the established system of domination or subordination ... [and] reinforce[d] in students the tendency to submission".

Contrary to the colonial educational objectives of using Shakespeare to perpetuate British values, there are also examples – in the 1950s and early 1960s – of the apartheid government allowing and even encouraging the use of translations of Shakespeare's plays into African languages in Black schools. This resulted in the publication of Mdledle's three isiXhosa translations of *Julius Caesar*, *Macbeth*, and *Twelfth Night* and more than a dozen translations in isiZulu, Sesotho, Setswana, and Xitsonga (Thurman, 2020b, p. 77). However, rather than promoting African languages and cultures, this action by the apartheid government served to further their political agenda of separate racial development and to provide thinly-veiled threats to people opposed to their rule. In recalling his experience of learning Mdledle's translation of *Julius Caesar* in isiXhosa, Kani relates his teacher's explanation that the conspirators in *Julius*

Caesar were like terrorists trying to overthrow the government, and their banishment from Rome indicated the treatment such terrorists deserve:

> The purpose of allowing this play to be taught in our native language was to show that if we dared to rise against the establishment (the government) we would all suffer the pain and failure of Brutus, and of all the conspirators who were ultimately defeated by the army of the state (Kani, 2020, p. 3).

However, fortunately for Kani, his teacher "taught [them] differently" that "Caesar was ambitious and did not care about the rule of the majority; he was a dictator and would fall, just like the apartheid government of the Afrikaners would". Yet, despite this stance, Kani's teacher still submitted – to some extent – to the educational authorities' agenda with the pedagogy of Shakespeare, as displayed in his instructions to his learners that, "during the examinations, [they] must follow the syllabus as prescribed by the Department of Bantu Education" (Kani, 2020, p. 3).

While Kani's experience provides anecdotal evidence to the contrary, the pedagogy of Shakespeare during apartheid for second-language learners did not appear to promote independent thought but rather, as noted by Johnson (1996), emphasised rote-learning and memorisation. Mahood (1988) and Walters and England (1990) also conducted studies of the quality of Shakespeare teaching in Black South African schools in the mid-late 20th century and concluded that if the Shakespeare classes they observed depicted typical pedagogical practices, Shakespeare should be removed from South African schools. These studies led Wright (2018, p. 49) to describe the pedagogy of Shakespeare in the late apartheid era as a "dismal travesty", characterised by "no joy, little inspiration" and with "hardly anything of educational value".

The documented evidence on the pedagogy of Shakespeare during apartheid therefore indicates that it generally promoted a nominal or implied opposition to the 'oppressive' Afrikaners, reinforced the 'universality' of British values, marginalised African identities, and disempowered learners as independent thinkers. While there were some accounts of the pedagogy of Shakespeare being used to oppose colonial educational objectives, its use as a form of protest was restricted to the classroom and did not infiltrate learners' responses to externally set examinations.

1.2.2.3 Pedagogy of Shakespeare in the formal South African education system: post-apartheid (1994–present day)

Despite constitutional changes in education in the post-apartheid era, Distiller (2012, p. 105) comments that "old interpretations of Shakespeare remain entrenched in schools", as the emphasis is on people and cultures remaining the same over time. For example, there is evidence of Shakespeare's plays being taught as colonial artifacts, with a focus on – among other things – knowledge of the play's geographical location, historical contexts, and traditionally accepted themes[20]. This focus continues the colonial status quo and counters any critique of established political and social systems. Furthermore, Distiller (2012, p. 238) points out that post-apartheid attempts to make Shakespeare's plays relevant "encode the potential to use the play, and Shakespeare's authority, to rehearse a defensive politics in the name of a universal standard of values".

Despite the prevalent use of the pedagogy of Shakespeare to promote the British language and culture and to perpetuate the notion of British superiority and 'universality', there is also documented evidence of educators who have assumed agency for their own teaching and adopted different approaches to the pedagogy of Shakespeare. For example, Bloom and Bates (2022, p. 7) propose the implementation of "horizontal, instead of hierarchical, dialogue within classrooms and between secondary educators and Shakespeare scholars". To this end, they produced "Blood will have Blood", which consists of lesson plans and assessments based on some of the violent scenes in the Shakespearean plays that are frequently taught as school setworks, such as *Hamlet*, *Macbeth*, *Othello* and *Romeo and Juliet*. "Blood will have Blood" includes *Play the Knave* – a "mixed reality video game that enables virtual design and performance of dramatic scenes from Shakespeare"[21] – and encourages secondary school learners to experiment with Shakespearean plays.

Bloom and Bates' exciting project indicates the possibility of contemporising the pedagogy of Shakespeare and moving away from traditional readings of his plays. It paves the way for the introduction of other pedagogies, such as this study's incorporation of learners' home languages and cultures in the teaching and learning of *Macbeth*. Rather than imposing British identities

[20] Laban, M.L. (2016) 'Teaching Shakespeare: Exploring the Pedagogical Content Knowledge and beliefs of teachers of English'. Available from: https://researchspace.ukzn.ac.za/bitstream/handle/10413/13010/Laban_Mary_Leeanne_2016.pdf?sequence=1&isAllowed=y. (Accessed: 4 October 2022).

[21] 'Shakespeare for a Gaming Generation'. (No date) Available from: https://www.playtheknave.org/#:~:text=Play%20the%20Knave*%20is%20a,or%20any%20text%20you%20choose. (Accessed: 21 January 2023).

on multicultural South African learners, the current study uses translanguaging pedagogy in an attempt to elevate marginalised languages and cultures and to empower learners to develop their own voices and identities as African scholars of Shakespeare.

An overview of the documented evidence on the pedagogy of Shakespeare in the formal South African education system reveals that, except for a few documented instances, the pedagogy of Shakespeare has largely been used to promote colonial notions of British superiority, and the English language has been intrinsically associated with this notion. Even during apartheid, when the government permitted the use of African translations of Shakespeare in Black schools, language was used as a tool to perpetuate the apartheid government's ideology of racial separation and White superiority. Against this historical and political background, my study's use of translanguaging to encourage linguistically and culturally specific interpretations of *Macbeth* represents a radical change in the centuries-old approach to teaching Shakespeare in South African classrooms. It also seeks to contribute to research on the pedagogy of Shakespeare with its findings on the efficacy of translanguaging in facilitating learners' understanding of *Macbeth*.

1.3 MOTIVATION FOR STUDY

As a White South African born and educated in the apartheid era, I entered the teaching profession largely ignorant of the injustices perpetrated by colonialism and apartheid. Consequently, I adopted an unashamedly colonial approach to teaching that completely disregarded the learners' linguistic and cultural diversity and its educational benefits.

This study was motivated by a watershed teaching experience with a Grade 11 English class that significantly changed my pedagogical practices. I had included William Blake's poem, *The Little Black Boy*, as an unseen poem in a cycle test. The poem reads as follows:

My mother bore me in the southern wild,
And I am black, but oh my soul is white!
White as an angel is the English child,
But I am black, as if bereaved of light.

My mother taught me underneath a tree,
And, sitting down before the heat of day,
She took me on her lap and kissed me,
And, pointed to the east, began to say:

‘Look on the rising sun: there God does live,
And gives His light, and gives His heat away,
And flowers and trees and beasts and men receive
Comfort in morning, joy in the noonday.

‘And we are put on earth a little space,
That we may learn to bear the beams of love
And these black bodies and this sunburnt face
Is but a cloud, and like a shady grove.

‘For when our souls have learn’d the heat to bear,
The cloud will vanish, we shall hear His voice,
Saying, ‘Come out from the grove, my love and care
And round my golden tent like lambs rejoice’,’

Thus did my mother say, and kissed me;
And thus I say to little English boy.
When I from black and he from white cloud free,
And round the tent of God like lambs we joy

I’ll shade him from the heat till he can bear
To lean in joy upon our Father’s knee;
And then I’ll stand and stroke his silver hair,
And be like him, and he will then love me.

This poem, first published in 1789, expresses a Black slave mother’s attempt to help her son make sense of the injustices he is currently experiencing by explaining that God loves people of all races equally and that all earthly injustices will be erased in heaven.

I chose the poem because I understood it to advocate God’s acceptance of people of all races and because I thought it would provide hope for some of the learners who struggle with racial inequality and discrimination. Although my intentions were positive, with hindsight I believe this decision was a mistake, not because of the issues the poem raises, but because of the difficulties learners generally experience with interpreting unseen poems. Contrary to my expectations, many learners interpreted the poem as racist against Black people. I was surprised by how much their responses differed from mine. Even greater than my surprise, though, was

my anger that the learners would even think that I would give them a poem with this meaning, and I expressed my anger very clearly.

However, once my anger subsided, I engaged in numerous difficult and eye-opening discussions with the learners to understand their interpretations of the poem. The discussions revealed the vastly different perspectives of people from different backgrounds and highlighted the narrowness of my own perspective as a White South African who was generally oblivious to the deep pain experienced by so many people because of colonialism and apartheid. This realisation was extremely difficult and humbling. It precipitated a time of personal reflection which revealed the deep entrenchment of my own Anglonormative views – McKinney (2020) uses the term 'Anglonormative' to describe a belief that people should be accomplished in English, and that people who are not skilled in English are aberrant in some way. This time of reflection also highlighted how educationally and socially damaging these views were for my students and me. It heightened my awareness of cultural and linguistic diversity in the classroom and, very importantly, inspired me to implement more linguistically inclusive pedagogies. These epiphanies led to my desire for more educators with similar histories of privilege to teach with an acute awareness of learners' linguistic and cultural plurality and to create learning environments that validate the linguistic and cultural wealth of all learners.

In my subsequent exploration of pedagogies that incorporate learners' linguistic and cultural backgrounds, I was excited to discover the New London Group's (1996) Pedagogy of Multiliteracies and its potential for addressing the prevalent monolingualism in classrooms like mine. However, a closer examination of Multiliteracies pedagogy revealed that while its pedagogical components are valid and valuable, they do not appear to focus explicitly on educational settings in which learners speak multiple, dissimilar languages. This realisation prompted an investigation of pedagogies that can be used in multilingual classrooms to incorporate all learners' home languages and led to my discovery of translanguaging. On learning of the social, linguistic, and educational benefits of both pedagogies, I decided to employ the New London Group's Pedagogy of Multiliteracies as the framework for investigating the efficacy of translanguaging (discussed in Chapter 2) in addressing some of the social, linguistic, and educational injustices in classrooms like mine.

Furthermore, my exploration of translanguaging revealed that this pedagogy has never been explicitly researched in educational settings, like mine, with White English 'monolingual' teachers and heterogeneous multilingual learners. As a 'monolingual' teacher who has, up until now, only used English to communicate in the classroom and who teaches a class of

heterogeneous multilinguals, I decided to investigate whether I could effectively implement translanguaging with one of my classes. I concur with Tyler (2016) about the important role that teachers need to play in closing the gap between policy and practice. She (2016, p. 24) argues that, in a multilingual country such as South Africa, it is "imperative for teachers to recognise the heteroglossic nature of the discursive practices of learners in their classrooms and to be able to draw on the diverse linguistic resources in pursuit of learning". Consequently, this study was motivated by my desire to encourage teachers who share my cultural background to embrace a similarly linguistically-inclusive approach.

1.4 CONCLUSION

The study is motivated by my desire, as a White English 'monolingual' who grew up during apartheid, to incorporate learners' linguistic and cultural diversity in meaning making processes and to encourage teachers who share my cultural background to embrace a similarly inclusive approach. Drawing from the setting in which I teach, the study focuses on the sector of the South African educational landscape in which White English 'monolingual' teachers only communicate in English with their heterogeneous multilingual learners. Such monolingual practices reflect the linguistic injustices of colonialism and apartheid and need to be addressed urgently. To this end, the study investigates a pedagogy that incorporates the linguistic and cultural backgrounds of all learners and functions independently of changes in curriculum design and/or curriculum content. For this purpose, and working within the broad concept of 'multiliteracies', it uses the New London Group's (1996) Pedagogy of Multiliteracies as its framework because of the pedagogy's emphasis on social justice, its deliberate incorporation of learners' linguistic and cultural backgrounds, and the ease with which it can be implemented. However, while a Pedagogy of Multiliteracies emphasises multilingualism, it does not appear to place centre-stage the linguistic complexities that occur in the sector on which the study focuses. To address this lacuna, the study investigates the efficacy of translanguaging as an optional linguistic element that can be implemented in any of the four pedagogical components of the Pedagogy of Multiliteracies, when and as required. Translanguaging is chosen because research on this pedagogy discloses its success in raising learners' awareness of linguistic and cultural diversity and its educational benefits, and its facilitation of learners' understanding of subject content. However, to date, no research has been conducted that focuses explicitly on the implementation of translanguaging by White English 'monolingual' teachers in classes with heterogeneous multilingual learners. The current study seeks to contribute to research on translanguaging by investigating whether, and to what extent, this pedagogy is effective when implemented in the linguistically complex sector in which I teach. While cognisant of the debate

surrounding the inclusion of 'colonial' texts in South African curricula, a Shakespearean play is used in the study because the comprehension difficulties of EME provide an educationally sound reason for implementing translanguaging in this sector (which may be resistant to the inclusion of other languages) and because the frequent inclusion of Shakespeare in school curricula begs an urgent transformation of its pedagogy. The study also seeks to contribute to research on the pedagogy of Shakespeare with its insights on the efficacy of translanguaging in facilitating learners' understanding of Shakespearean plays.

CHAPTER TWO CONCEPTUAL FRAMEWORK OF STUDY

2.1 INTRODUCTION

This study is located within the field of bi- and multilingual education in relation to the teaching of Shakespeare in the sector of the South African educational landscape that is characterised by White English 'monolingual' teachers and heterogeneous multilingual learners, and is influenced by language ideologies such as Anglonormativity (McKinney, 2020) and 'Whiteness' (Frankenberg, 1993). To address the prevalent monolingualism and its consequent injustices in this sector, and working within the broad concept of 'multiliteracies', the study uses the New London Group's (1996) Pedagogy of Multiliteracies as its framework. This pedagogy is chosen because it includes and validates all learners' linguistic and cultural backgrounds within a social justice conceptualisation of the role of literacy, language, and culture in education. Given the context of the study, it seems necessary for me to return to an emphasis on the question of language, which is, to some extent, backgrounded in the New London Group's desire to fit literacy education to the multimodal demands of the rapidly advancing technologies of communication. To this end, the study focuses on the notion of translanguaging and the related strategies of translanguaging pedagogy to complement 'a pedagogy of Multiliteracies' by returning the focus to language in multilingual contexts. Specifically, it explores whether, and to what extent, translanguaging can be included as an optional or additional element in each of the four pedagogical components of the Pedagogy of Multiliteracies that can be foregrounded, when required, as in linguistically complex settings with 'monolingual' teachers and heterogeneous multilingual learners. Despite a few disadvantages that need to be considered, research on translanguaging suggests its suitability for addressing the linguistic injustices in this sector. The study is positioned alongside research on translanguaging by South African scholars such as Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney (2020), who share a similar desire to address the artificial and inappropriate monolingualism in certain sectors of the South African education system, as well as scholars such as Daniel et al. (2017), Rowe (2018) and Hansen-Thomas et al. (2020) on the

use of translanguaging by 'monolingual' teachers with bilingual learners. However, it represents the first full-length study focusing on the implementation of translanguaging by a White English 'monolingual' teacher in a class with heterogeneous multilingual learners. A Shakespearean play is used in the study because the comprehension difficulties associated with EME provide an educationally authentic reason for implementing translanguaging, which is important for introducing multilingualism and multiculturalism in educational settings, like mine, where teachers and learners may be resistant to any deviation from the medium of instruction. It is also possible, although perhaps counterintuitively, that this multilingual and multicultural approach to teaching Shakespeare – a text that has historically been used to promote colonialism and political agendas – could help to bridge the educational chasm created by colonialism and apartheid between the global north and the global south, by empowering learners to provide uniquely (South) African contributions to global discourses on Shakespeare.

2.2 LANGUAGE IDEOLOGIES IN THE EDUCATIONAL SECTOR CHARACTERISED BY WHITE ENGLISH 'MONOLINGUAL' TEACHERS AND HETEROGENEOUS MULTILINGUAL LEARNERS

Makoe and McKinney (2014, p. 659) define language ideologies as

> the sets of beliefs, values and cultural frames that continually circulate in society, informing the ways in which language is conceptualized and represented as well as how it is used. Such ideologies are constructed through discourse, that is, systems of power/knowledge (Foucault, 1980).

Of particular relevance for the educational setting on which the current study focuses is McKinney's (2016, online) argument that "language ideologies are central to the reproduction of social inequality in schooling". Guzula (2019) provides helpful information on the language policies from 1907 to the present day that shaped the language ideologies that influence linguistic practices and attitudes in South African classrooms today, some of which are particularly helpful for understanding the persistent monolingualism in the sector where 'monolingual' teachers only communicate in English with their heterogeneous multilingual learners.

One event of particular significance was the passing of the national Language in Education Policy (LiEP) in 1997 which promoted additive bilingualism – an educational strategy in which learners begin their schooling with their home languages as medium of instruction in the

Foundation Phase and keep their home languages in the Intermediate Phase, while adding English or Afrikaans as a second medium of instruction. (However, due to the negative impact of additive bilingualism on learners' proficiency in their home languages that are not the media of instruction, additive bilingualism could also be seen as an example of 'subtractive bilingualism', which Baker and Prys (1998, p. 706) define as "a situation in which a second language is learnt at the expense of the first language, and gradually replaces the first language".) Despite the LiEP's inclusion of learners' home languages, the reality that from Grade 4 onwards all formal assessments are conducted in either English or Afrikaans further discriminates against most South African learners who do not speak these languages at home. It also conveys the belief that English and Afrikaans are the only languages of any educational significance and the consequent idea that all other languages are therefore inferior, or of no value, in educational settings.

Not only do the practices of formal assessment from Grade 4 onwards discriminate against most South African learners, but they have also led to the construction of learners who do not speak English or Afrikaans as home languages as "deficient … monolinguals"[22]. Guzula (2019, p. 4) defines this perceived deficiency as "passive/agentless, as failures, as having low levels of comprehension, as unable to decode, as needing remedial assistance, as non-readers, and as non-producers of meaning". She also observes how some educators even refer to such learners as "children with no language" which (incorrectly) suggests that they "are not proficient in any of the languages they speak, read or write". This inaccurate and unjust perception of learners who do not speak the medium of instruction at home encapsulates McKinney's (2020) notion of Anglonormativity – the belief that people should be accomplished in English, and that people who are not skilled in English are aberrant in some way – and discriminates against most South African learners.

The idea of the superiority of the English language and the British culture is also expressed in Frankenberg's (1993) notion of 'Whiteness'. Drawing from Foucault's (1980) post structuralist extrapolations of power, as well as the views of Morrison (1992) and Baldwin (1963/1998a, 1965/1998b), Frankenberg (1993, p.1) defines 'Whiteness' as simultaneously a "set of linked advantages"; "a standpoint from which white people look at ourselves, at others, and at society"; and a "set of cultural practices that are ... unmarked and unnamed". In a later article,

[22] Adbulatief, S., Guzula, X., Kell, C., Lloyd, G., Makoe, P., McKinney, C. and Tyler, R. (2018) 'How are we failing our children? Reconceptualising language and literacy education'. Available from: https://bua-lit.org.za/wp-content/uploads/2018/11/bua-lit-language-literacy-education.pdf. (Accessed: 6 November 2020).

Frankenberg (1997, p. 9) argues that "Whiteness is a construct or identity [that is] almost impossible to separate from racial dominance".

Of particular relevance for this study's focus on White English 'monolingual' teachers is Daniels and Varghese's (2019) link between 'Whiteness' and teacher subjectivity. Referencing Philip (2019), Daniels and Varghese (2019, para. 17) state that "teacher subjectivity came as a result of understanding teaching as not simply a set of behaviors with predictable outcomes associated with such behaviors but as complex, social, and embodied processes rooted in improvisation and involving the relational core created by teacher and student(s)". Within the sector on which the study focuses, this link between 'Whiteness' and teacher subjectivity suggests that, rather than merely performing certain pedagogical tasks to achieve particular educational outcomes, English 'monolingual' teachers employ procedures and methods that reflect the centuries-old colonial ideology of the superiority of the English language and culture and the subsequent inferiority of all other languages and cultures. Although Daniels and Varghese (2019, para. 32) are referring to the American educational landscape, their statement that "Whiteness is positioned as benign and neutral—and framed as irrelevant to the practices a teacher might take up" is also apt for the educational sector of my study as the monolingual practices in this sector are widely accepted as 'normal' and seldom, if ever, challenged. Furthermore, as Philip et al. (2018, p. 7) argue, "The presumed neutrality projected onto these [teaching] practices risk reproducing systems of inequity and injustice since they often reflect the values and experiences of White, middle-class, monolingual, female teacher candidates for whom teacher education is often tailored". An example of the impact of 'Whiteness' is what Flores and Rosa (2015, pp. 150-151) refer to as the 'White gaze' – "a perspective that privileges dominant White perspectives on the linguistic and cultural practices of racialized communities". It is very possible – and it was certainly true in my case – as Alim (2008, p. 28) observes, that even White English 'monolingual' educators with the best intentions "attempt to silence diverse languages in White public space by inculcating speakers of heterogeneous language varieties into what are, at their core, White ways of speaking and seeing the word/world". The largely unquestioned practice of monolingualism in the sector of the South African educational landscape where White English 'monolingual' teachers communicate only in English with their heterogeneous multilingual learners perpetuates 'White' worldviews, while simultaneously marginalising or even silencing the many cultural perspectives represented in the class.

The current study focuses on a sector of the formal South African education system that is influenced by years of educational practice that has normalised the use of English as one of only two media of instruction from Grade 4 onwards, advocated the English interpretation of the world as the 'acceptable' worldview, and largely ignored the other languages and cultures in the class. Furthermore, as the teachers in this sector are White English 'monolinguals' and as teachers in arguably every educational setting play an extremely influential role in establishing the tone and values of the classroom, it is very likely that the teachers in this sector – knowingly or unknowingly – perpetuate Anglonormative and 'Whiteness' language ideologies. The sector is therefore very likely to be shaped by (overt or subtle) Anglonormative perceptions by the teachers and some (if not most) learners about the 'normalness' of the exclusive use of English for learning, and the aberrance, and subsequent marginalisation, of all other languages and cultures in the classroom.

2.3. MULTIMODALITY AND MEANING MAKING

As the concept of 'multimodality' has influenced Multiliteracies pedagogy and is incorporated in some of the later developments of translanguaging pedagogy (discussed later in the chapter), it is necessary to provide a brief overview of the concept. Furthermore, an understanding of the concept of multimodality is important because the study adopts the concept's understanding of 'meaning making' (discussed later in the chapter) and assumes that the activities in the experimental pedagogy (explained in Chapters 3, 4 and 5) incorporate a range of different modes.

Multiliteracies pedagogy was directly influenced by the concept of multimodalities – the use of numerous modes within a single medium to convey a culturally specific message. 'Mode' refers to a "socially or culturally shaped resource for making meaning", such as the "writing and image on the page, … [the] moving image and sound on the screen, and speech, gesture, gaze and posture in embodied interaction" and 'medium' denotes "the material form which carries the sign" (or mode)[23], and includes novels, comics, films, television programmes, video games and other forms of digital media. The concept of 'multimodalities' acknowledges all the modes that perform a communicative function in any given medium, and recognises that these modes interact with each other to transfer a particular message. In the words of Faigley, Kress and van

[23] 'GLOSSARY OF MULTIMODAL TERMS'. (No date) Available from: https://multimodalityglossary.wordpress.com/mode-%20%202/#:~:text=This%20term%20refers%20to%20a,and%20van%20Leeuwen%2C%202001. (Accessed: 8 February 2022).

Leeuwen (2002, p. 20), "multimodal representations mediate the sociocultural ways in which these modes are combined in the communication process".

This study recognises the multiplicity of modes that people – and in the context of the study, learners – draw on in their interpretations of texts and use to represent and communicate their meanings. To this end, it adopts Kress' understanding of meaning making – Kress is a British semiotician who is generally viewed as the forerunner in the work of multimodalities. According to Kress, learners actively interact with the information they encounter in the world around them, primarily through all the resources in their linguistic repertoires. These linguistic resources include "all the different languages, dialects, registers, styles and routines spoken by a group as well as communicative codes in other modalities such as writing" (Gal, 1987, p. 286). In addition to these linguistic resources, Kress recognises the use of other modes in meaning making activities and advocates that through this process of interacting with information, the information is transformed into something that has meaning within the cultural contexts of learners. My study adopts Kress's understanding of 'meaning making' as a learning activity that involves interacting with the information in literary texts, using all available modes, and transforming this information into something that makes sense within learners' cultures.

The foundation of the concept of multimodalities was laid by scholars such as Peirce, Saussure, Barthes, Halliday, and others. However, Kress[24] (1996, 2000a, 2000b, 2009) is generally viewed as the forerunner in the work on multimodalities[25]. International contributors include Lemke (1984, 1988); O'Toole (1990) and van Leeuwen (2005)[26] and South African studies in the application and development of aspects of Multiliteracies pedagogies include Stein and Newfield (2006); Newfield et al. (2001); Newfield and Maungedzo (2006); Newfield and d'Abdon (2015); Archer (2006, 2014); Archer and Newfield (2014); Reed (2008) and Guzula, McKinney and Tyler (2016).

[24] Kress received most of the recognition for this work. However, his work with Hodge in *Social Semiotics* (1988) laid the groundwork for his later work which was produced in collaboration with van Leeuwen (1996, 2001).

[25] Kress's first book, "Learning to Write", was published in 1982. He has subsequently written many articles on multimodalities both alone and with other scholars.

[26] In addition to Kress, Van Leeuwen has also co-authored numerous articles with scholars such as Poulsen and Kvåle (2018), Caldas-Coulthard (2003) and Djonov (2011, 2018).

2.4 FRAMEWORK OF STUDY: THE PEDAGOGY OF MULTILITERACIES

2.4.1 Key Tenets and Strategies of Multiliteracies

Within the broad concept of 'multiliteracies', the current study uses the New London's Group's (1996) Pedagogy of Multiliteracies as its framework because the pedagogy's dual focus on social justice and the incorporation of learners' linguistic and cultural backgrounds is suitable for the study's focus on addressing the prevalent monolingualism in the sector of the South African education system with White English 'monolingual' teachers and heterogeneous multilingual learners. The Pedagogy of Multiliteracies' focus on social justice is particularly relevant for the South African context with its history of inequality and the urgent, post-apartheid need to transform the linguistic injustices that persist in classrooms in this sector. Formulated in 1996 by a team of leading literacy educators (who came to be called the 'New London Group[27]), it developed from a collectively recognised need for literacy pedagogy to acknowledge and accommodate the dynamic social conditions of global capitalism, which have resulted in, among other things, "culturally and linguistically diverse and increasingly globalized societies" (New London Group, 1996, p. 61). The New London Group (1996, p. 61) were concerned about "the question of life chances as it relates to the broader moral and cultural order of literacy pedagogy" and specifically, "the vast disparities in life chances", despite concerted efforts by people within the educational sector. In response to these concerns, they sought to address the question of "What is appropriate education?" for historically marginalised groups within society, such as women, indigenous people, and immigrants – people "who do not speak the national language" and "speakers of non-standard dialects". In response to this question, they (1996, p. 72) argue that literacy pedagogy must transform to provide access to the languages of power "without people having to erase or leave behind different subjectivities".

The second aspect of the Pedagogy of Multiliteracies that makes it suitable for my study is its approach to providing learners with access to the languages of power while still validating their linguistic and cultural backgrounds. The New London Group (1996, p. 18) argue that "cultural and linguistic diversity are now central and critical issues", and that schools and literacy pedagogy must be "strong as neutral arbiters of difference" (New London Group, 1996, p. 69).

[27] The seminal New London Group consisted of Cazden, Cope, Fairclough, Gee, Kalantzis, Cook, Kress, A. Luke, C. Luke, Michaels, and Nakata.

To foreground diversity, the Pedagogy of Multiliteracies incorporates learners' cultural and linguistic backgrounds and interests in the learning process, which is grounded in the belief that people only learn when they believe that the subject matter is useful and relevant to them. Specifically, it incorporates all the modes of communication that learners use, both inside and outside of the classroom. These modes include:

- linguistic – written or spoken words;
- visual – all forms of communication through visual aids, such as drawings, pie charts, industrial design, and animation;
- audio – any form of transmission that is based on hearing, like audio books, movie soundtracks and recorded music;
- gestural – the use of body movement (such as facial expressions, hand gestures and body language) to convey meaning;
- spatial – the arrangement or organisation of elements (within a space) to convey meaning; for example, closeness between people (in a large space) conveys some type of familiarity (either positive or negative);
- tactile – forms of non-verbal, physical contact that convey specific meanings, like handshaking, hugging and kissing; and
- digital – the transference of information or data via any electronic form, such as cell phones, computers, and tablets.

In addition to its suitability for the study in terms of social justice and the incorporation of learners' linguistic and cultural backgrounds, the Pedagogy of Multiliteracies also influences the type of learning activities implemented in the study. The pedagogy views learning as "an active and dynamic process" (New London Group, 1996, p. 74) that is underpinned by several learning theories: Vygotsky's Social Development theory (1978), Lave and Wenger's theory of 'situated learning' (1991) and Rogoff's theory of participatory learning (Rogoff et al., 2002). While these theories differ in some aspects, they all view learning as a sociocultural and interactive activity. According Vygotsky (1978, p. 90), "learning is a necessary and universal aspect of the process of developing culturally organized, specifically human psychological function". Lave and Wenger (1991, p. 98) define learning as "a set of relation[s] among persons, activity and world, over time and in relation with other tangential and overlapping communities of practice"[28], and Rogoff (in Wertsh and Tulviste, 1990, p. 143) advocates that "newcomers

[28] 'Communities of practice' refers to a group of people who share a common interest or passion and develop and improve in this area as they collaborate routinely.

to a community of practice advance their skill and understanding through participation with others in culturally organized activities".

This sociocultural and interactive view of learning is evident in the type of learning environment advocated by the Pedagogy of Multiliteracies. According to the New London Group (1996, p. 82), "human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, backgrounds, and perspectives joined together in a particular epistemic community". Consequently, the pedagogy encourages extensive interaction between learners. It also transforms the functions of teachers and learners by advocating a departure from traditional roles. It moves teachers from authority figures to "designers of meaning processes and environments" that enable learners' "capacity to speak up, to negotiate, and to be able to engage critically" (New London Group, 1996, p. 73) and it shifts learners from passive recipients of information to active participants in meaning making processes. Drawing from the Pedagogy of Multiliteracies, this study adopts a similar sociocultural and interactive approach to learning and advocates the interchangeable roles of teachers and learners in an educational setting.

The Pedagogy of Multiliteracies originally consisted of four components – Situated Practice, Overt Instruction, Critical Framing and Transformed Practice. These components do not function in a linear or sequential manner, but rather as dynamic aspects that can feature more than once, and at any stage, in the meaning making process. The four pedagogical components and their developments (discussed below) are incorporated in the design of my study's experimental pedagogy (discussed in Chapter 3). However, they are not the central focus of the study, but rather form part of its pedagogical framework for investigating the efficacy of translanguaging in the sector on which the study focuses. For this reason, the references to the four pedagogical components in the ensuing chapters will be limited to a general discussion on which component/s featured in each activity in the experimental pedagogy and how the activity demonstrated the component/s featured.

Situated Practice refers to meaning making interactions that are designed to make learning relevant for learners by drawing on their "previous and current experiences, as well as their extra-school communities and discourses" (New London Group, 1996, p. 85). The meaning making interactions occur between "experts, people who have mastered certain practices" and "expert novices, people who are experts in learning new domains in some depth" (New London Group, 1996, p. 85). Typically, the term 'experts' refers to teachers and 'expert novices' to learners, although these roles are dynamic, and more skilled peers can also perform the 'expert'

role in the learning process and, conversely, teachers can be taught by their learners. Situated Practice is designed to make learners feel sufficiently comfortable to take risks and to be guided by teachers and peers alike.

Overt Instruction, on the other hand, is characterised by explicit instruction and guidance from teachers – in collaboration with learners – to enable learners to accomplish a task that they could not have completed alone. In this component, teachers facilitate learning by scaffolding activities that draw on the learners' prior and newly-acquired knowledge. During these activities, teachers focus learners' attention on the "important features of their experiences and activities", and facilitate their acquisition of "explicit information at times when it can most usefully organise and guide practice" (New London Group, 1996, p. 86).

The third component, Critical Framing, strives to help learners to 'frame' their knowledge "in relation to the historical, social, cultural, political, ideological, and value-centred relations of particular systems of knowledge and social practice" (New London Group, 1996, p. 86). Simply put, this component aims to equip learners to move their prior and newly-acquired knowledge out of a familiar environment into a broader theoretical context by, for example, comparing it to other settings and perspectives, in order to critique and evaluate it, apply it in new situations and work creatively with it.

The final component, Transformed Practice, is the more creative component of the Pedagogy of Multiliteracies. In this component, learners are required to transform or recontextualise the knowledge they have acquired in the other components. This transformative process is achieved through carefully planned activities in which learners "demonstrate how they can design and carry out, in a reflective manner, new practices embedded in their own goals and values" (New London Group, 1996, p. 87). Transformed Practice is also the stage of learning in which teachers assess learners' knowledge of the material covered, and use the outcomes of the assessment to improve their pedagogies in the future.

In 2009, Cope and Kalantzis reflected with the other members of the original New London Group on the relevance of the Pedagogy of Multiliteracies since its inception, in light of the demands of a rapidly changing world. They (2009, p. 3) concluded that "the basic shape of [their original position had] stood the test of time" and "proved a useful guide to [pedagogical] understanding and practice". However, they acknowledged the need for the original case "to be restated in the light of experience … and its pedagogical agenda sharpened in the context of today's politics of education".

One of the most significant subsequent reworkings of the Pedagogy of Multiliteracies involved the four pedagogical components. This reworking was the culmination of the "Learning by Design" project that started in Australia in 2000 (Cope and Kalantzis, 2009). It involved the reframing of the pedagogical components as 'pedagogical moves', 'pedagogical acts' or 'knowledge processes', and used the term 'weaving' to describe the "process of moving backwards and forward across and between" them (Cope and Kalantzis, 2009, p. 16). Consequently, Situated Practice was reframed to incorporate the notion of 'Experiencing'. This notion distinguishes between 'Experiencing the Known', which involves or reflects on learners' own experiences, interests and perspectives, and 'Experiencing the New', which involves "observing or reading the unfamiliar, immersion in new situations and texts, reading new texts or collecting new data" (Cope and Kalantzis, 2009, p. 16). Overt Instruction was reworked to include the idea of 'Conceptualising', which includes "a knowledge process in which the learners become active conceptualisers" (Cope and Kalantzis, 2009, p. 17). Critical Framing was adjusted to contain the concept of 'Analysing' and expanded to include evaluations of 'relationships of power' (Cazden, 2006). Finally, Transformed Practice was adapted to incorporate the notion of 'Applying', which involves the added dimension of "making an intervention in the world which is truly innovative and creative" (Cope and Kalantzis, 2009, p. 18).

In other developments of Multiliteracies pedagogy, almost two decades after the formation of the New London Group's (1996) Pedagogy of Multiliteracies, Kalantzis and Cope (in Scott and Hargreaves, 2015) discuss how meaning making activities in different spheres of life continue to accentuate the active participation of all community members. Specifically, they (2015, p. 374) highlight the 'new media' in the modern era in which, due to advances in digital technology, everyone is simultaneously a receptor and a reporter of news – "a maker of meaning, culture and knowledge".

In an attempt to accommodate this new media environment in primary and secondary school classrooms, Kalantzis et al. (2016) provide an introduction to literacy pedagogy that incorporates all modes of communication. It features the experiences of both teachers and learners and supplies a variety of approaches that teachers can employ to advance their learners' abilities to read, write and communicate.

Furthermore, in response to the pervasiveness of multimodal occurrences in daily communication, Cope and Kalantzis (2020) propose a multimodal grammar that departs from inflexible and language-focused understandings of meaning and explores the roles of reference,

agency, and structure in meaning. Kalantzis and Cope (2020) supplement this focus with two additional functions, 'context' and 'interest', in their proposition of a 'transpositional grammar' that explains the movement across these different types of meaning. In their latest work, Kalantzis and Cope (forthcoming in Lÿtge (ed.), n.p.) summarise these ideas. They reiterate their argument to abandon the notion of 'language' as an "at once homogenizing and separating category of social understanding and educational design" and instead propose a "transpositional grammar" of multimodal meaning.

Since the formulation of the Pedagogy of Multiliteracies, there has been a substantial body of research on the use of multimodalities and multiliteracies in educational settings both internationally (García and Kleifgen, 2019; Blackledge and Creese, 2017; Kusters et al., 2017), and in South Africa (Newfield and Stein 2000; Newfield et al., 2001; Stein and Newfield, 2006; Newfield and Maungedzo, 2006; Archer, 2006, 2014; Reed, 2008; Archer and Newfield, 2014 and Guzula, McKinney and Tyler, 2016). Of the South African studies, there are several that appear to pave the way for my study's investigation of the use of translanguaging in South African educational settings with multilingual learners. For example, Newfield and Maungedzo (2006) implemented a pedagogy of multimodality in an under-resourced Soweto classroom, between 2002 and 2005, in the teaching of poetry. This project resulted in, among other things, the Thebuwa cloth – a collection of 22 small pieces of scrap cloth or maize bags – that each featured a praise poem in an indigenous language – that were sewn together to form a single artefact. Although the project did not focus explicitly on translanguaging, there is evidence that it provided the opportunity for learners to move between multiple languages. For example, the name of the cloth, 'Thebuwa', which means 'to speak' indicates the learners' incorporation of words from multiple languages – 'Theta' (isiXhosa), 'Bulabula' (Xitsonga) and 'Buwa' (Pedi – to coin a new word. Furthermore, the use of translanguaging is evident in the poem by Themba Kula, titled *The Humble Soweto*:

The abbreviation is South Western Township
The nickname is So, Where, To?
The foundation of talent and smiling faces
People are not frowning like they smell faeces ...
Sowetans conquered pain
They grew strong helped by the rain
Pain of apartheid used to travel through their veins
Let's forget about the death of freedom in the trains

People are not proud of it, they award it with a blame
But in our hearts there is a burning flame.. .
Our township is a resurrection
We are still doing our correction
It will soon be a perfection
That will go with a mission
We all have a bright vision…
Soweto is like the eyes of a child
Who was killed for fun and pleasure
During the uprisings
But let us sing the songs of peace

Hamba, Soweto my love
Hamba Sthandwa'
Mama of all the dark children

The second and third last lines of Themba Kula's poem display an alternation between English and isiZulu: "Hamba, Soweto my love / Hamba Sthandwa', in which 'hamba' means 'go' and 'Sthandwa'' means 'darling'.

In another study, Stein and Newfield (2006), as part of an ELT (English Language Teaching) teacher research group, the Wits Multiliteracies Research Group, studied multimodal pedagogies – which included the incorporation of multiple languages – in multilingual and multicultural classrooms in Johannesburg, South Africa. Their research reveals the powerful ability of multimodal pedagogies to liberate learners' ingenuity and intellect and to enable learners to assume agency for their own learning. These examples of studies by scholars on the use of multiple languages in South African educational settings pave the way for this study's focus on the efficacy of translanguaging in linguistically complex South African classrooms.

2.4.2 Motivation for Using the Pedagogy of Multiliteracies

Within the broad framework of the concept of 'multiliteracies', the current study adopts the New London Group's (1996) Pedagogy of Multiliteracies as its framework because of its deliberate incorporation of learners' linguistic and cultural backgrounds as an essential aspect of teaching and learning. Furthermore, the pedagogy's emphases on learning as a sociocultural and interactive activity and the interchangeability of the roles of teachers and learners have the

potential to empower all learners as meaning makers. As discussed above, studies on Multiliteracies pedagogy recognise the importance of incorporating the multiple languages spoken by many learners in meaning making processes. To quote Kalantzis and Cope (2020, p. 23), multilingualism is an "increasingly significant phenomenon [that requires] a more adequate educational response in the case of minority languages and the context of globalisation". Despite this acknowledgement, an exploration of the four components of the Pedagogy of Multiliteracies reveals that, while valid and valuable, the components do not appear to place centre-stage linguistic complexities, such as the one on which the study focuses, with 'monolingual' teachers and heterogeneous multilingual learners. Consider Cazden's "Classroom Discourse" (in Kalantzis and Cope, 2020) with its typical pattern of teacher/student talk in which the teacher initiates, the students respond, and then the teacher evaluates, called IRE (Initiation-response-evaluation) in the teaching profession (Neal, 2008). In settings with heterogeneous multilinguals, this verbal interaction poses the question of which language/s should be used to facilitate the most effective learning. Which language/s should teachers use in the initial stage? In which language/s should learners respond? In which language/s should teachers evaluate the learners' responses?

A possible answer to these questions is that teachers use the medium of instruction (as, from my experience, all learners have at least some proficiency in this language) and learners use the language/s in which they are most proficient. This moving, or 'weaving' – to borrow from Kalantzis and Cope (2005) – between the medium of instruction and learners' home languages would be facilitated by translanguaging pedagogy (discussed below). This view aligns with the views of international scholars such as García and Kleifgen (2019), Blackledge and Creese (2017) and Kusters et al. (2017), and South African scholars such as Newfield, Maungedzo and Stein who all, although with different emphases, highlight the connection between multimodalities, multiliteracies and multilingualism.

Translanguaging pedagogy suits the study's criteria (stipulated in Chapter 1) for a pedagogy to address the linguistic injustices in the sector on which the study focuses as translanguaging is practically implementable, aligns with the Pedagogy of Multiliteracies' emphasis on incorporating learners' linguistic and cultural backgrounds, and enables all learners to engage with the subject content in the languages in which they are most proficient. Translanguaging also exposes learners to the languages and cultures of their peers in the interest of creating an inclusive environment that mirrors the cultural plurality of the world outside the classroom. In this sense, translanguaging promotes one of the fundamental goals of Multiliteracies pedagogy which is, in the words of Cope and Kalantzis (2008, p. 9), to grow people who are "comfortable

with themselves as well as flexible enough to collaborate and negotiate with others who are different to themselves in order to forge a common interest". Furthermore, its aligns with Cope and Kalantzis' (2009, p. 10) view of languages as "dynamic processes of transformation", and meaning makers as "fully makers and remakers of signs and transformers of meaning".

2.4.3 Emphasising Translanguaging in the Pedagogy of Multiliteracies

My study continues the research thread of South African scholars of Multiliteracies pedagogy, such as Newfield, Maungedzo and Stein, on the incorporation of multiple languages in South African classrooms and investigates whether, and to what extent, translanguaging can be included as an optional or additional element in each of the components of the Pedagogy of Multiliteracies that can be foregrounded, when required. In linguistically diverse settings and for linguistically just purposes, translanguaging pedagogy would operate like all the other components in the Pedagogy of Multiliteracies as one element in "a map of the range of pedagogical moves which may prompt teachers to extend their pedagogical repertoires" (Cope and Kalantzis, 2009, p. 18).

2.5 TRANSLANGUAGING PEDAGOGY

Within the framework of the New London Group's (1996) Pedagogy of Multiliteracies, this study investigates the efficacy of translanguaging pedagogy – as an optional element in each of the components of the Pedagogy of Multiliteracies – when it is implemented by a 'monolingual' teacher with heterogeneous multilingual learners. An understanding of the historical precursor, origin, theoretical underpinnings, and developments in translanguaging is helpful for clarifying exactly what is meant by 'translanguaging pedagogy' in my study.

2.5.1 Historical Precursor of Translanguaging Pedagogy

The historical precursor of translanguaging pedagogy was the practice of 'code switching' – the activity of moving from one language or dialect or register to another, depending on the social or conversational environment (Morrison, 2017). In practice, code switching and translanguaging can appear identical; however, they differ ideologically. The notion of code switching was grounded in theories about language and second language acquisition that dominated the field of bi- and multilingual education from the 1950s to the 1980s and that viewed languages as separate entities that develop independently of each other. Cummins (1979) coined the term 'two solitudes' to describe this separatist view of languages and 'Separate Underlying Proficiency' (SUP) to describe the view that languages develop independently of each other (Erdin and Sali, 2020). The broad context in which code-switching

occurs includes its use by teachers to aid understanding when teaching in a dominant or colonial language (Lin and Martin, 2005) and to aid comprehension (Arthur and Martin, 2006). In contrast, as discussed later in the chapter, translanguaging is based on the understanding that speakers' linguistic repertoires are single integrated entities that include a range of modalities.

2.5.2 Origin of Translanguaging Pedagogy

Translanguaging pedagogy originated in the field of bi- and multilingual education. The term 'translanguaging' was coined in the 1980s by Williams and his colleagues in their study of Welsh-English bilinguals in Bangor, north Wales (Williams, 1994). These scholars coined 'translanguaging' to describe the "planned and systematic use of two languages for teaching and learning inside the same lesson" (Lewis et al., 2012, p. 3). Translanguaging pedagogy involved receiving input in one language, such as Welsh, and writing or speaking about this information in another language, such as English (and vice versa).

2.5.3 Theoretical Underpinnings of Translanguaging Pedagogy

When Williams et al. conducted their seminal study on translanguaging, the separatist view of languages – which dominated the field of bi- and multilingual education – resulted in opposing pedagogical perspectives. These views either advocated that second languages are taught by excessive, and sometimes even exclusive, exposure to the target language (MacSwan, 2017; Duarte, 2018)[29], or by using learners' home languages to translate the target language[30]. However, in the 1970s, Cummins critiqued these separatist views of language as too simplistic[31] and claimed that both had been disproved by research[32].

Despite these findings, it was a decade later that Cummins (1979) proposed the Linguistic Interdependence Hypothesis in opposition to the separatist view of languages. The Linguistic

[29] An example of such a view is Piaget who argued that, due to brain development, the more students are exposed to a new language, the more easily they learn the target language (Piaget and Inhelder, 1969). Another version of this view is explained in Krashen's (1981) acquisition-learning hypothesis which proposes that a second language is learnt through an acquisition process which emphasises the communicative function of language, as well as through a process of learning which focuses on formal instruction with the aim of creating a conscious awareness of the characteristics of the target language.

[30] This notion of second language learning has sometimes been attributed to Cummins. However, while Cummins advocated the use of learners' first languages in the learning of second languages, he argued that while first languages play a crucial role in the acquisition of second languages, this role is far more complex than merely translating the target language into a first language.

[31] Crawford, J. (1987) 'Language-Acquisition Theory Revolutionizing Instruction'. Available from: https://www.edweek.org/ew/articles/1987/04/01/27theory.h06.html. (Accessed: 10 September 2020).

[32] Baker and Jones (1998) concur with Cummins' belief that there is no empirical proof to support the notion that languages develop separately.

Interdependence Hypothesis advocates that language learning is like a 'dual-iceberg', as depicted in Figure 2.1.

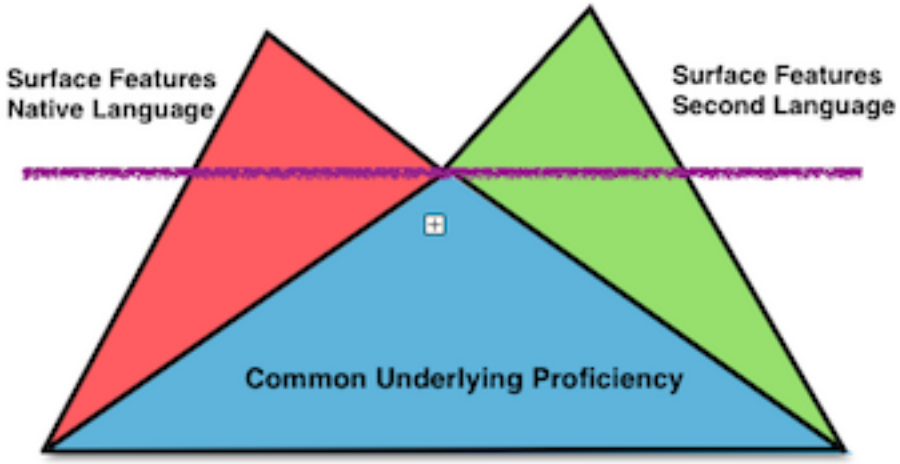


Figure 2.1 Cummins' 'Dual-Iceberg' surface features and Common Underlying Proficiency[33]

In this model, the tips of the iceberg represent the seemingly separate first and second languages of a speaker, while the base of the iceberg depicts the common features and linguistic knowledge across languages, which Cummins refers to as 'Common Underlying Proficiency' (CUP). Cummins proposed that CUP develops via four language skills – listening, reading, speaking and writing – that are practised in both first and second languages. CUP advocates that all languages develop in the same part of the brain and that in the course of learning one language, people acquire a range of abilities and embedded metalinguistic knowledge that can be drawn upon when working in another language. For example, an understanding of the concept of 'verbs' in a first language enables the comprehension of verbs in a second language. CUP also argues that any development in one language will have a beneficial effect on the other language/s in a speaker's repertoire.

2.5.4 Developments in Translanguaging Pedagogy

The concept of translanguaging has developed in at least two significant ways since its inception. First, Cummins' Linguistic Interdependence Hypothesis shifted the original understanding of languages as distinct linguistic entities (which some scholars refer to as the 'weak version of translanguaging') to the view that speakers' entire linguistic repertoires are

[33] Barzallo, Y. (No date) 'Linguistic Interdependence Hypothesis: Definition & Application'. Available from: https://study.com/academy/lesson/linguistic-interdependence-hypothesis-definition-application.html. (Accessed: 10 September 2020).

single, integrated entities (referred to by some scholars as the 'strong version of translanguaging') (García and Li, 2014, p. 126). (Although the theory of the interrelatedness of languages is not the central concern of this study, it is noteworthy that Cummins (2017) now opposes the notion that languages are stored in a single unitary repertoire.) Canagarajah (2011, p. 401) explains the strong version of translanguaging as "the ability of multilingual speakers to shuttle between languages, treating the diverse languages that form their repertoire as an integrated system". Makalela (2016) developed a strong version of translanguaging called 'Ubuntu translanguaging' to explain African multilinguals' fluid utilisation of languages in everyday communicative exchanges.

The second conceptual shift concerns the perception of speakers' linguistic repertoires. This understanding expanded from limiting linguistic repertoires to languages only, to the inclusion of other modalities – such as spatial, visual and spoken modes – in the learning process. This shift in understanding reflects the multimodal understanding of meaning making, which is emphasised in the observation by García (in García and Lin, 2017, p. 121) that, "in education, translanguaging goes beyond code switching and translation because it refers to the process by which bilingual students perform bilingually in the myriad multimodal ways of classrooms".

With the expansion of research on translanguaging, the understanding of the use of this pedagogy has refined, become more nuanced, and in some instances, been contested. While it is not the purpose of my study to provide a detailed review or critical analysis of these theories and debates, there are aspects of the research on translanguaging pedagogy that are relevant for the study's focus on its efficacy when implemented by a White English 'monolingual' teacher in a class with heterogeneous multilinguals.

The first aspect is the distinction between 'spontaneous translanguaging pedagogies' and 'planned translanguaging pedagogies'. As the terms suggest, the former refers to teaching approaches that allow translanguaging to occur naturally, while the latter describes teaching approaches that deliberately incorporate and encourage learners to use their home languages and the medium of instruction, and to move between them (Lin, 2020). Given the predominantly monolingual practices in the educational sector on which the study focuses, and the subsequent 'strangeness' of incorporating languages other than English in the classroom, the experimental pedagogy (described in Chapter 3) consists largely of planned translanguaging as translanguaging is deliberately initiated by the teacher. However, as the distinction between spontaneous translanguaging and planned translanguaging is very likely to be clearer in theory

than in practice, it is possible – as the learners become more accustomed to translanguaging – that they may move backwards and forwards between the two types of translanguaging.

A second, related, distinction is between 'teacher-directed translanguaging' (when translanguaging is planned by the teacher) and 'pupil-directed translanguaging' (when translanguaging is planned by pupils) (Bonacina-Pugh et al., 2021). According to the design of my study (discussed in Chapter 3) and given the novelty of incorporating learners' home languages in the learning process, the experimental pedagogy consists primarily of teacher-directed translanguaging with the aim that, as the learners become more used to using their home languages for learning purposes, some amount of pupil-directed translanguaging will occur as they realise the educational benefits of learning in their home languages and choose to incorporate these languages in the meaning making process.

My study's use of 'translanguaging pedagogy' refers to the deliberate accommodation and validation of all learners' home languages in the classroom for educational purposes. This is achieved (as discussed in Chapter 3) by implementing planned translanguaging pedagogy and teacher-directed translanguaging to raise the learners' awareness of the linguistic diversity in the class, to educate the learners on the benefits of using their home languages in meaning making processes, and to actively encourage them to use their home languages to facilitate their understanding of Shakespeare's *Macbeth*. Furthermore, the study subscribes to the strong version of translanguaging that views speakers' linguistic repertoires as single, integrated entities that include a range of modalities.

2.6 RESEARCH ON TRANSLANGUAGING PEDAGOGY

This study is situated within the context of extant scholarship and research on translanguaging pedagogy in bi-, tri- and multilingual classrooms where the teachers and learners speak the same, or related, languages, as well as translanguaging by 'monolingual' teachers with bilingual learners.

Subsequent to Williams and his colleagues' (1994) study on English-Welsh bilinguals, Creese and Blackledge (2010) conducted research in Chinese and Gujarati community language schools in the United Kingdom, and Schwartz and Asli (2014) investigated the translanguaging practices of teachers and learners in an Arabic-Hebrew bilingual kindergarten in Israel. There has also been a substantial body of research on translanguaging by English-Spanish bilingual children of all ages in the United States of America. These studies include Sayer's (2012) research on second-graders in a transitional bilingual education classroom in San Antonio;

Palmer et al.'s (2014) investigation of the pedagogical practices of bilingual teachers in a two-way dual language public school in Texas; Garrity et al.'s (2015) work on infants from 6-15 months in a dual language bilingual nursery or care centre on the USA/Mexico border; and Gort and Sembiante's (2015) study on the translanguaging practices of Spanish-English emergent bilingual pre-schoolers in New York. In South Africa, Probyn (2015) investigated the practice of translanguaging by English-Xhosa bilinguals in a science classroom, and Guzula, McKinney and Tyler (2016) conducted two studies on translanguaging with English-Xhosa bilinguals – one at a Saturday literacy club and the second at a winter holiday mathematics support programme. Additionally, Swanwick (2017) has been conducting studies on bimodal bilingual translanguaging by deaf children.

In tri- and multilingual educational contexts, Cenoz and Gorter (2017) investigated how translanguaging supports learners' trilingualism in the Basque Country, where trilingual education in Basque, Spanish, and English is becoming commonplace. In other research, Bisai and Singh (2019) studied the use of translanguaging in a multilingual classroom in West Bengal, India, where learners speak Santani, Bengali, Lodha and Kurmi.

Additionally, in the past two decades, there has been an increasing body of research on the use of translanguaging by 'monolingual' teachers with bilingual learners. Examples include Early and Marshall's (2008) paper, "Adolescent ESL students' interpretation and appreciation of literary texts", García, Flores and Chu's (2011) article, "Extending bilingualism in U.S. secondary education: New variations", García and Sylvan's (2011) research, "Pedagogies and practices in multilingual classrooms: Singularities in pluralities", Lewis et al.'s (2012) journal article, "Translanguaging: Developing its conceptualisation and contextualisation" and Ebe and Chapman-Santiago's (2016) study, "Student voices shining through: Exploring translanguaging as a literary device". Other research includes Collins and Cioè-Peña's (2016) inquiry, "Declaring freedom: Translanguaging in the social studies classroom to understand complex texts", Daniel et al.'s (2017) paper, "Scaffolding to Make Translanguaging a Classroom Norm", Rowe's (2018) article, "Say It In Your Language: Supporting Translanguaging in Multilingual Classes", Hansen-Thomas et al.'s (2020) research, "Co-learning in the High School English Class through Translanguaging: Emergent Bilingual Newcomers and Monolingual Teachers" and the CUNY NYS Initiative on Emergent Bilinguals', "Teaching Bilinguals (Even if You're Not One)"[34].

[34] 'Teaching Bilinguals Webseries'. (No date) Available from: https://www.cuny-nysieb.org/teaching-bilinguals-webseries/. (Accessed: 22 August 2023).

These studies indicate a variety of translanguaging methods that are employed by 'monolingual' teachers with bilingual learners, such as the use of scaffolding in educational activities to build on learners' existing knowledge (Daniel et al., 2017); class discussions on literary texts in learners' home languages (Early and Marshall, 2008; Ebe and Chapman-Santiago, 2016); incorporating multilingual texts (García, Flores and Chu, 2011; García and Sylvan, 2011; the CUNY-NYS Initiative on Emergent Bilinguals[35]); using technology (Lewis et al., 2012; Collins and Cioè-Peña, 2016); creating 'language and culture portraits' and harnessing learners' bilingualism to create autobiographical graphic novels in which learners use English to express the language structures they have already learnt and their home languages to convey more complex information (CUNY-NYS Initiative on Emergent Bilinguals[36]).

Some of these studies emphasise the importance of what García et al. (2017) refer to as a 'translanguaging stance' – a teacher's attitude towards translanguaging – which is significant for my study. For example, Hansen-Thomas et al. (2020) highlight a student-first stance that focuses on integrating learners' home languages into classroom practice. As a means of meaningfully incorporating and affirming learners' home languages, Jennifer Cote and Elizabeth Condon-Kim – two teachers in the CUNY-NYS Initiative on Emergent Bilinguals[37] – explain how they celebrate bilingualism by becoming co-learners alongside their students as they learn a little bit of their students' home languages. Rosiers et al. (2015, p. 269) also highlight the need for teachers to "engage in pupil interaction". This notion of 'co-learning' corresponds with the Pedagogy of Multiliteracies' view of the interchangeability between the roles of learners and teachers (discussed earlier in the chapter). Elaborating on co-learning, Wei (2014, p.169) argues that "mutual adaptation of behavior is the key to co-learning ... teacher and learner need to constantly monitor and adapt their actions and learn from each other". She argues that from this perspective, teachers and learners share, learn and adapt to each other's needs, learning styles, desires and background knowledge. This focus of translanguaging pedagogy on incorporating learners' linguistic and cultural backgrounds in the learning process corresponds with the same focus in the Pedagogy of Multiliteracies. These corresponding aspects of the Pedagogy of Multiliteracies and translanguaging pedagogy further suggest how translanguaging can be easily and successfully integrated as a linguistic component into the four pedagogical components of the Pedagogy of Multiliteracies, when and as required.

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[35] 'Teaching Bilinguals Webseries'. (No date) Available from: https://www.cuny-nysieb.org/teaching-bilinguals-webseries/. (Accessed: 22 August 2023).
[36] Ibid.
[37] Ibid.

The concept of a translanguaging stance has particular significance for my study's focus on addressing the predominantly monolingual practices in the education sector on which the study focuses. García (2019, p. 162) argues that translanguaging as a political stance has "the potential to decolonize our conception of language" by challenging the nationalistic suppositions of languages and raciolinguistic worldviews that perpetuate the institutionalisation of social and linguistic injustices. She views translanguaging as a means of countering the social and political power attributed to certain languages and the disempowerment of other languages. From this perspective, translanguaging pedagogy could play an important role in addressing the linguistic injustices in this educational sector by countering Anglonormative perceptions of the superiority and exclusivity of the English language and culture through the incorporation and validation of other languages and cultures in the learning process.

2.7 POSITIONING OF CURRENT STUDY WITHIN RESEARCH ON TRANSLANGUAGING PEDAGOGY

This study shares the socio-political context of South African scholars such as Setati et al. (2002) and Probyn (2015). However, it aligns – in two specific ways – with the work by Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney (2020) on the use of translanguaging to address linguistic injustices in some South African classrooms. It is also positioned with the research on 'monolingual' teachers in bilingual classrooms.

The study aligns with Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney's (2020) perspectives on the problems associated with the monolingual practices in multilingual South African classrooms. It agrees with Makalela's emphasis that monolingual approaches ignore the reality of multilingualism in South Africa. He (2016, p. 189) states that the impact of globalisation on language boundaries has resulted in languages overlapping and leaking into each other, and that the "increased fluidity in post-apartheid and [post-]colonial South Africa" has brought into question the view of languages as "static entities that are bounded and capable of being placed in linguistic boxes". In addition to the inappropriateness of monolingual approaches for most South Africans, the study concurs with Guzula, McKinney and Tyler's (2016) emphasis – which is similar to that of the Bua-Lit Collective (2018) – on how such approaches disadvantage learners who do not speak the medium of instruction as a home language. Guzula, McKinney and Tyler (2016, p. 211) observe that "monolingual ideologies have negative consequences for the positioning of South African learners as well as for their participation in the curriculum". Furthermore, it aligns with McKinney's (2020, p.3) argument that "the lack of recognition of (mostly Black) children's linguistic resources due to the

dominance of English and of monolingual ideologies in South Africa and other post-colonial contexts is a form of racism and one of the most pernicious ways in which Coloniality continues to shape the schooling system and its deeply unequal outcomes".

Additionally, the study aligns with Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney's (2020) advocacy of the benefits of translanguaging for addressing the problems associated with monolingual pedagogies. Drawing on the work of Busch (2012), Guzula, McKinney and Tyler (2016, p. 213) focus on how "languaging-for-learning can be enabled when learners are allowed to access the full range of resources in their linguistic repertoires". Makalela (2016, p. 190), in turn, comments on the ability of translanguaging to account for "simple to complex multilingual encounters where speakers use more than one language for exchange of input and output". Makalela's work is particularly relevant for the multilingual African context as he recognises that translanguaging can occur between more than two languages, stating (2016, p. 190) that "in African situations of linguistic confluence", the notion of alternation is complex in that "alternation within and between languages could involve more than two languages in the same communicative event". Based on her research of the Phemba Mfundi writing club[38], which is not constrained by Anglonormative language ideologies, McKinney (2020, p. 14) records how, when learners are free to draw on all their language resources, "knowledge can be made and shared through the language resources of their ancestry and not through English and other European languages". Like Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney (2020), my study emphasises the benefits of translanguaging pedagogy for the many multilingual and multicultural South African learners.

This said, there is one area in which the current study departs from the work by these scholars. While Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney (2020) focus on educational settings in which teachers and learners speak the same languages, my study investigates the efficacy of translanguaging pedagogy when implemented by a 'monolingual' teacher in a class with heterogeneous multilingual learners. In this regard, it aligns with the research discussed earlier on 'monolingual' teachers working with learners who speak home languages that they do not share – Early and Marshall (2008); García et al. (2011); García and Sylvan (2011); Lewis et al. (2012); Ebe and Chapman-Santiago (2016); Collins and Cioè-Peña (2016); Daniel et al. (2017); Rowe (2018); Hansen-Thomas et al. (2020) and the CUNY-NYS Initiative on Emergent Bilinguals[39]. Furthermore, it follows the implicit research thread of

[38] The Phemba Mfundi writing club is based at the University of Fort Hare in the Eastern Cape and operates independently of formal schooling.

[39] 'Teaching Bilinguals Webseries'. (No date) Available from: https://www.cuny-nysieb.org/teaching-bilinguals-webseries/. (Accessed: 22 August 2023).

South African scholars such as such as Newfield, Maungedzo and Stein on the use of multiple languages in South African classrooms and focuses explicitly on whether, and to what extent, translanguaging pedagogy is effective when implemented in the linguistically complex sector on which the study focuses.

2.8 ADVANTAGES AND DISADVANTAGES OF TRANSLANGUAGING PEDAGOGY

2.8.1 Advantages of Translanguaging Pedagogy

Studies on translanguaging disclose at least three advantages of this pedagogy, which have led scholars such as García and Li (2014, p. 227) to make the bold claim that "there can be no way of educating children inclusively without recognising their diverse language and meaning making practices as resources to learn and to show what they know, as well as to extend these". These advantages are crucial for addressing the linguistic injustices in the South African educational sector on which the study focuses.

The first advantage is the creation of a more inclusive learning environment. García, Skutnabb-Kangas and Torrez-Guzman (2007) report that translanguaging creates opportunities for the use, acceptance, encouragement, cultivation and development of all languages represented in a given setting. Rather than being viewed as "deficient … monolinguals"[40], García (2009), Creese and Blackledge (2015) and Bisai and Singh (2019) observe that translanguaging creates a sense of cultural and linguistic pride in multilingual learners, as well as pride in their abilities to speak multiple languages and to translate between them.

Second, translanguaging pedagogy validates bi- and multilingualism. García & Leiva (2013, p. 200) state that translanguaging creates a safe environment that serves to "liberat[e] the voice of language minoritized students" and Palmer et al. (2014) comment that translanguaging frees multilingual speakers to take risks with language. Furthermore, by permitting learners to bring their own linguistic resources into the classroom, Palmer et al. (2014) report that translanguaging serves to affirm learners' thoughts and opinions.

The third advantage is that translanguaging eases potentially stressful transitions to new content. Martin-Beltrán (2014), Carstens (2016), Duarte (2018), De Los Reyes (2018) and Bisai and Singh (2019) report that the opportunity to use their own languages to engage with new

[40] Abdulatief, S., Guzula, X., Kell, C., Lloyd, G., Makoe, P., McKinney, C. and Tyler, R. (2018) 'How are we failing our children? Reconceptualising language and literacy education'. Available from: https://bua-lit.org.za/wp-content/uploads/2018/11/bua-lit-language-literacy-education.pdf. (Accessed: 6 November 2020).

subject material reduces learners' anxiety and facilitates more meaningful and complex class discussions and greater investment in the learning experience, regardless of learners' knowledge of the medium of instruction or subject content.

2.8.2 Disadvantages of Translanguaging Pedagogy

Studies also reveal a few disadvantages of translanguaging that need to be taken into consideration for the purposes of this study. Fallas Escobar and Dillard-Paltrineri (2015) report that translanguaging pedagogy does not always result in complete acceptance of all languages in the class. Furthermore, they argue that translanguaging hinders cognitive processes associated with learning a second language and promotes laziness by encouraging translation into, and engagement in, learners' home languages. Hamman (2017, p. 38) explains how translanguaging pedagogy highlights differences between first and second language speakers and can serve to "further inequities" by allowing speakers of the target language to "dominate in the classroom". Additionally, Cenoz and Gorter (2017) report that translanguaging may be perceived as a threat for minority languages as it has resulted in speakers of minority languages using more of the majority language and less of their own languages in some contexts.

2.9 RATIONALE FOR USING A SHAKESPEAREAN TEXT

Against the background of the colonial origins of Shakespeare in South African schools and the prevalent use of Shakespearean plays to perpetuate the colonial educational objectives of linguistic monopoly (along with other political agendas) and cultural assimilation, the choice to use *Macbeth* may appear anathema to this study's motivation to redress linguistic injustices in the educational sector on which the study focuses. However, there were three reasons for my choice to use a Shakespearean play in the study.

First, the difficulties associated with comprehending EME necessitate a form of translation – even for learners who are proficient in English, comprehension difficulties arise from differences in spelling, capitalisation, punctuation, pronunciation of certain vowels, a freer word order, and greater flexibility and creativity in vocabulary (Delabastita, 2016). These differences require all learners to engage in some form of translation of Shakespearean texts to make sense of them. I use the phrase 'form of translation' because, despite their surface differences, this study operates from the view that EME and ME are different versions of the same language. However, due to the differences between EME and ME, a form of translation from EME into ME is frequently required to understand the earlier version of the language. For purposes of clarity, the phrase 'a form of translation' is used to refer to the meaning making

process between EME and ME, and the term 'translation' is used to describe the meaning making process between EME and all languages except ME, as well as the meaning making processes between different languages. In the majority of South African classrooms, the language that is most frequently used to make sense of Shakespeare's EME is ME. While this may be the case, I propose that the language into which Shakespeare is (must be) translated could be any language in which learners are proficient, as not all learners are equally proficient in English. Indeed, as Schalkwyk (2006, p. 47) argues, "no English speaking audience can properly understand Shakespeare unless they have access to another language through which [Shakespeare] may be made available to them in translation". Despite my use of the term 'translation' to describe this meaning making process, I agree with Schalkwyk (2006, p.37) that "*everything* is untranslatable" (Schalkwyk's emphasis) and acknowledge that Shakespearean texts, like all other "complex affective and ideological forms … cannot be transferred without loss into a different language". This said, by encouraging learners to incorporate their linguistic and cultural backgrounds in the process of making sense of *Macbeth*, my study investigates whether, as Schalkwyk (2006, p. 39) asserts, translation into other languages has the effect of "refreshing the text for new generations of readers", which, paradoxically "betrays, but … also recuperates".

A second, related, reason for using a Shakespearean play is the extant need for a form of translation in the pedagogy of Shakespeare. This reason is pertinent for educational settings like mine, in which 'monolingual' teachers (and some learners) may be resistant to the incorporation of other languages in the classroom (which may be attributed, in part, to the fears and insecurities of 'monolingual' teachers in multilingual settings, as discussed in Chapter 6). This reason is also pertinent for educational settings that subscribe, knowingly or unknowingly, to an Anglonormative worldview. As some form of translanguaging already exists in the pedagogy of Shakespeare, and as this translation is an educational requirement for the successful pedagogy of Shakespeare, I propose that it is easier to implement translanguaging in the pedagogy of Shakespeare – as an extended form of an already necessary translation process – than, for example, in the teaching of poetry or short stories which do not normally require any type of translation. However, once 'monolingual' teachers and learners in the sector on which the study focuses are comfortable with the concept and implementation of translanguaging in the teaching of Shakespeare, this practice could be used in the teaching and learning of a variety of other aspects of English, such as poetry, short stories, and even creative writing.

Third, as mentioned in Chapter 1, the three main curricula for South African secondary schools – the National Curriculum Framework, the IEB, and the Cambridge AS levels – currently all

prescribe the study of a Shakespearean play for English Home Language to obtain a school-leaving certificate. Given the frequency with which Shakespeare is prescribed and taught in South African schools, and the generally uninspiring and prescriptivist approaches to its pedagogy, I argue that there is an urgent need to investigate and implement a praxis that has the potential to transform the pedagogy of Shakespeare from a vehicle for promoting colonial and political educational objectives to a medium for fostering multilingual and multicultural interpretations of his plays.

Wright (2018, p. 59) argues that "Shakespeare, well taught, can be a powerful remedy for educational abjection; a cultural vaccination which injects a degree of international confidence and indigenous familiarity". In agreement with Wright, I propose that teaching Shakespeare 'well' should strive to accomplish two goals. It should adopt a pedagogically practical approach that facilitates an understanding of Shakespeare that is shared by people across the globe, as this would enable (South) African learners to participate in global discourses on Shakespeare. It should also employ a politically progressive approach that encourages learners to provide their own linguistically and culturally specific interpretations of Shakespeare, as this would empower them to provide uniquely African contributions to global discourses on Shakespeare and, in so doing, lessen the educational gap between the global north and the global south. Contrary to the belief – highlighted by Thurman (2020a, p. 56) – of the "apparent incompatibility" of these two approaches, my study investigates whether, and to what extent, both goals could be achieved through translanguaging pedagogy. It examines whether, by engaging with the text in their home languages, translanguaging facilitates learners' understanding of the plot and characters of *Macbeth* and whether translanguaging encourages learners to provide linguistically and culturally specific interpretations of the play. Furthermore, beyond the scope of the pedagogy of Shakespeare, my study considers the possibility of implementing translanguaging in other areas of the curriculum to address the prevalent monolingualism in the educational sector on which the study focuses, which would support Thurman's (2020a, p. 63) argument that "interventions in the teaching of Shakespeare [could] at least be minor interventions in the wider system".

2.10 CONCLUSION

The educational sector on which this study focuses is influenced by Anglonormative and 'Whiteness' language ideologies which promote the notion of the superiority of the English language, the exclusivity of English as the medium of instruction and the subsequent marginalisation of all other languages and cultures in the classroom. To address the injustices

perpetuated by these ideologies, the study adopts the New London Group's (1996) Pedagogy of Multiliteracies as its framework because of the pedagogy's emphasis on social justice and its vision for the planned and necessary incorporation of learners' linguistic and cultural backgrounds in the learning process. However, while the four pedagogical components of the pedagogy are valid and valuable, they do not appear to place centre-stage the many different multilingual scenarios that can arise, such as the linguistic complexities associated with 'monolingual' teachers and heterogeneous multilinguals. To this end, the study investigates translanguaging pedagogy as an optional element in the four components of the Pedagogy of Multiliteracies that can be used when and as needed, as research on translanguaging reveals the benefits of this pedagogy for addressing some of the linguistic injustices that arise from predominantly monolingual practices. The study aligns with research by Makalela (2016), Guzula, McKinney and Tyler (2016) and McKinney (2020) who investigate translanguaging for similar socio-educational reasons, as well as studies on the use of translanguaging by 'monolingual' teachers of bilingual learners. It picks up the research thread of South African scholars of Multiliteracies pedagogy, such as Newfield, Maungedzo and Stein, on the use of multiple languages in South African classrooms and focuses explicitly on whether, and to what extent, translanguaging pedagogy is effective when implemented in the sector in which I teach. The study is conducted during the teaching and learning of *Macbeth* because the frequency with which Shakespearean plays are taught in the formal South African education system, together with the comprehension difficulties associated with Shakespeare's EME (which always necessitate a form of translation), provide an educationally sound reason for implementing translanguaging in this sector.

CHAPTER THREE RESEARCH AIM, QUESTIONS AND DESIGN

3.1 INTRODUCTION

To pursue the study's aim of determining the efficacy of translanguaging pedagogy when implemented by a White English 'monolingual' teacher with heterogeneous multilingual learners, I designed an experimental pedagogy with strategically implemented translanguaging activities to explore three research questions. The first question concerns whether learners experience raised awareness of linguistic and cultural diversity and its educational benefits when translanguaging is implemented in this setting, and if so, to what extent. The second question investigates whether translanguaging facilitates learning of subject content when employed in this context, and if so, how it facilitates learning. The third question explores whether translanguaging pedagogy can be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what the challenges are and how they can be overcome. To examine these questions, I employ a mixed-method design, with a small portion of the research positioned within the quantitative research paradigm, while most of it is qualitative. The data are collected by means of observation, focus group discussions, interviews, questionnaires, and materials produced by the learners, and I use triangulation to counter the limitations of both research paradigms. Using a data analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks, the non-verbal, verbal and written data are examined for evidence that translanguaging raises learners' awareness of linguistic and cultural diversity and its educational benefits and facilitates their learning of Shakespeare's *Macbeth.* The third research question is answered through self-reflection. The research design incorporates the issues of trustworthiness and ethical considerations, as well as the impact of my dual role as researcher and 'monolingual' teacher.

3.2 RESEARCH AIM

The study investigates the efficacy of translanguaging pedagogy when it is implemented by a White English 'monolingual' teacher in a class with heterogeneous multilingual learners.

3.3 RESEARCH QUESTIONS

As discussed in Chapter 2, research on translanguaging indicates that this pedagogy creates a more inclusive learning environment, validates bi- and multilingualism, and eases transitions to new content. These outcomes of translanguaging, in turn, benefit learners by raising their awareness of linguistic and cultural diversity and its educational benefits and by facilitating a better understanding of subject content.

In this study, I look for evidence of these beneficial outcomes – indications that translanguaging raises learners' awareness of linguistic and cultural diversity and its educational benefits and that it facilitates a better understanding of subject content – as indicators that the implementation of this pedagogy is effective when employed by a White English 'monolingual' teacher with heterogeneous multilingual learners. I use these advantages of translanguaging to formulate two of the study's research questions. The third question concerns my reflections as a White English 'monolingual' teacher on implementing translanguaging pedagogy in a class with heterogeneous multilinguals.

The study explores the following three research questions:

1) Does translanguaging pedagogy raise learners' awareness of linguistic and cultural diversity and its educational benefits in a class with heterogeneous multilinguals, and if so, to what extent?

2) Does translanguaging pedagogy facilitate learning of subject content in a class with heterogeneous multilinguals, and if so, how does it facilitate learning?

3) Can translanguaging pedagogy be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what are the challenges and how can they be overcome?

3.4 RESEARCH DESIGN

To investigate the three research questions, I implement a mixed-method design, a small part of which is quantitative while the majority is qualitative. While both research paradigms use the term 'data', this term denotes different things for each paradigm. For the quantitative paradigm, 'data' refers to numerically quantifiable information, while in the qualitative paradigm the term refers to the predominantly oral or written discourses that arise from the interaction between the researcher and the participants (Polkinghorne, 2005).

3.4.1 Quantitative Research Paradigm

The study employs the quantitative data collection method of questionnaires with structured questions to obtain numerical data. These data are used to create a linguistic biography of the participants (provided in Chapter 4) and to determine the participants' quantifiable responses to various aspects of the experimental pedagogy. The numerical data are beneficial because their measurable nature, such as the number of heterogeneous multilinguals who respond that translanguaging pedagogy facilitated their understanding of the plot of *Macbeth*, serves to remove 'researcher bias', which in turn protects my objectivity as the researcher, as well as the trustworthiness of the study (Muijs, 2004; Bryman, 2012; Litchman, 2013; Creswell, 2014). A disadvantage of numerical data, however, is that it does not furnish any explanations of the findings. However, this limitation is accommodated by the inclusion of qualitative methods of data collection which provides some of the insights that cannot be obtained from the numerical data.

3.4.2 Qualitative Research Paradigm

This study is an example of practitioner-based research as I simultaneously perform the role of researcher and teacher of the subject, English Home Language. In the field of education, practitioner-based research models can be "traced back to those pioneered by Stenhouse (1975) which gained attention towards research-engaged teaching practice" (Gutierez, 2019, para. 3). Practitioner-based research is integrated in teachers' daily practices and is interpreted from students' responses to postulate and investigate efficacious and purposeful pedagogies. It seeks to obtain and improve understanding of how educational theory and practice can be implemented to render meaningful and advantageous results (Gutierez, 2019). Practitioner-based research incorporates the notion of "an *original* investigation undertaken in order to *gain new knowledge* partly by means of practice and the outcomes of that practice" (Candy, 2006, p. 3, own emphasis). My study realises both of these requirements as it is the first documented investigation of the implementation of translanguaging in the teaching of Shakespeare, and it seeks to obtain new information about the efficacy of translanguaging pedagogy when implemented by a White English 'monolingual' teacher in a class with heterogeneous multilinguals. Furthermore, studies of practitioner-based research on teachers' pedagogical practices reveal that it "gives meaning and purpose to what [teachers] do" (Henthorn et al., 2022, title of article) and identify practitioner-based research as "a transformative model of continuous professional development" (de Paor and Murphy, 2017, p. 169). These outcomes of practitioner-based research are well-suited for my desire – in conducting the study – to motivate

teachers from similar cultural backgrounds to create linguistically and culturally inclusive learning environments.

The qualitative research design benefits the purposes of the study for two reasons. As the study is conducted in the learners' familiar educational setting, it provides the most natural environment for observing their responses to translanguaging. It also allows for flexibility in the course of the experimental pedagogy – the data collection methods (discussed below) of class discussions, oral interviews and typed conversations allow me, in my role as researcher, to obtain additional information from the participants when necessary. Additionally, I am able to adjust the experimental pedagogy (when required) in response to the learners' reactions to, and feedback on, particular aspects of the experimental pedagogy (discussed below). A general disadvantage of the qualitative research design is the potential lack of methodological rigour. However, I counter this possible weakness by including triangulation in the data collection methods that I employ in the study (discussed below).

Five qualitative data collection methods are used. The first method involves the observation of the learners in their usual school setting – the English Home Language classroom and one of the school's halls – for the duration of the study, with a particular focus on their non-verbal and verbal responses when translanguaging is implemented, and their engagement in the various translanguaging activities. These observations are written down during the lessons, where possible, and annotated after each lesson. The second method is focus group discussions – in the form of class discussions – which I use to determine the learners' responses to various aspects of translanguaging. These discussions are recorded on a Bell Office Digital Voice Recorder and transcribed by me after each lesson. The third is the method of interviews in the form of oral interviews that I record using the voice recorder, and written online conversations on Microsoft Teams[41] on the learners' responses to various aspects of the translanguaging activities. The fourth method is written questionnaires, which include open and closed questions, that I use to determine the learners' responses to various aspects of the translanguaging activities. The fifth and final data collection method is the two types of materials produced by the learners – multilingual posters and multimodal presentations – which I use to obtain data on their use of their home languages in the translanguaging activity.

The five methods of qualitative data collection have significant advantages, and some minor disadvantages for the study. While the observation method is beneficial for obtaining non-

[41] Microsoft Teams was introduced by my school for online schooling when schools closed due to the rising number of COVID-19 infections. The questions-and-answers in these online conversations resembled text conversations on cellular phones.

verbal data on the learners' engagement in translanguaging activities, it is impossible to observe all the participants all the time. The class discussions are helpful in allowing for follow-up questions to be asked to clarify learners' responses or to further investigate an issue; however, they only provide data for some, and not all, of the learners. The voice recorder provides a permanent record of the learners' responses, but it is unable to capture their non-verbal cues. The questionnaires are beneficial for obtaining responses from all the learners and affording them the opportunity to voice their opinions without fear of their peers' reactions. Despite this, it is still possible that the learners do not necessarily respond honestly to the questions[42]. The multilingual posters and multimodal presentations serve to provide tangible evidence of the learners' use of their home languages, but cannot explain their reasons for employing some languages and not others.

Fortunately, the inclusion of triangulation in the design of the study serves to counter many of these weaknesses. For example, the voice recorder captures some of the verbal aspects of the learners' interactions that I – in my dual role of researcher and teacher – miss, and I am able to observe the learners' non-verbal cues that the voice recorder cannot capture. Additionally, the questionnaires provide important information from the entire group of learners that I cannot glean from class discussions. I also employ the typed conversations on Microsoft Teams and informal, oral interviews to obtain explanations about learners' linguistic choices that are not evident from their multilingual posters and multimodal presentations.

3.4.3 Setting

The study is conducted at a private, co-educational, secondary school in Johannesburg. Academically, the school uses the CAPS as a guideline and the Grade 12 learners write the IEB examinations. The majority of the teachers at the school are White, although there are some teachers from each of the other race groups. The medium of instruction in the school is English and, while the school's language policy does not explicitly prohibit languages other than English in the classroom, there is very little use of any other languages, outside of the Afrikaans and Zulu First Additional Language classes. The only exception is the occasional singing of an African language song during some of the school's assemblies. No other languages are offered as school subjects. The learners generally come from middle to upper income families, apart from a few scholarship learners. The school is well resourced with a range of sporting facilities

[42] McLeod (2018, para. 3) comments that "respondents may lie due to social desirability". McLeod, S. (2018) 'Questionnaires: Definition, Examples, Data and Types'. Available from: https://www.simplypsychology.org/questionnaires.html. (Accessed: 23 February 2021).

such as two swimming pools, rugby and soccer fields, and netball and tennis courts, and it also caters for a variety of cultural activities like choir, marimbas, drama and public speaking.

3.4.4 Participants

The participants consist of a Grade 10 class of 23 heterogeneous multilingual learners (hereafter referred to as 'the participants'). As discussed in the linguistic biography of the participant group in Chapter 4, 65% of the participants speak English as a home language and most of the participants are multilinguals. Of the 23 participants, 15 are Black, one is Coloured, two are Indian and five are White. All of the participants have access to social media platforms and many display powerful cultural affiliations. The friendship groups within the class are generally formed along racial lines, with Black, Coloured and Indian participants in some groups and only White participants in others.

As the English Home Language teacher of this participant group for two years prior to the study, I enjoy a mutually respectful and good relationship with the class (notwithstanding the occasional 'bad days' that inevitably come with working with people). Based on my experience, I would describe the participants as friendly, amenable, generally hard working and bold in expressing their opinions. Apart from two participants who joined the class at the start of the academic year (January 2021), the participants have been in the same class for two or more years and know each other very well. Regarding the participant group's performance in formal academic assessments, a few participants typically achieve very poor results and a few typically achieve excellent results, but most score in an average to above-average range. Generally, the participants display strengths in the oral aspects of English such as speeches, class discussions and conversations, and are generally weakness in the areas of comprehension and poetry. Despite some of their struggles with comprehension, many of the participants display confidence in expressing their interpretations of literary texts, except for Shakespeare which (as the data analysis reveals in Chapter 5) presents considerable comprehension challenges for them.

3.4.5 Time Frame

The study was conducted over a period of five consecutive weeks in May and June 2021, during which the participants had 23 lessons of approximately 50 minutes each. This period was followed by sporadic, informal, oral discussions, and written conversations on Microsoft Teams with some of the participants.

3.4.6 Experimental Pedagogy

Prior to the official start of the study, I asked the participants to complete an 'Introductory Language Questionnaire' (Appendix A) which I used to determine a linguistic biography of the participants[43].

Lesson 1

I started this lesson by discussing the results of the 'Introductory Language Questionnaire' with the participants to raise their awareness of the linguistic wealth within the class and to initiate the process of validating linguistic and cultural diversity. I informed the participants that 65% of the class speak English as a home language, and that the remaining 35% are therefore being educated in a language that they do not speak at home. (While this approach could be interpreted as biasing the study, I believe that, given the – albeit unstated – perpetuation of Anglonormative views in the school, it was necessary for me, as the (White English 'monolingual') teacher and authority figure in this setting, to be overt about the existence of linguistic and cultural plurality in the classroom and to validate its presence and use in learning processes.) To reinforce the existence of such diversity, I went around the class and asked the participants to name the languages they speak at home. This aspect of the lesson illustrates the Situated Practice component of the Pedagogy of Multiliteracies by creating an embracing environment for linguistic and cultural plurality.

The lesson then moved to the component of Overt Instruction as I used this raised awareness of plurality to introduce the concept of translanguaging. I explained that translanguaging may assist the participants' understanding of subject content by allowing them to engage with it in the languages in which they are most proficient. I also clarified that translanguaging pedagogy does not impose other languages on them, nor does it force them to speak any language unless they want to.

The lesson then returned to the component of Situated Practice as I engaged the participants in a discussion on their perceptions of Shakespeare. Although this was the first experience of learning a Shakespearean play for many of the participants, most (if not all) of the participants

[43] The 'Introductory Language Questionnaire' fulfilled a similar, although more simplistic, function to the language biographies assigned by Ferreira and Mendelowitz (2009) to a first-year Sociolinguistics course – titled 'Language and Identity' – at the University of the Witwatersrand. Ferreira and Mendelowitz sought to determine the link between individuals' language usage and identity by asking the students to provide a detailed account of their language biographies, which required them to analyse and reflect on their personal language experiences. While the 'Introductory Language Questionnaire' in my study did not require the participants to analyse their language experiences, it did request information on their linguistic backgrounds and views on media of instruction in their schooling experience that could be used to explain their responses to translanguaging pedagogy.

had been exposed to Shakespearean sonnets in earlier grades. The lesson then moved back to Overt Instruction as I informed the participants about Shakespeare's contributions to ME. This information took the form of a short YouTube Video[44] and a handout. In a quick-moving collage of hand drawn images, the YouTube video explains some of the most well-known words and phrases coined by Shakespeare, such as 'alligator' and 'breaking the ice'. The handout, titled 'Shakespeare's Contributions to English' (Appendix B), contains a colourful display of some of the phrases and words coined by Shakespeare that are still used today, such as 'Knock, knock! Who's there?', 'the world is my oyster', 'dwindle' and 'monumental'. After going through this information with the participants, I asked them if this newly-acquired knowledge had impacted their view of Shakespeare in any way.

I then projected Macbeth's speech (1.3.127-142), in which he contemplates the implications of the witches' prophecies, on the screen in the classroom. This speech is displayed in Figure 3.1.

Macbeth (aside) Two truths are told
As happy prologues to the swelling act
Of the imperial theme. – I thank you, gentlemen.
(*Aside*) This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Figure 3.1 Macbeth's speech (1.3.127-142)

After reading through the speech, I asked the participants what percentage of the speech they understood, in increments of 10. For example, "Did you understand nothing?", "10%?", "20%?", ..., "90%?", "… all of it?" The participants indicated their responses (discussed in

[44] Open University. (No date) 'Learn about Shakespeare's contributions to the English language'. Available from: https://www.britannica.com/video/186426/look-contributions-vocabulary-language-William-Shakespeare-English. (Accessed: 29 April 2022).

Chapter 5) by raising their hands. I used their reported understanding of the speech to illustrate that all people – including English home language speakers – need to engage in some form of translation to understand Shakespeare. I then explained how this common need for translation, in some form, validates the use of translanguaging in the process of learning *Macbeth*.

Finally, I explained that the best way to understand Shakespeare's plays is to see them performed, as the interaction of multiple modes – the characters' facial expressions, their gestures and body language, the interactions between the characters, and even the arrangement of the props and characters on the stage – helps to convey the play's meaning. I clarified that we would first watch a video of a live stage production of *Macbeth*, and once a basic understanding of the plot had been established, we would examine the written text of the play.

In an attempt to provide an easy-to-follow understanding of the plot, in modes with which the participants are familiar, I also gave them a verbal overview of the plot of *Macbeth*, followed by a short YouTube 'comic strip summary' of the play[45] which uses many modalities such as cartoon drawings, print, music, voice and memes.

Lesson 2

This lesson began in the Situated Practice component as I asked the participants if they had any questions from the previous lesson. The participants asked several questions, such as why and how other languages would be incorporated in the study of *Macbeth*, what would happen if the languages they speak at home did not have words for some of Shakespeare's terms, and whether it was "wrong" to feel "uncomfortable" with the use of other languages in the classroom.

After the discussion, I asked the participants to complete a short 'Follow-up Questionnaire' (Appendix C). I formulated this questionnaire in response to the participants' comments in the class discussion about the implementation of translanguaging pedagogy, which revealed that some of them had incorrectly understood translanguaging to mean that they would be forced to learn and/or speak other languages in the class. The 'Follow-up Questionnaire' sought to determine whether these responses were based on a misunderstanding of, or a genuine resistance to, translanguaging. I used a questionnaire to collect these data in order to obtain responses from the entire group and to assure the participants of their anonymity which, I hoped, would elicit more honest responses from them.

[45] Todd, B. (No date) 'Macbeth Summary'. Available from: https://www.britannica.com/video/186426/look-contributions-vocabulary-language-William-Shakespeare-English. (Accessed: 29 December 2020).

The lesson then moved into the component of Overt Instruction as I gave the participants three documents to supplement their knowledge of the plot and characters of *Macbeth.* The first document, 'Plot Summary of *Macbeth*' (Appendix D), furnishes a short, written summary of each act[46] that I supplemented with modalities from the participants' everyday lives – images, memes and cartoons – in an attempt to make the plot more accessible to them. The second document, 'List of Characters' (Appendix E), provides a description of each of the characters and the third document, 'Characters and their Interactions' (Appendix F), supplies a graphic depiction of the interaction between the influential characters in the play. To refresh the participants' memories of the plot, I asked for volunteers to read the summaries of each of the acts in the document titled 'Plot Summary of *Macbeth*'.

Lessons 3, 4 and 5

The component of Overt Instruction featured predominantly in these lessons, during which I screened the 'Playing Shakespeare with Deutsche Bank' version of *Macbeth*[47], which is an internet-streamed, live production of the play. While a live theatre production would undoubtably have been the best option for exposing the participants to *Macbeth* as a play that was written to be performed on a stage in front of an audience, an internet-streamed production provided a good alternative as the study was conducted during the COVID-19 pandemic when theatres were closed.

I chose this version of *Macbeth* because it claims to be "a production created especially for young people"[48], which is evident in the general youth of the cast, as well as the nature of the interaction between the cast and the audience (which consists mainly of teenagers). A further advantage of this version is its multiracial cast, which is well-suited to the South African context. This interpretation of *Macbeth* (like any interpretation) reflects the choices and views of the people involved in the production – it omits entire scenes or parts of scenes, changes the gender of some of the characters[49], depicts Lady Macbeth as pregnant and Macbeth as suicidal in the final act. While I thought that these creative choices might confuse the participants' understanding of the plot when they read the play in later lessons, there was no evidence of this.

[46] 'Macbeth. Character summaries from Shakespeare's terrifying tragic tale'. Available from: https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-characters/macbeth/. (Accessed: 29 December 2020).

[47] Staged at Shakespeare's Globe, London. 'Playing Shakespeare with Deutsche Bank'. (No date) Available from: https://www.shakespearesglobe.com/whats-on/macbeth-playing-shakespeare-with-deutsche-bank-2020-2/. (Accessed: 10 May 2021).

[48] This claim was made on the internet promotion page of this production of *Macbeth*. 'Playing Shakespeare with Deutsche Bank'. (No date) Available from: https://www.shakespearesglobe.com/whats-on/macbeth-playing-shakespeare-with-deutsche-bank-2020-2/. (Accessed: 10 May 2021).

[49] Ross, Fleance and Lennox are portrayed as women.

Instead, it is possible that these interpretations gave the participants permission to exercise their own creativity in their interpretations of *Macbeth* throughout the experimental pedagogy.

During the screening of the play, I paused to explain what was about to happen or what had just transpired, to explain a particular speech or monologue, and to answer the participants' questions.

After screening the play, I showed the participants a number of videos of South African performers interpreting scenes from *Macbeth*, to demonstrate examples of Shakespeare in the South African context and to promote the concept of translanguaging with Shakespeare. These excerpts were made by South African actors during the national COVID-19 lockdown in 2020 as part of the #LockdownShakespeare initiative[50]. The videos are shot in the actors' homes, and one is performed in English and Setswana.

Lesson 6

In this lesson, the experimental pedagogy returned to the Situated Practice component as I asked the participants about their perceptions of *Macbeth* and whether the play had any relevance for their lives. I then asked them what they thought are the main themes of *Macbeth*. I asked for a volunteer to write these themes in (Modern) English on a poster and then for other volunteers to translate these themes into any other languages of their choosing. My aim in incorporating translanguaging in the initial stages of interpreting the play was to empower all the participants as meaning makers, and to incorporate all their languages in the meaning making process. (When designing the experimental pedagogy, I thought that the 'Themes Poster' activity would only employ the component of Situated Practice with translanguaging. However, when analysing the participants' responses to this activity, I realised – as I discuss in Chapters 5 and 6 – that it also incorporated the Critical Framing component.)

Lessons 7 and 8

In Lesson 7, I introduced the participants to the original (EME) text of *Macbeth*. We used the 'Active Shakespeare' (eds Bakker et al., 1996) version of *Macbeth* as this is the one that was issued to the participants by the school at which the study was conducted. Before reading through the play, I gave them a document, titled 'Detailed Plot Summary of *Macbeth*'

[50] The learners watched the following excerpts: Act 1, Scene 5 with Liatile Mohale as Lady Macbeth; Act 1, Scene 7 with Oarabile Ditsele as Macbeth (in English and Setswana); Act 2, Scene 3 with Jeremy Richard as the porter and Act 5, Scene 1 with Ayanda Nxumalo as Lady Macbeth. Shakespeare Society of Southern Africa. (No date) 'Performances'. Available from: http://shakespeare.org.za/lockdown-shakespeare. (Accessed: 4 November 2022).

(Appendix G)[51], that provides a scene-by-scene summary and the important quotations of each act. Due to time constraints, I pre-selected the scenes that I believe are essential for understanding the play, and we read those scenes in their entirety. For the rest of the scenes, I read the summary of the scenes, highlighted important aspects of the scenes and indicated the parts that would be read. Prior to reading through each scene, I read its summary (as a reminder of what happens in it) and then allowed the participants to take turns reading through it. For every scene, the characters were read by different participants to give everyone a chance, and to provide as many different 'voices' (including accents and pronunciations) as possible. The participants asked questions throughout the reading of the play and at the end of each act, I explained the significance of the 'Important Quotations'. This approach was successful in Lesson 7. However, by the end of Lesson 8, some of the participants' interest had started to dwindle.

Lesson 9

In an attempt to revive the participants' interest, I did a 'spot quiz' on aspects of the plot that had been read so far, and rewarded correct answers with sweets[52]. The quiz helped to revive the participants' focus and the activity of reading through the play continued as before.

Just before the end of the lesson, I asked the participants to answer a short questionnaire titled 'Reading through Selected Scenes of the Play' (Appendix H). This questionnaire inquired whether, based on their experiences in the previous two lessons, the participants had found the exercise of reading through *Macbeth* helpful for understanding the play and what they thought could be done to make the reading of selected scenes more interesting. Once again, I used an anonymous questionnaire in an attempt to obtain more honest responses from all of the participants.

Lessons 10 and 11

The most significant responses to the 'Reading through Selected Scenes of the Play' questionnaire were the participants' suggestions for making the reading exercise more interesting. 12 of the 23 participants suggested acting out the play. In response to this suggestion, I conducted Lessons 10 and 11 in a school hall that has a small stage, and I introduced some simple props – such as cloaks, hats, a table and some chairs – to aid the

[51] As this is a lengthy document and the information on all the acts in the document follows the same pattern, Appendix N only displays the summaries and important quotations of Act I to provide an example of the document.
[52] I observed COVID-19 protocols by sanitising my hands when I distributed the individually wrapped sweets.

enactment. As before, the characters were read (in Shakespeare's EME) by different participants, the participants were encouraged to ask questions throughout the reading, and at the end of every scene I explained the significance of its 'Important Quotations'.

Lesson 12

This lesson was conducted in my classroom as I was unable to book the hall that we had used in the previous two lessons. In the first half of the lesson, we finished reading through the play. The lesson then moved from Overt Instruction to Situated Practice as we discussed the participants' responses to the play and their experience of reading through it.

Lesson 13

I developed the pedagogical approach for this lesson from the participants' suggestions on the 'Reading through Selected Scenes of the Play' questionnaire regarding how languages other than English could be used in this process. Some of the participants suggested discussing the play in their home languages. In response to this suggestion, I divided the participants into groups based on their home languages and encouraged them to discuss the play in these languages. This activity involved the Situated Practice component with translanguaging as the participants incorporated their linguistic and cultural backgrounds in the exercise of discussing the play in their home languages, as well as the component of Critical Framing as they used their home languages to frame their understanding of *Macbeth* within their own cultural contexts.

The participants spent approximately 30 minutes on this activity. About ten minutes into their discussions, I went to each group and asked the participants how they experienced using their home languages to discuss the play, what they thought were the advantages and disadvantages of this approach, and how they felt about the simultaneous use of so many different languages in the classroom. At the end of the lesson, each of the groups shared its experience of the activity with the rest of the class.

Lessons 14 and 15

For these lessons, I assigned the participants to five groups that consisted of speakers of home languages from different language families and tasked them with creating a poster of one of the play's main characters – Lady Macbeth, the three witches, Banquo, Malcolm and Macduff – using the group members' home languages. The component of Critical Framing with translanguaging featured in this activity as it required the participants to frame their

understanding of their assigned characters in relation to the broad social, cultural, political, ideological and value-relations of their world. This activity was designed to empower the participants as meaning makers, and to empower all of their home languages in the meaning making process. To provide some guidance for this activity, I showed the participants a poster on Macbeth (Appendix I) that I had made. While the posters were being created, the participants also added to the 'Themes Poster' (created in Lesson 6). At the end of the lesson, each group explained its poster to the rest of the class.

Lessons 16-20

Having established a clear understanding of the plot, main characters and central themes of the play, the experimental pedagogy moved into an activity that incorporated all four components of the Pedagogy of Multiliteracies. In Lesson 16, I asked the participants to create and present their own interpretations of a scene, part of a scene, or a combination of scenes from *Macbeth*, using any mode or modes of their choosing[53]. They were also tasked with including at least one home language other than EME in their presentations – I suggested that the English 'monolinguals' incorporate ME, a South African variety of English, a South African accent, slang or any language or languages of their choice. I encouraged group work for this task to promote collaborative learning, and I allowed the participants to choose their own groups so that they could enjoy the activity with their friends. However, as not all learners enjoy groupwork, I also gave the participants the option to work alone.

I informed the participants that their presentations would not be for marks, but that the class would vote for the top three presentations, and the three top groups would receive prizes. I based this decision on my experience of the immense (and often misplaced) importance that is

[53] While digital modes of communication are very prevalent and extremely important in the 21st century, I was initially reluctant to incorporate them in this study because access to these modes of communication, beyond a cellphone, is largely restricted to middle to high-income groups and, as my study focuses on a pedagogical approach that can be applied in all South African classrooms, I did not want to advocate an approach that could further accentuate the existing inequalities in the formal South African education system. My reticence was grounded in Ware's (2008) finding that one of the greatest challenges for implementing multimodalities in classrooms is unequal access to digital technologies. A recent study indicates that internet penetration in South Africa in January 2018 was at 54% which shows that, while internet connection is improving, just under half of the population is still without internet access. Matangira, L. (2018) 'Nearly 60% of South Africans now have access to the internet'. Available from: https://ewn.co.za/2018/02/05/nearly-60-of-south-africans-now-have-access-to-the-internet#:~:text=In%20January%202018%2C%20internet%20penetration,the%20internet%20on%20their%20mobiles. (Accessed: 4 November 2022). However, the COVID-19 pandemic, which resulted in school closures and the need to teach online, emphasised the importance of the digital mode. Considering these developments and the uncertainty surrounding how education would be conducted in the foreseeable future, I decided to incorporate digital modes as an option in my study, while remaining cognisant of my earlier reservations.

put on marks by many learners and parents[54], who often only assign value to schoolwork that will be formally assessed[55]. Consequently, to obtain the best possible results, many learners tend to be more concerned with giving the answers they believe the teacher wants, than searching for their own meanings. To avoid this situation and to motivate the participants to find their own interpretations of *Macbeth*, I incentivised them with different types of rewards.

The participants worked on their presentations for five lessons. During this time, they moved backwards and forwards between the pedagogical components of Situated Practice (as they drew on their familiar linguistic and cultural backgrounds), Critical Framing (as they analysed their newly acquired knowledge of *Macbeth* within their own sociocultural contexts) and Transformed Practice with translanguaging (as they created linguistically and culturally unique interpretations of Shakespeare's *Macbeth*). During these lessons, I moved from group to group, aiding and guiding the participants where necessary. When this occurred, the learning experience also moved into the component of Overt Instruction. In Lesson 17, I interviewed the participants about the aspects of the play they had chosen and their use of languages (other than EME) in the presentations.

Lessons 21-22

The participants performed their presentations during these lessons. When all the presentations had been completed, the class voted for the top three presentations.

Lesson 23

In the final lesson of the study, I asked the participants to complete the 'Reflective Questionnaire' (Appendix J) in which they reflected on their experience of translanguaging pedagogy during the teaching and learning of *Macbeth*.

[54] Similar observations are made in three articles: 'Why this obsession with marks?' (2018) Available from: https://www.dailyexcelsior.com/why-this-obsession-with-marks. (Accessed: 22 February 2021); 'Grades vs Learning – Shifting Attention to What's Important'. (No date) Available from: https://marcolearning.com/retiring-the-red-pen-shifting-attention-from-grades-to-learning/. (Accessed: 22 February 2021); and 'Obsession with marks and ranks'. (2019) Available from: https://www.deccanherald.com/opinion/second-edit/obsession-with-marks-and-ranks-732993.html. (Accessed: 22 February 2021).

[55] Some of the participants even advised me to remove the part of the Participant Information Sheet for Parents of Minors (referenced later in the chapter) where I mention that no aspects of my study would be formally assessed, as they said that their parents would not allow them to participate because they would perceive the study as a 'waste of time'.

After Completion of the Experimental Pedagogy

In the months following the official completion of the study, I conducted follow-up interviews on Microsoft Teams and numerous informal, oral interviews with some of the participants to obtain clarity on certain aspects.

3.4.7 Method of data analysis

As discussed previously, this study uses the framework of the New London Group's (1996) Pedagogy of Multiliteracies to explore the efficacy of translanguaging pedagogy in addressing issues pertaining to the linguistic injustices perpetuated by the monolingual practices in the sector on which the study focuses (which is characterised by White English 'monolingual' teachers and heterogeneous multilingual learners). The method of data analysis employed in the study is situated alongside, and shares some of the goals of, the methods of discourse analysis and content analysis.

As the study's data consist of the participants' non-verbal, verbal and written discourses during translanguaging activities in the teaching and learning of Shakespeare's *Macbeth*, one approach to analysing the data may be to use discourse analysis – a research methodology that involves the analysis of texts within a particular social and cultural context (Fairclough et al., 2011) and that focuses on how language is used to shape the identities, relationships and activities of the participants involved in a specific discourse (Putnam, 2010). 'Discourse analysis' is a broad term that includes many types of analysis, some of which could be employed to analyse this study's data. For example, Multimodal Discourse Analysis, which investigates how different modes work together to convey meaning (O'Halloran, 2006), could be used to analyse the interaction between the linguistic mode and the other modes in the participants' multimodal presentations of self-selected scenes or aspects of *Macbeth*. Another option is Critical Discourse Analysis, which was born out of Foucault's (1980) early work on power and focuses on power structures through the analysis of normalised power. In this study, the idea of 'normalised power' pertains to the dominance of the English language as one of only two official South African languages in which learners can complete their schooling. The dominance of English in the sector on which the study focuses is further emphasised by the societal and linguistic positionality of the teachers (who typically assume positions of power in classrooms) as White English 'monolinguals'. Critical Discourse Analysis could be used to analyse the participants' discourse for evidence of Anglonormativity and 'Whiteness' language ideologies, and for indicators of the efficacy of translanguaging in challenging or dislodging these beliefs.

Descriptive Discourse Analysis – the examination of language use that is free of value judgements (Merlo and Mansur, 2004) – is another alternative that could also be used to investigate the participants' choice of words and languages in the various translanguaging activities.

However, my study does not require the type of attention to data analysis that the various types of discourse analysis involve, although its goal of investigating the participants' discourse for evidence of, and the efficacy of, translanguaging in addressing some of the linguistic injustices in the sector on which the study focuses aligns with discourse analysis' goal of investigating the use of language in particular contexts.

In addition to discourse analysis, another approach to analysing the study's data could be content analysis. While content analysis can be defined in various ways (see for example, Berelson, 1952; Krippendorff, 1980; Weber, 1990), a useful definition for understanding how content analysis could be used in my study is that of Holsti (1969, p. 14) who defines this type of analysis as "any technique for making inferences by objectively and systematically identifying specified characteristics of messages". Stemler (2001) lists several practical applications of content analysis, some of which are relevant for this study. One application, as implemented by Stemler and Bebell (1998), is the use of content analysis to investigate "trends and patterns in documents" (Stemler, 2001, p. 1). In my study, this use of content analysis could be similarly implemented to examine the data for evidence of the presence of Anglonormative and 'Whiteness' language ideologies in the participants' discourse. Another use of content analysis is to provide "an empirical basis for monitoring shifts in public opinion" (Stemler, 2001, p. 1) which, in my study, could be used to analyse the data for evidence that translanguaging disrupts or subverts Anglonormative and "Whiteness' language ideologies.

As with discourse analysis, the goal of the data analysis method in my study – to examine the participants' discourse for evidence of translanguaging's efficacy in addressing the linguistic injustices in the sector on which the study focuses – aligns with the goal of content analysis, as defined by Holsti (1969, p. 14), of "identifying specified characteristics of messages".

The method of data analysis employed in my study is therefore situated with, and connected to, the goals of discourse analysis and content analysis. However, as my study uses the New London Group's (1996) Pedagogy of Multiliteracies as its framework and it focuses on translanguaging pedagogy, my study employs a data analysis method with an orientation that

derives from the aims and concepts of Multiliteracies and translanguaging frameworks. This orientation is obtained from five points of intersection between a Pedagogy of Multiliteracies and translanguaging pedagogy that indicate the aims of these pedagogies to address some of the linguistic injustices in the sector on which the study focuses.

The first point of intersection is the aim of the Pedagogy of Multiliteracies and translanguaging pedagogy to include the home languages of learners in meaning making processes. As discussed in Chapter 2, the Pedagogy of Multiliteracies developed from a collectively recognised need for literacy pedagogy to accommodate "culturally and linguistically diverse and increasingly globalized societies" (New London Group, 1996, p. 61), which resulted in the pedagogy's emphasis on including learners' linguistic and cultural backgrounds in the learning process. Similarly, translanguaging pedagogy has the scope for incorporating learners' home languages in the process of moving backwards and forwards between languages in meaning making processes. As Makalela (2016, p. 190) highlights, translanguaging can occur "within and between … more than two languages in the same communicative event" and is able to account for "simple to complex multilingual encounters where speakers use more than one language for exchange of input and output". Makalela's (2016, p. 190) observations concerning the use of translanguaging "in African situations of linguistic confluence" are particularly relevant for the sector on which the study focuses. The aim of both pedagogies to accommodate learners' home languages in learning processes is essential for addressing the unfair monolingualism in this sector which discriminates against most South African learners who do not speak English as a home language.

The second point of intersection is the shared aim of facilitating translation between Shakespeare's EME and learners' home languages. As discussed in previous chapters, the pedagogy of Shakespeare always requires some form of translanguaging, and movement between languages in the learning process is accommodated by the Pedagogy of Multiliteracies (as highlighted by Cope and Kalantzis, 2009) and translanguaging pedagogy (as explained by Makalela, 2016). The aim of both pedagogies to enable learners' movement between languages is an essential component for the pedagogy of Shakespearean texts and is vital for addressing the monolingualism in this sector.

The third, related, point of intersection of the Pedagogy of Multiliteracies and translanguaging pedagogy is the aim of both pedagogies, through the incorporation of learners' home languages and the facilitation of translation between EME and the learners' home languages, to encourage

learners to provide their own culturally specific interpretations of the subject content. This aim is important for subverting the centuries-old pedagogies of Shakespeare that, in a variety of overt and subtle ways, promote the British language, culture and worldview as 'universal' (as argued by Distiller, 2005, 2012; Orkin, 1987) and consequently, liberating learners to contribute their own culturally specific (South) African interpretations to global discourses on Shakespeare.

A fourth, related point of intersection of both pedagogies is the common aim of creating greater equality between languages in the learning process. This shared emphasis facilitates learners' engagement with subject content from their own linguistic and cultural perspectives, which has the aim of elevating all languages as role players in meaning making processes. In the educational sector on which the study focuses, the transmission model (Xie et al., 2018) is often evident with teachers typically performing the role of providers of information, and learners typically adopting the role of passive receivers of information. Furthermore, as English is the only medium of instruction in this sector, learners who are proficient in English typically dominate class discussions and conversely, learners who do not speak English as a home language are typically relegated to the background. There is therefore a clear linguistic power differential between English home language speakers (both teachers and learners) and learners who are less proficient in English. The aim of both pedagogies to create greater linguistic equality in learning processes is an important part of addressing the unfair linguistic power differentials in this sector.

The fifth point of intersection is the Pedagogy of Multiliteracies and translanguaging pedagogy's aim to challenge and dislodge Anglonormative and 'Whiteness' language ideologies. Both pedagogies emphasise linguistic inclusivity which may serve to subvert the Anglonormative notion of English as the only necessary and 'acceptable' language for use in the classroom and to raise awareness of the role of other languages and cultures in the learning process. Furthermore, the emphasis on the reversal of teacher and learners' roles in the Pedagogy of Multiliteracies serves to empower learners as "experts" (New London Group, 1996, p. 85) with linguistically and culturally specific information that they can share with their teachers and the rest of the class, who would then all assume the role of "expert novices" (New London Group, 1996, p. 85). This role reversal also has the aim of contesting the unrivaled power assigned to the English language and its speakers in monolingual classrooms and elevating the significance of other languages and cultures in meaning making processes.

To analyse the data of my study, I use the five intersecting aims of the Pedagogy of Multiliteracies and translanguaging pedagogy as analytical 'foci' for examining the presence of, and efficacy of, translanguaging pedagogy when implemented by a White English 'monolingual' teacher with a class of heterogeneous multilingual learners. Within the context of the data analysis method employed in the study, the term 'focus' refers to the type of content being investigated.

The first analytical focus examines the data for evidence that translanguaging results in the inclusion of the participants' home languages in a particular translanguaging activity. It begins by examining the words used by the participants to determine which languages they use in the activity. It then compares these languages with the quantitative data from the 'Introductory Language Questionnaire' (provided in the 'Linguistic Biography of the Participant Group' in Chapter 4) to determine if the languages correspond with the participants' home languages, and to determine whether the participants' home languages are used in the activity.

The second analytical focus investigates the data for indicators that translanguaging facilitates translation between Shakespeare's EME and the participants' home languages. It examines the participants' linguistic choices on the posters and in the multimodal presentations for evidence that translanguaging encourages translation either from EME into the participants' home languages or between EME and the participants' home languages.

The third analytical focus explores the data for indicators that translanguaging enables culturally specific interpretations of the play. It studies the meanings of the words in the participants' home languages (obtained from the posters and multimodal presentations) for evidence that translanguaging allows the participants to interpret the play from their own cultural perspectives. Additionally, it examines the participants' verbal responses in the interviews and written responses in the questionnaires for evidence that they recognise the role of translanguaging in enabling them to interpret the play from their own cultural perspectives.

The fourth analytical focus scrutinises the data for indicators that translanguaging creates greater equality between languages in the learning process. It focuses on the participants' verbal responses in the interviews and written responses in the questionnaires for evidence that the use of translanguaging impacts their perception of the role of languages other than English in meaning making processes.

The fifth analytical focus studies the data for indicators that translanguaging challenges or dislodges Anglonormative and 'Whiteness' language ideologies. It examines the participants' non-verbal discourses (such as body language, facial expressions, gestures, and tone of voice), their verbal responses in the group discussions and interviews, and their written responses in the questionnaires, for evidence that they recognise the social and educational value of incorporating home languages other than English in the learning process.

Table 3.1 provides an overview of the five analytical foci used in the data analysis.

Table 3.1 Overview of the five analytical foci used in the data analysis

Name of Analytical Focus	**Abbreviation of Name of Analytical Focus**	**Emphasis of Analytical Focus**
Analytical Focus 1	AF1	To examine the data for evidence that translanguaging results in the inclusion of the participants' home languages in the activity.
Analytical Focus 2	AF2	To investigate the data for indicators that translanguaging facilitates translation between Shakespeare's EME and the participants' home languages.
Analytical Focus 3	AF3	To explore the data for evidence that translanguaging enables culturally specific interpretations of the play.
Analytical Focus 4	AF4	To scrutinise the data for indicators that translanguaging creates greater equality between languages in the learning process.
Analytical Focus 5	AF5	To study the data for evidence that translanguaging challenges and dislodges Anglonormative and 'Whiteness' language ideologies.

Although discussed separately, the five analytical foci most often build on each other in the process of analysing the data. Figure 3.2 provides a schematic depiction of this process.

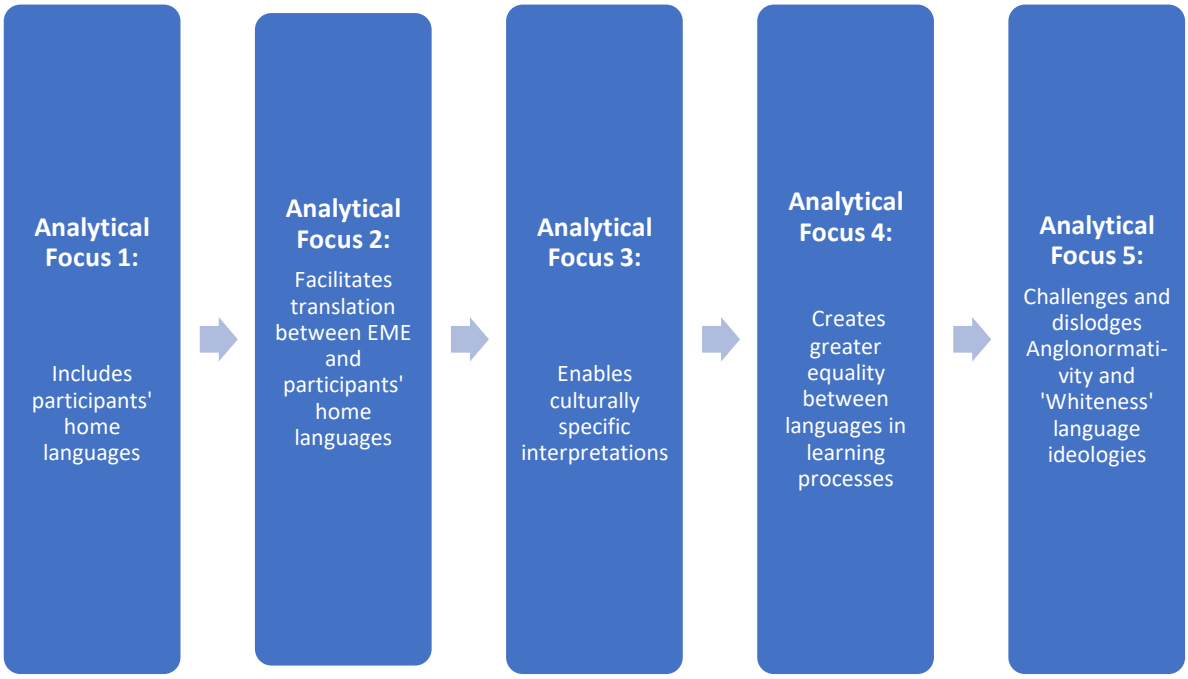


Figure 3.2 Schematic depiction of the interaction between the five analytical foci in the data analysis method

Figure 3.2 shows how AF1 investigates whether the translanguaging activity includes the participants' home language. If the data indicates that presence of home languages other than English, then AF2 is applied to determine whether translanguaging facilitates translation between EME and the participants' home languages. If the data reveals that translation does occur, then AF3 is implemented to investigate whether this pedagogy enables the participants to provide culturally specific interpretations of the play. If the data shows evidence of culturally specific interpretations, AF4 is implemented to explore whether translanguaging helps to create greater equality between languages in the learning process. If the data indicates greater linguistic equality between languages, AF5 is applied to examine if translanguaging challenges or dislodges Anglonormative and 'Whiteness' ideologies.

This analytical process is used to examine the data for the first two research questions. However, as Research Question 1 and Research Question 2 investigate different issues, the application of the analytical foci differs for each question. (As explained below, Research Question 3 is answered through a process of self-reflection.) The application of the analytical foci for the first two research questions, as well as my approach for answering the third research question, is explained below.

Research Question 1 asks, 'Does translanguaging pedagogy raise learners' awareness of linguistic and cultural diversity and its educational benefits in a class with heterogeneous multilinguals, and if so, to what extent?' The data from three translanguaging activities and two questions in the 'Reflective Questionnaire' are analysed to answer this question:

Activity 1: Participants' collaborative creation of the 'Themes Poster'

AF1 is applied to the words on the poster to determine the languages that feature on the poster, whether these languages represent the participants' home languages, and how many of the participants' home languages are used. AF2 and AF3 – which investigate whether the participants' renditions of the themes provide evidence of translation between EME and their home languages, and whether translanguaging enables the participants to interpret the themes from their own cultural perspectives, respectively – are more applicable for the focus of Research Question 2 and are therefore not implemented for Research Question 1. AF4 is then applied to study the participants' non-verbal responses (such as their body language, facial expressions, gestures, and tone of voice) to the creation of the 'Themes Poster', and the nature of their involvement in the activity, for evidence that translanguaging helps them to recognise the educational and social value of incorporating languages and cultures other than English in the process of making sense of *Macbeth*'s themes.

Activity 2: Participants' engagement in home language group discussions on the plot of *Macbeth*

AF1 is redundant for this activity as it involves the deliberate incorporation of the participants' home languages at the outset. AF2 is also redundant because the exercise of discussing the plot in the participants' home languages builds on their previously acquired understanding of the play through a form of translation from Shakespeare's EME into ME in the earlier stages of the experimental pedagogy. Furthermore, AF3 – which investigates whether translanguaging enables the participants to interpret the themes from their own cultural perspectives – is more applicable for the focus of Research Question 2 and is therefore not implemented for Research Question 1. The data analysis therefore begins with the application of AF4 to examine whether the participants' verbal responses in the interviews indicate their recognition of the educational value of discussing the plot in their home languages. Lastly, AF5 is also applied to the participants' verbal responses in the interviews to determine whether they indicate that this activity challenges or dislodges any Anglonormative and 'Whiteness' ideologies concerning English as the only necessary or 'acceptable' language for learning a Shakespearean play.

Activity 3: Participants' creation of posters of the main characters of *Macbeth* in small groups of mixed home language speakers

As with Activity 1, AF1 is applied to the words on the poster to determine the languages that feature on the poster, whether these languages represent the participants' home languages, and how many of the participants' home languages are used. AF2 and AF3 – which investigate whether the participants' descriptions of the characters provide evidence of translation between EME and their home languages, and whether translanguaging enables the participants to interpret the themes from their own cultural perspectives – are more applicable for the focus of Research Question 2 and are therefore not implemented for Research Question 1. AF4 is then applied to study the participants' non-verbal responses (such as their body language, facial expressions, gestures, and tone of voice) to the creation of the characters posters, and the nature of their involvement in the activity, for evidence that translanguaging helps them to recognise the educational and social value of using their home languages to describe the characters in *Macbeth*.

Question 5 on 'Reflective Questionnaire': 'Did using different languages in the learning of *Macbeth* affect how you view your own language/s and culture/s? Please explain your answer.'

As this question is asked at the end of the experimental pedagogy when the participants had already been exposed to the home languages represented in the class, it is not necessary to apply AF1. The data analysis method for this question consists of applying the other four analytical foci, but not necessarily in their numerical order, to investigate the participants' written responses for evidence that the translanguaging activities in the experimental pedagogy facilitated translation between EME and their home languages, enabled them to understand the play from their own cultural perspectives, created greater linguistic equality between languages in the process of learning the play, and challenged or dislodged their perspective of English as the only required or 'desirable' language for learning. The results of these four analytical foci are then examined for evidence of the impact of one, more, or all of these intersecting aims of the Pedagogy of Multiliteracies and translanguaging pedagogy on the participants' perception of their own languages and cultures.

Question 6 on 'Reflective Questionnaire': 'Did using different languages in the learning of *Macbeth* affect how you view the language/s and culture/s of the other members of your class? Please explain your answer.'

The data analysis method for this question is similar to that of Question 5 (discussed above). Once again, it is not necessary to apply AF1. The data analysis method for this question therefore consists of applying the other four analytical foci, but not necessarily in their numerical order, to investigate the participants' written responses for evidence that the translanguaging activities in the experimental pedagogy facilitated translation between EME and their home languages, enabled them to understand the play from their own cultural perspectives, created greater linguistic equality between languages in the process of learning the play, and challenged or dislodged their perspective of English as the only required or 'desirable' language for learning. The results of these four analytical foci are then examined for evidence of the impact of one, more, or all of these intersecting aims of the Pedagogy of Multiliteracies and translanguaging pedagogy on the participants' perception of their peers' home languages and cultures.

Triangulation of data:

After analysing the three translanguaging activities and the two questions in the 'Reflective Questionnaire', all of the results from the various sets of data are triangulated to formulate a response to Research Question 1 concerning the impact of translanguaging pedagogy on raising learners' awareness of linguistic and cultural diversity and its educational benefits in the learning of *Macbeth,* as well as the impact of translanguaging on disrupting or dislodging Anglonormative and 'Whiteness' ideologies.

Research Question 2 asks, 'Does translanguaging pedagogy facilitate learning of subject content in a class with heterogeneous multilinguals, and if so, how does it facilitate learning?' The data from four translanguaging activities are investigated to answer this question:

Activity 1: Participants' collaborative creation of the 'Themes Poster'

As AF1 has already been applied to the 'Themes Poster' in answering Research Question 1, the analysis of this activity for Research Question 2 uses the established knowledge of the participants' home languages that feature in the poster as a foundation and implements AF2 to

investigate whether the participants' renditions of the themes provide evidence of translation between EME and their home languages. AF3 is then implemented to look for indicators of culturally specific interpretations of the themes which would suggest that translanguaging helps the participants to understand the play by encouraging them to interpret its themes from their own cultural perspectives.

Activity 2: Participants' engagement in home language group discussions on the plot of *Macbeth*

As for Research Question 1, AF1 and AF2 are redundant for this activity. The data analysis therefore starts with AF3, which investigates the participants' verbal responses in the interviews that are conducted during the activity to investigate whether translanguaging helps their learning of the plot by enabling them to provide culturally specific interpretations of it. This is followed by AF4 which is applied to examine the participants' responses for evidence that the activity of discussing the plot in their home languages helps them to acknowledge the role of languages other than English in this learning process, and AF5 to determine whether this activity disrupts or dislodges Anglonormative and 'Whiteness' ideologies concerning English as the only necessary or 'acceptable' language for learning the plot of a Shakespearean play.

Activity 3: Participants' creation of posters of the main characters of *Macbeth* in small groups of mixed home language speakers

As AF1 has already been applied to the characters posters in answering Research Question 1, the analysis of this activity for Research Question 2 uses the established knowledge of the participants' home languages that feature in the posters as a foundation and implements AF2 to investigate whether the participants' descriptions of the characters provide evidence of translation between EME and their home languages. AF3 is then implemented to look for indicators of culturally specific interpretations of the characters which would suggest that translanguaging facilitates the participants' understanding of the characters by allowing them to interpret the characters from their own cultural perspectives.

Activity 4: Participants' multimodal presentations of self-selected aspects of *Macbeth*

AF1 is applied to the discourse that is used in the presentations (in both verbal and written forms) to determine the languages that feature in the presentations, whether these languages represent the participants' home languages, and how many of the participants' home languages are used. AF2 is then used to investigate whether the discourse in the presentations provide evidence of translation between EME and the participants' home languages. Finally, AF3 is

implemented to look for indicators of culturally specific interpretations of the play which would suggest that translanguaging aids the participants' understanding of the play by allowing them to make sense of it from their own cultural perspectives.

Unlike the data for the first two research questions which are answered by analysing the data obtained from observation, focus group discussions, interviews, questionnaires, and materials produced by the participants, using the five analytical modes (AF1, AF2, AF3, AF4 and AF5), the third research question is answered through a process of self-reflection.

Research Question 3 asks, 'Can translanguaging pedagogy be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what are the challenges and how can they be overcome?' To answer this question, I reflect on issues pertaining to my personal pedagogical journey with Shakespeare, my motivation for implementing translanguaging pedagogy in the pedagogy of Shakespeare, my passion for teachers from similar cultural backgrounds to adopt similarly inclusive approaches, my perception of the potential obstacles for a White English 'monolingual' teacher in incorporating multiple, often unrelated, languages in learning processes, and my strategies for addressing these challenges. To guide my reflections, I respond to the following specific questions:

- What was my initial approach to teaching Shakespeare?
- Why did this initial approach change?
- How did I experience implementing translanguaging pedagogy, as a White English 'monolingual', with my class of heterogeneous multilingual learners?
- What are the potential obstacles to implementing translanguaging pedagogy?
- What are my interpersonal strategies for implementing translanguaging pedagogy?
- What are my intrapersonal strategies for implementing translanguaging pedagogy?
- What are my professional strategies for implementing translanguaging pedagogy?
- What are my practical strategies for implementing translanguaging pedagogy?
- Why am I so passionate about implementing translanguaging pedagogy in the teaching and learning of Shakespeare?

An indisputable weakness of the data analysis methods employed for the first two research questions, and the self-reflection used for the third research question, is the element of subjectivity. To counter this bias, I include some quantitative numerical data in the study's design, as well as a range of qualitative data to triangulate and verify the results.

3.5 TRUSTWORTHINESS OF STUDY

At least three aspects contribute to this study's trustworthiness. First, the use of triangulation resulted in numerous types of data being generated to answer each research question, which serves to validate and reinforce the findings. Second, the closed questions in the four questionnaires provide quantifiable data. Third, the participants' multilingual posters provide concrete evidence of the use of their home languages in the translanguaging activities.

There are also at least two aspects that possibly detract from the study's trustworthiness. The first issue is the difficulty of reproducing this study – considering the permutations in linguistic and cultural composition in any given class, differing pedagogical styles among teachers, and varying relationships between teachers and learners, a follow-up study by myself or other researchers might not be conducted under similar conditions. The second aspect is that, despite being studied in their 'natural' classroom setting and the assurance that their participation in the study would not affect their English results, it is still possible that the participants behaved 'unnaturally' because they knew they were being observed, which may skew the accuracy of the data. I try to accommodate these factors when I analyse the data and form my conclusions.

3.6 ETHICAL CONSIDERATIONS

The American Psychological Association and numerous scholars (Orb et al., 2000; Sanjari et al., 2014; Arifin, 2018) concur that ethical considerations for quantitative and qualitative studies pertain to issues such as "anonymity, confidentiality, informed consent, [and] researchers' potential impact on the participants and vice versa" (Sanjari et al., 2014, p. 1).

In my study, the issues of informed consent, anonymity and confidentiality were addressed directly. I obtained a clearance certificate from the Human Research Ethics Committee (Non-medical) of the University of the Witwatersrand to conduct the study (Appendix K). I also requested permission (Appendix L) and obtained permission to conduct the study from the school's principal (Appendix M)[56]. As the participants were minors, it was necessary to obtain written consent from their parents/guardians for their participation in the study. To this end, I provided the participants and their parents/guardians with information about the study (Appendices N and O, respectively). I then gave the participants an assent form (Appendix P) to sign as evidence that they had been informed of the study and were willing to participate in

[56] As the school is an independent school and the study did not involve Grade 12 learners, it was not necessary to obtain permission to conduct the study from the Independent Examinations Board (IEB).

it, and I gave the participants' parents/guardians a consent form (Appendix Q) to sign as evidence that they had been informed of the study and were willing for their children/wards to participate in it. I obtained signed assent from all of the participants and signed consent from all of their parents/guardians. Furthermore, to protect the identities of the participants, in this thesis I disclose neither the name of the school, nor the area in which the school is located. The four questionnaires used in the study are also anonymous.

However, the complex nature of my relationship with the participants may have impacted their responses in the study. At the time of conducting the study, I had been the English Home Language teacher of most of the participants for over two years, and (I believe) we shared a good and mutually respectful relationship. While this positive relationship is conducive for learning, it may have influenced the participants (consciously or unconsciously) to try to 'please me' or 'help me' with my studies, which may have inadvertently skewed the data. Furthermore, my indisputable power in the classroom – as the teacher and the assessor of the participants' work – may have resulted in them feeling obligated to participate in the study to get good marks, or to remain in favour with me (despite assurances to the contrary). Again, I consider these factors when I analyse the data and form my conclusions.

3.7 REFLEXIVITY

Prior to the official start of the study, and throughout its duration, I was aware of the tension in performing the dual role of teacher and researcher. For example, before the study started, I struggled internally to comply with the school's policy in dealing with three learners who had plagiarised an essay, because I feared that this action would provoke an antagonistic attitude towards me and my imminent study. Numerous times during the study, I also realised that I regularly express my own opinions when I teach, and often play 'devil's advocate' to stimulate the learners to think and to substantiate their own views. Consequently, I had to practice great restraint in withholding my views when we discussed the participants' perceptions of Shakespeare, and when some participants displayed a lack of interest or reluctance in engaging in the experimental pedagogy. On reflection, I may have been too enthusiastic when the participants engaged positively in the experimental pedagogy, which may have reinforced this type of response. Similarly, I may not have hidden my disappointment sufficiently when the participants chose not to engage in the experimental pedagogy, which may have served to eliminate this type of response. Once again, I consider these factors when I analyse the data and formulate my conclusions.

3.8 CONCLUSION

This study investigates whether translanguaging pedagogy can be effectively implemented by a White English 'monolingual' teacher in a class with heterogeneous multilingual learners. To this end, it investigates three research questions. The first two questions explore if translanguaging raises learners' awareness of linguistic and cultural diversity and its educational benefits, and facilitates learning of subject content, respectively, when it is implemented with heterogeneous multilinguals. The third question concerns whether translanguaging pedagogy can be implemented by a White English 'monolingual' teacher. To investigate these questions, I conducted practitioner-based research in a co-educational, private secondary school with a Grade 10 class of 23 heterogeneous multilinguals during the teaching and learning of Shakespeare's *Macbeth.* My mixed method research design employs a few aspects of the quantitative research paradigm, but it is mainly qualitative. I use the data collection methods of observation, focus group discussions, interviews, questionnaires and materials produced by the participants, and I employ triangulation to counter the limitations of both research paradigms. The data for the first two research questions are analysed using a method derived from the aims and concepts of Multiliteracies and translanguaging frameworks, and the third research question is answered through self-reflection. The issues that potentially enhance and detract from the trustworthiness and ethics of the study, as well as the impact of my dual role of teacher and researcher, are also considered.

CHAPTER FOUR DATA ANALYSIS: LINGUISTIC BIOGRAPHY OF PARTICIPANTS AND RESEARCH QUESTION 1

4.1 INTRODUCTION

To formulate a linguistic biography of the participant group, I use the participants' responses to some of the questions in the 'Introductory Language Questionnaire'. I then examine the non-verbal, verbal and written data from three activities in the experimental pedagogy and two questions in the 'Reflective Questionnaire', using a data analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks, for evidence that translanguaging raises the participants' awareness of linguistic and cultural diversity and its educational benefits.

4.2 LINGUISTIC BIOGRAPHY OF PARTICIPANT GROUP

The purpose of the linguistic biography is two-fold. First, it describes the linguistic diversity of the participants, which is essential for establishing the study's focus on heterogeneous multilinguals. Second, it divides the participants into two groups: 'English 'monolinguals'', those who only ever communicate in English although they have some knowledge of other languages (and the group to which I belong for the purposes of this study), and 'multilinguals', those who speak two or more home languages. This distinction is useful for interpreting some of the data.

The study subscribes to Makalela (2015) and McKinney's (2016) views on the futility of assigning languages to distinct linguistic categories (given the fluidity of languages and their use in different contexts). However, in order to identify the diverse language families represented in the participant group, it retains the names of the different languages in the linguistic biography and the data analyses.

The quantitative data collection method of questionnaires is used to determine the participants' linguistic repertoires. The participants' responses to two questions in the 'Introductory

Language Questionnaire' – "What is the first language you learnt to speak?"[57] and "What other languages can you speak?" – reveal that the participant group is made up of mono-, bi- and multilingual speakers. Figure 4.1 displays the number of languages spoken by the participants.

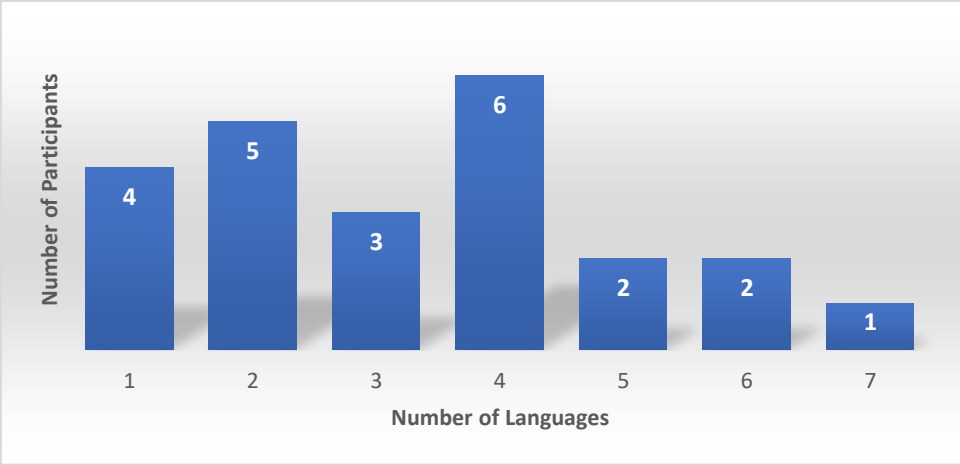


Figure 4.1 Number of languages spoken by the participants

Figure 4.1 shows that four participants describe themselves as 'monolinguals', five as bilinguals, and 14 state that they speak three or more languages.

The data also reveal that the participants speak nine different home languages, as shown in Figure 4.2.

[57] In some of my discussions with the participants prior to the study, they revealed that they use the term 'first language' to refer to the language or languages that they acquired as babies. Therefore, to obtain the information I required concerning the language or languages that the participants speak at home and in which they are presumably most proficient, I use the term "first language" in this question. As shown in Figure 4.1, despite being phrased as requiring the participants to name only one language, many of the participants name several languages in response to this question.

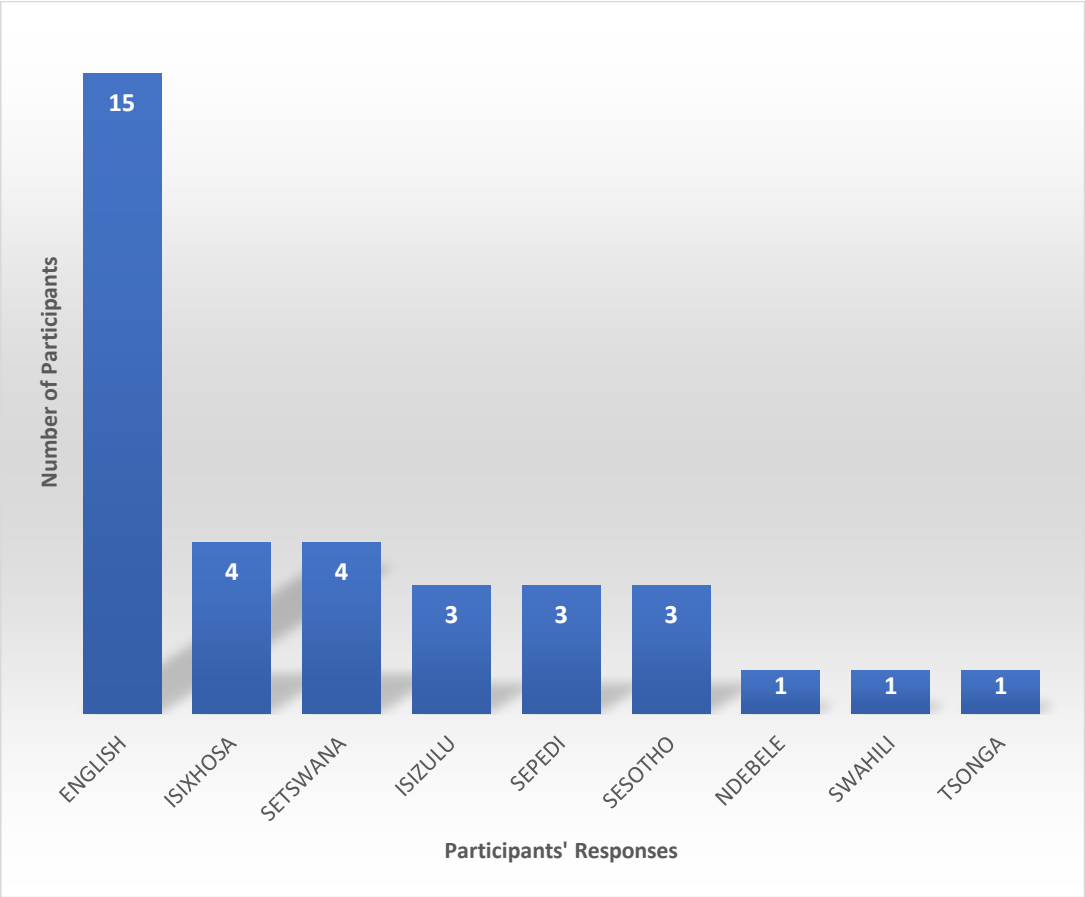


Figure 4.2 Home languages of the participants

Figure 4.2 shows that 15 participants speak English as a home language; four speak isiXhosa and Setswana, respectively; three speak isiZulu, Sepedi, and Sesotho, respectively; and one participant speaks Ndebele, Swahili, and Tsonga as a home language, respectively.

Furthermore, the data disclose that 13 second languages are spoken by the participants. (As mentioned in Chapter 1, the term ‘second languages’ incorporates all the languages that the participants speak apart from their home languages.) Figure 4.3 displays the participants’ second languages.

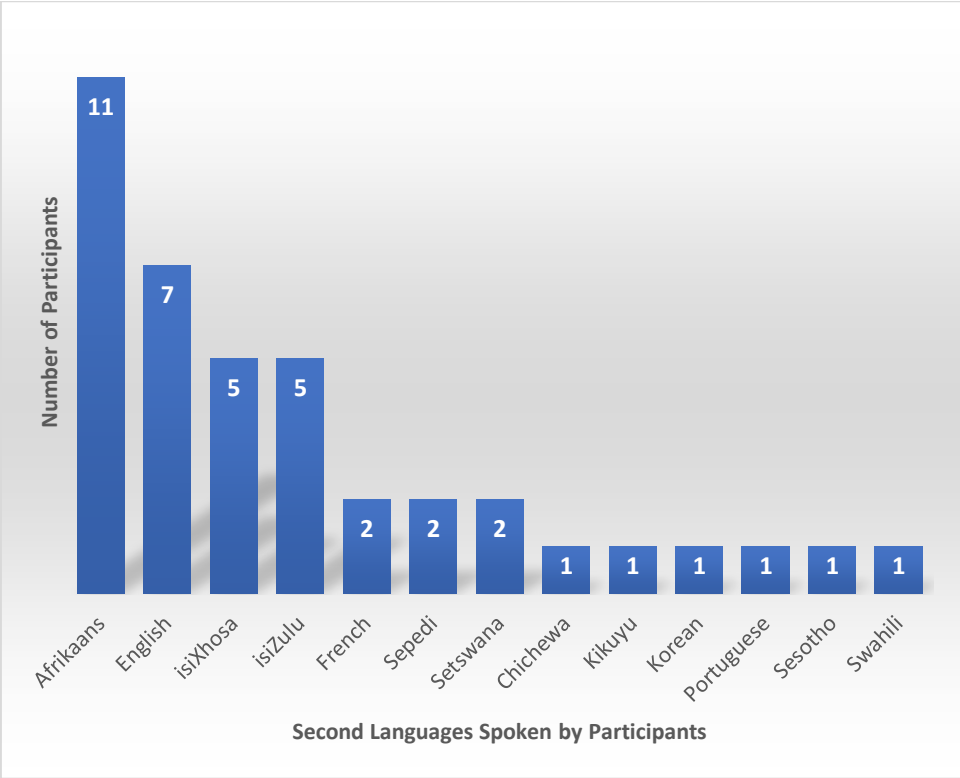


Figure 4.3 Second languages spoken by the participants

Figure 4.3 indicates that 11 participants speak Afrikaans as a second language; seven participants speak English; five speak isiXhosa and isiZulu, respectively; two speak French, Sepedi, and Setswana, respectively and one participant speaks Chichewa, Kikuyu, Korean, Portuguese, Sesotho, and Swahili as a second language, respectively.

The linguistic biography of the participant group reveals the rich linguistic diversity of the participants, with 14 participants (61%) speaking three or more home languages. The participants speak nine different home languages and 13 different second languages. The languages spoken by the participants belong to several language families: Afrikaans and English belong to the West Germanic group; isiXhosa and isiZulu belong to the Nguni branch of Bantu languages; Kikuyu, Ndebele, Sepedi, Sesotho, Setswana, Swahili, and Tsonga belong to the Niger-Congo language family; Chichewa belongs to the Guthrie Zone N group of Bantu languages; French and Portuguese belong to the Romance languages, and Korean belongs to the Altaic language family. The linguistic diversity of the participant group therefore clearly fulfils the study's focus on heterogeneous multilinguals.

Furthermore, of the nine home languages represented, English is spoken as a home language by 15 of the 23 participants, which means that approximately 65% of the participants are being educated in at least one of their home languages, and the remaining approximately 35% are receiving their education in a language that they do not speak at home. As discussed in Chapter

3, English is the medium of instruction, and Afrikaans and isiZulu are offered as First Additional Languages in the school at which the study is conducted. Interestingly, despite its educational status as one of the two offered second languages, none of the participants speak Afrikaans as a home language. Therefore, the participant group reflects the struggles for linguistic dominance that have plagued the formal South African education system since its inception (discussed in Chapter 1) as, despite the multilingualism of the majority of the participants, they are subjected to the dominance of English and Afrikaans and the marginalisation of most other languages in the school setting.

4.3 RESEARCH QUESTION 1: ANALYSIS OF DATA

The first research question investigates whether learners experience raised awareness of linguistic and cultural diversity and its educational benefits when translanguaging pedagogy is implemented in a class with heterogeneous multilinguals and if so, to what extent.

To determine the participants' awareness of linguistic and cultural diversity at the outset of the study, I analysed their responses to the following question in the 'Introductory Language Questionnaire':

> Do you know the home languages of the other learners in your class? If you do, approximately how many of the learners' home languages do you know? Tick the box below:
>
> ☐ 0-5 learners
> ☐ 6-10 learners
> ☐ 11-15 learners
> ☐ 16-20 learners
> ☐ 21-25 learners

The participants' responses to this question are shown in Figure 4.4. 22 results are shown, as one participant did not complete the question.

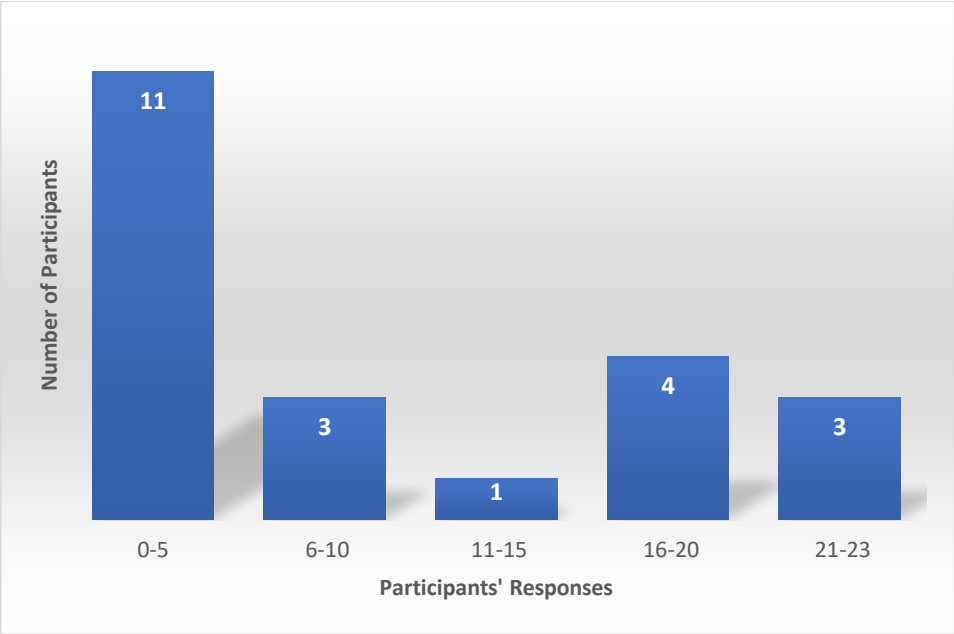


Figure 4.4. Participants' knowledge of their peers' home languages

Figure 4.4 shows that 11 (half of the participants) reported knowing the home languages of only five or fewer of their peers. To determine if there is any significant difference between the knowledge of English 'monolinguals' and their multilingual counterparts, I analysed the responses of these two subgroups separately. 10 English 'monolinguals' and 12 multilinguals responded to the question, as displayed in Figure 4.5.

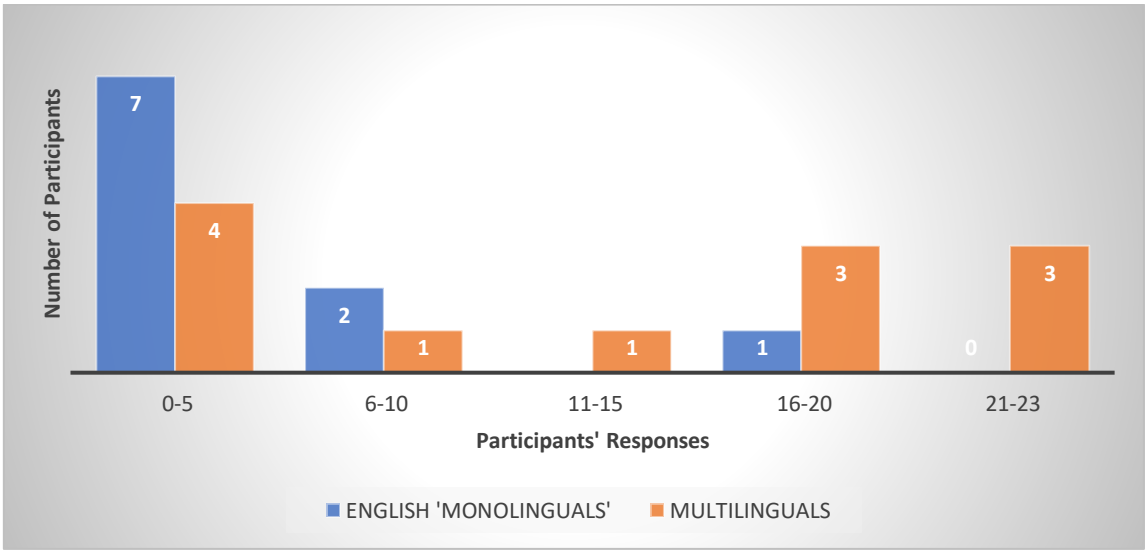


Figure 4.5 English 'monolinguals' and multilingual participants' knowledge of their peers' home languages at the outset of the study

As displayed in Figure 4.5, seven English 'monolinguals' and four multilinguals report knowing the home languages of five or fewer of their peers; two English 'monolinguals' and one multilingual state that they know the home languages of 6-10 of their peers; one

multilingual indicates knowing the home languages of 11-15 of his peers; one English 'monolingual' and three multilinguals report that they know the home languages of 16-20 of their peers, and three multilinguals state that they know the home languages of 21 or more of their peers. These data indicate that while there was generally a fairly low awareness of linguistic and cultural diversity at the outset of the study, the English 'monolinguals' had a significantly lower awareness of their peers' home languages than their multilingual counterparts.

Using this information as a starting point, I analyse the data from three activities in the experimental pedagogy – the participants' collaborative creation of the 'Themes Poster', the home language group discussions on the plot of *Macbeth*, and the participants' creation of posters of the main characters of *Macbeth* in small groups of mixed home language speakers – and two questions in the 'Reflective Questionnaire' – 'Did using different languages in the learning of *Macbeth* affect how you view your own language/s and culture/s? Please explain your answer' and 'Did using different languages in the learning of *Macbeth* affect how you view the language/s and culture/s of the other members of your class? Please explain your answer'. As discussed in Chapter 3, I employ a mixture of data collection methods as a form of triangulation to authenticate the results and I examine the non-verbal, verbal, and written data to determine whether translanguaging raises the participants' awareness of linguistic and cultural diversity and its educational benefits, and if so, to what extent.

4.3.1 Analysis of Activity 1

The first activity is the participants' collaborative creation of the 'Themes Poster'. The participants first brainstormed their understanding of the main themes of *Macbeth* in ME. I placed a large piece of yellow cardboard at the front of the classroom and asked for a volunteer to write the proffered themes in ME on the cardboard during the brainstorming session. When the themes had been written on the cardboard, I asked for volunteers to write these themes on the poster in any languages of their choosing. As this activity was the participants' introduction to translanguaging, I thought it best to ease them into the use of translanguaging by starting with the medium of instruction, as this is the language that they all have in common, and then allowing them to volunteer to provide translations in their home languages. (However, as discussed below, this decision – although well-intentioned – may have placed interpretive limits on the participants' use of their home languages.) Figure 4.6 depicts the final version of the 'Themes Poster'.

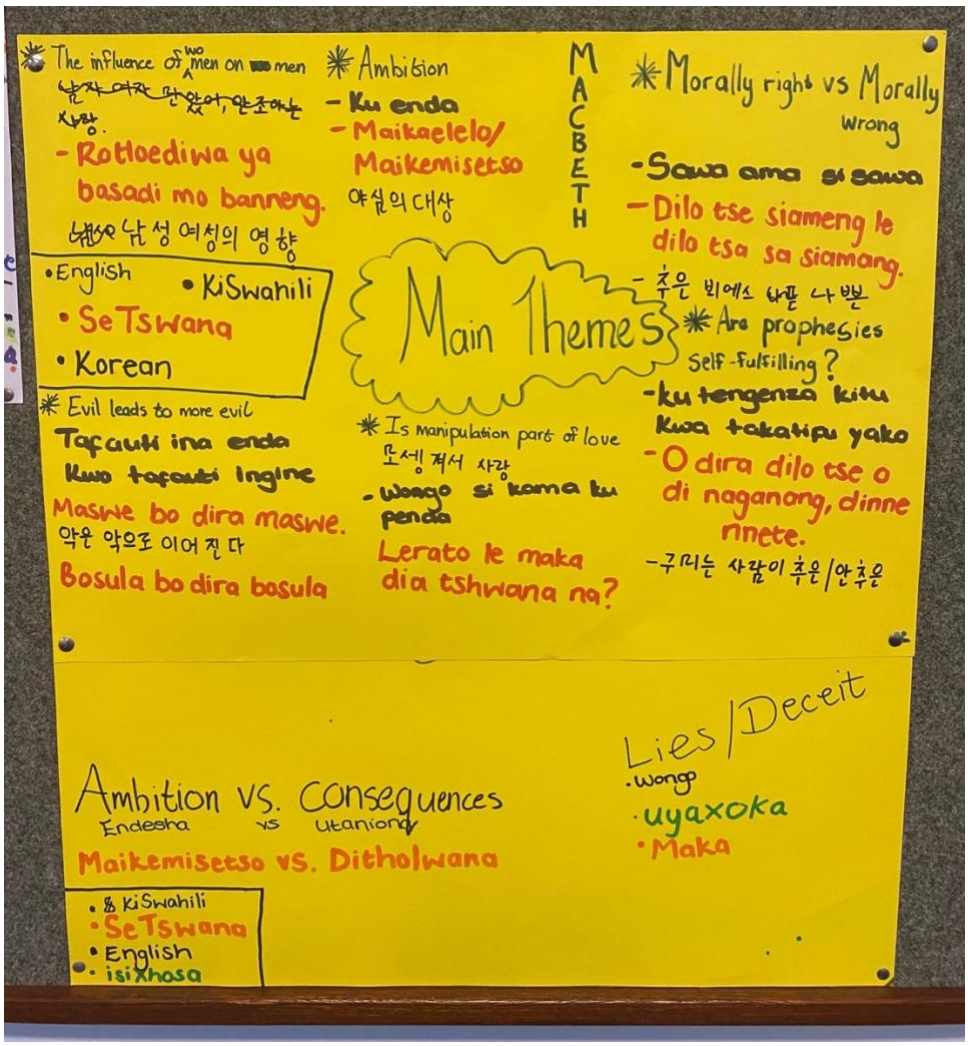


Figure 4.6 'Themes Poster'

I collected the data from the participants' written discourse on the poster and by observing their responses to, and involvement in, the activity. The data are examined using the data analytical method for this activity discussed in Chapter 3.

In addition to the participant who volunteered to write in ME, three participants volunteered to provide the themes in four other languages – isiXhosa, Korean, Setswana, and Swahili (the same participant provided the Xhosa and Korean translations). The participants initially displayed great interest in creating the 'Themes Poster', with many participants contributing to the class discussion. However, apart from the participants directly involved in writing the themes, the participants' interest dwindled quickly after the initial discussion in ME.

The participants' responses to this activity surprised me as I expected many of them to volunteer. While the participant who volunteered to write the English themes did so with enthusiasm, the other volunteers came forward rather hesitantly and reluctantly. Another surprise was the participants' struggle to find corresponding words in their home languages. I

thought that this activity would take approximately 10 to 15 minutes and involve enthusiastic scrambling to write down the themes in many different home languages. In reality, it was a quiet exercise, characterised by a great deal of figurative head scratching as the volunteers sought to find corresponding terms in their home languages. The participant who provided the Xhosa and Korean translations struggled so much to find some of the corresponding words in isiXhosa that she wrote the themes down in English, asked her parents for help that evening, and added the Xhosa themes to the poster the next day.

Although impossible to determine conclusively, the participants' reluctance to engage in this activity may stem from a number of factors. It may be due to two flaws in the design of the activity. The first flaw is that I asked the participants to think about and provide the themes in ME first, and then to supply the same themes in their home languages. The participants may have experienced less difficulty with expressing the themes in their home languages if I had asked them to think about the themes in their home languages first, rather than asking them to translate the themes from ME into their home languages.

The second possible design flaw is that the activity did not incorporate any scaffolding of the participants' knowledge. Although I (mistakenly) thought that this activity would only incorporate the component of Situated Practice, by requiring the participants to use their home languages to express the English themes, in hindsight I realised that it also required them to use their home languages to frame their knowledge of the play in relation to their own cultures (the Critical Framing component of the Pedagogy of Multiliteracies). The importance of scaffolding in the design of translanguaging activities is emphasised by Daniel et al. (2019). Similarly, Gibbons (2018) indicates the need to provide opportunities for 'bridging discourses' from the familiar and oral to the unfamiliar and scientific or academic registers, and Tyler's (2016) study highlights how translanguaging involves a backwards and forwards moving between the oral and written versions of the language.

The participants' reluctance to engage fully in Activity 1 may also be due to the foreignness of incorporating other languages in the learning process, as this activity represented the participants' first exposure to translanguaging in my classroom. Alternatively, it may indicate that they did not know the required terminology in their home languages. As the themes centred around issues pertaining to morality and gender roles – issues that are generally expressed in more formal or 'academic' language – the activity required the participants to exercise what Cummins (2008) refers to as 'Cognitive Academic Language Proficiency' (CALP). CALP describes formal academic language used in higher-level thinking, which includes technical or

scientific vocabulary and figurative language and is also the type of language used in analysis, reasoning, critical thinking, and other cognitive academic activities[58]. As most of the participants have only been educated in English, and as this is the first translanguaging activity in the experimental pedagogy, they (presumably) had no experience of exercising CALP in any language other than English. Furthermore, the participants' reticence may be interpreted to reflect an internalisation of the Anglonormative view that English is the only necessary and 'acceptable' language for learning, and for learning Shakespeare in particular – a belief that they possibly expressed through their reluctance to participate in an activity that clearly contradicts this perspective.

Regardless of the reasons for this reticence, the four home languages that are used in the poster (English, isiXhosa, Setswana, and Swahili – Korean is excluded from this calculation because it was not the home language of any of the participants) represent fewer than half of the nine home languages of the participants. Furthermore, the participants' reluctant engagement in the activity suggests that this activity did not have a significant impact on their recognition of the educational role of linguistic and cultural plurality in the classroom. The use of translanguaging pedagogy in the collaborative creation of the 'Themes Poster' therefore did not appear to be effective in raising the participants' awareness of linguistic and cultural diversity and its educational benefits.

4.3.2 Analysis of Activity 2

The second activity is the participants' engagement in home language group discussions on the plot of *Macbeth*, which was implemented in response to the participants' suggestions, in the 'Reading through Selected Scenes of the Play' questionnaire, that the exercise of discussing the plot in their home languages would aid their understanding of it. By engaging with the play in their home languages, the participants employed the component of Situated Practice with translanguaging as they performed the dual roles of 'experts', by demonstrating their proficiencies in their home languages, and 'expert novices' by exchanging ideas and clarifying their understanding of the play in their home languages. The participants divided into groups of English, Pedi, Shona, Tswana and Xhosa speakers, as well as a Kenyan languages group in

[58] Barzallo, Y. (No date) 'Linguistic Interdependence Hypothesis: Definition & Application'. Available from: https://study.com/academy/lesson/linguistic-interdependence-hypothesis-definition-application.html. (Accessed: 10 September 2020).

which one participant spoke Kikuyu and the other, Swahili. I collected the data from my observations of the participants' involvement in the activity, and the participants' verbal reflections on the activity in the interviews (which were conducted during the activity and recorded using the voice recorder). The data were examined using the analysis method for this activity discussed in Chapter 3.

Contrary to the restraint displayed in the first activity of creating the 'Themes Poster', all the participants engaged in the group discussions. The class was abuzz with excited chatter – punctuated by a great deal of laughter – in many different languages.

The participants' oral reflections on the activity reveal an openness to learning more about other languages and even how to speak them. This is evident in one participant's observation that it is "cool … [to perhaps] learn a bit about different languages" and perhaps to "learn a bit of a different language". Additionally, the reflection by an English 'monolingual' that the activity was "not too beneficial for English speakers" as in "small group[s] you have fewer opinions, whereas in a class you are exposed to more opinions" – while highlighting a disadvantage of small group discussions – indicates his recognition of the benefits to be derived from exposure to the diverse perspectives represented in a multicultural classroom. Another comment that the experience is "interesting because people may understand it better in their own languages" displays an awareness of the role that languages other than English can play in the learning process. These reflections suggest that translanguaging helped some of the participants to see diverse languages in a positive light and to recognise the educational benefits of incorporating home languages in the process of understanding the plot of *Macbeth*.

However, the data also disclose that this increase in awareness was not positive for all participants. This is evident in one multilingual participant's observation that the experience felt a "bit weird", but that speaking numerous home languages simultaneously in the class also "helps". This comment suggests an ambivalent position between the power of the Anglonormative perspective of English as the only necessary and 'acceptable' language for learning and the recognition that incorporating home languages in the learning process facilitates learning.

The data from the participants' engagement in home language group discussions on the plot of *Macbeth* therefore indicates that translanguaging pedagogy raised their awareness of linguistic and cultural diversity, raised some participants' awareness of the educational benefits of linguistic inclusivity, and challenged – but did not dislodge – the Anglonormative perspective of one participant.

4.3.3 Analysis of Activity 3

The third activity involves the participants' creation of posters of the main characters of *Macbeth* in small groups of mixed home language speakers. I deliberately assigned the participants to their groups to ensure that the groups consisted of speakers of home languages from different language families and I gave each group its character to describe. The activity demonstrated Critical Framing with translanguaging as the participants used their home languages to frame their understanding of their assigned characters in relation to the broad social, cultural, political, ideological and value-relations of their worlds. The linguistic composition and assigned character of each group is displayed in Figure 4.7.

Group 1 – *Lady Macbeth*	**Group 2 – *The Three Witches***
English *(West Germanic)* isiXhosa *(Nguni)* Sepedi (*Niger-Congo)* Setswana (*Niger-Congo)*	English *(West Germanic)* isiXhosa *(Nguni)* Sepedi (*Niger-Congo)* Swahili (*Niger-Congo)*
Group 3 – *Banquo*	**Group 4 - *Macduff***
English *(West Germanic)* Setswana (*Niger-Congo)* Swi (*Niger-Congo)*	English *(West Germanic)* French *(Romance)* Setswana (*Niger-Congo)*
Group 5 – *Malcolm*	
English *(West Germanic)* isiXhosa *(Nguni)* isiZulu *(Nguni)*	

Figure 4.7 Linguistic composition of the groups tasked with creating posters of the characters in *Macbeth*

I collected the data from the participants' written discourse on the posters and by observing their non-verbal and verbal discourse in the activity of creating the posters. The data are analysed using the analysis method for this question discussed in Chapter 3.

The written discourse reveals that all the participants except one – a Xhosa speaker in the group tasked with creating a poster of Malcolm – used their home languages in the activity. When asked why he did not include his home language, the participant replied that the Xhosa words were the same as, or very similar to, the Zulu words that feature on the poster (both languages belong to the Nguni branch of Bantu languages). I observed the enthusiastic and animated engagement of all the participants in the creation of the characters posters, which substantiates the findings by scholars such as Martin-Beltrán (2014), Carstens (2016), Duarte (2018), De Los Reyes (2018) and Bisai and Singh (2019) that the opportunity for learners to use their own languages to engage with new subject content facilitates greater interest and participation in the

learning experience. There was also a great deal of movement in the classroom as many of the participants 'visited' other groups to look at their posters and to discuss the most appropriate words in their home languages for expressing the attributes of the different characters.

Furthermore, I observed an interesting development in some of the participants' responses to this raised awareness. The response of an English 'monolingual', in particular, stood out for me. While the posters were being made, this participant used his computer to help a peer find a particular Zulu word and, later in the lesson, I observed him asking another peer how to pronounce a Xhosa word. This participant's actions suggest that translanguaging pedagogy shifted his experienced-based belief regarding English as the only necessary and 'acceptable' language for use in the classroom, to a view that other languages can be incorporated and even learnt, in the process of exploring the characters in *Macbeth.* On completion of the posters, I observed (through the participants' excited tones, raised pitch of voice and animated facial expressions and gestures) how they collaborated excitedly to present their posters to the rest of the class, with most of the group members contributing the words in their home languages. This 'feedback' exercise exposed all the participants to the home languages in all the posters.

The data from the participants' creation of posters of the main characters of *Macbeth* in small groups of mixed home language speakers therefore indicates that translanguaging raised all the participants' awareness of the linguistic and cultural diversity in the class. Furthermore, the voluntary engagement with languages other than ME by an English 'monolingual' suggests that translanguaging created greater acceptance of the role of different home languages in the learning of the play's characters and dislodged (at least) one participant's Anglonormative bias.

4.3.4 Analysis of Question 5 of the 'Reflective Questionnaire'

Question 5 of the 'Reflective Questionnaire' asks, "Did using different languages in the learning of *Macbeth* affect how you view your own language/s and culture/s? Please explain your answer." 21 of the 23 participants (10 English 'monolinguals' and 11 multilinguals) completed the questionnaire and this question. The participants' responses are examined using the data analysis method for this question discussed in Chapter 3. Eight participants responded that translanguaging affected their view of their own languages and cultures, and 13 responded that it did not affect their perception of their own languages and cultures. As English is the medium of instruction in the school at which the study is conducted, I also analyse the data to determine if there are any differences between the responses of the English 'monolinguals' (who have always been educated in their home language), and the multilingual participants (some of whom have never used their home languages in a classroom). A summary of the

English ‘monolinguals’ and the multilinguals’ responses to Question 5 of the ‘Reflective Questionnaire’ is displayed in Figure 4.8.

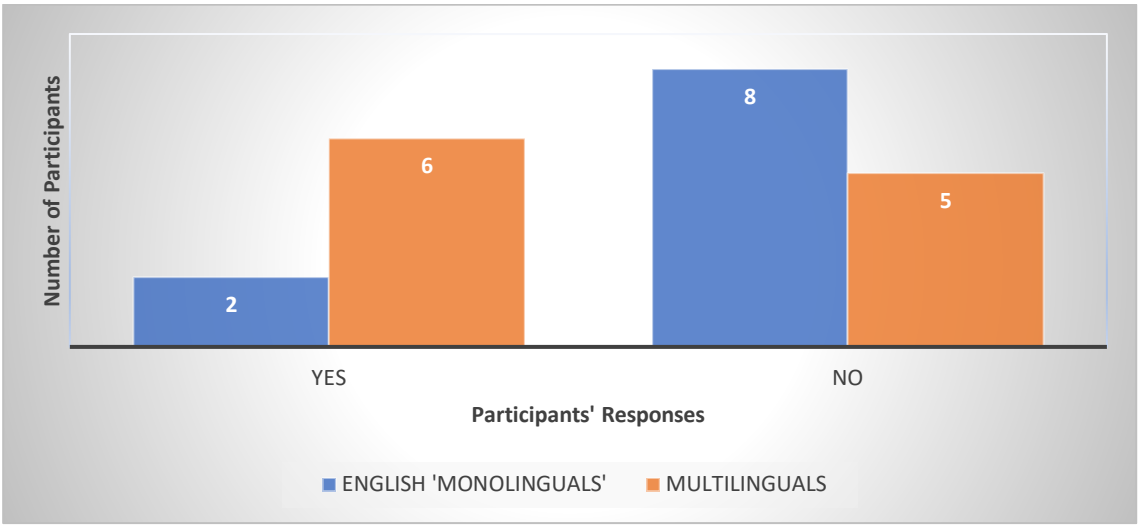


Figure 4.8 English ‘monolinguals’ and multilinguals’ responses on the impact of translanguaging on their perception of their own languages and cultures

Figure 4.8 shows that two of the English ‘monolinguals’ (20%) and six of the multilinguals (approximately 55%) responded that translanguaging impacted their perception of their own languages and cultures. On the other hand, eight of the English ‘monolinguals’ (80%) and five of the multilinguals (approximately 45%) responded that translanguaging did not impact their view of their own languages and cultures.

The explanations of the two English ‘monolinguals’ who stated that translanguaging impacted their perception of the English language and culture reveal that it challenged their Anglonormative perspectives. One participant commented, “It gave me the idea that my culture/language is not as prominent as I thought”, and the other explained, “It helped me consider and learn about all the other languages people speak”. These responses suggest that translanguaging raised several English monolinguals’ awareness of linguistic and cultural diversity, and provide support for García and Leiva’s (2013, p. 200) argument that translanguaging helps to create a safe environment in which the “voice[s] of language minoritized students” are liberated. However, the large number of negative responses by the English ‘monolinguals’ suggests the power of the Anglonormative view and the resistance it creates to acknowledging the importance of incorporating linguistic and cultural diversity in the learning process.

The responses of the multilingual participants display a very different trend to the English ‘monolinguals’, with an almost equal distribution of ‘yes’ and ‘no’ answers. Of the six

participants who responded that translanguaging affected their perception of their own languages and cultures, two responded positively, one response was ambivalent and three answered negatively. The two positive responses were, "It made me appreciate my language a bit more. I feel as though my home language is more expressive so it's easier to grasp concepts in my own language" and "It made me appreciate my home language even more and how I view other home languages". These observations support the findings by García (2009), Creese and Blackledge (2015) and Bisai and Singh (2019) that translanguaging creates a sense of cultural and linguistic pride in multilingual learners. The participant who responded ambivalently commented, "It made me realise that I don't know my language as well as I thought". The three negative responses were, "I couldn't understand the [Shakespearean] language and it was hard to understand in my language", "I realised that my home language can be a bit difficult" and "It showed that it's harder translating my language to English [and then] back". The negative responses reflect the participants' perception that translanguaging highlighted problems with their home languages which could, in turn, result in these participants choosing to use English over than their home languages in the classroom, not as Cenoz and Gorter (2017) report – as discussed in Chapter 2 – because translanguaging is a threat for minority languages, but rather because they experience the exercise of using their home languages for learning purposes as too difficult. However, it could be argued that – rather than the problem lying with the participants' home languages – the problem is, in fact, rooted in the centuries-old South African education system that empowers the languages of the colonisers (English and Afrikaans) and consequently disempowers all other languages and deprives many learners of the opportunity to develop their 'Cognitive Academic Language Proficiency' in their home languages.

The participants' responses to Question 5 of the 'Reflective Questionnaire' show that while the use of translanguaging in the experimental pedagogy exposed all the participants to the linguistic and cultural diversity in the class, translanguaging only challenged the Anglonormative view of 20% of the English 'monolinguals', which suggests the strength of the this ideology. Furthermore, the data reveal that, despite the multilinguals' mixed responses to the impact of translanguaging on their views of their own languages, translanguaging only helped two of the 11 multilinguals (less than 20%) to view their own languages more positively, and only one participant in the class expressed his recognition of the educational benefits of using home languages in learning processes. These data therefore indicate that translanguaging pedagogy raised all the participants' awareness of linguistic and cultural diversity, but only had a very small impact on their view of their own languages and cultures, and their cognisance of

the educational benefits of incorporating home languages in learning processes. A significant amount of work needs to be done to help learners to recognise the educational value of incorporating all home languages in the learning process.

4.3.5 Analysis of Question 6 of the 'Reflective Questionnaire'

Question 6 of the 'Reflective Questionnaire' inquires, "Did using different languages in the learning of *Macbeth* affect how you view the language/s and culture/s of the other members of your class? Please explain your answer." 21 of the 23 participants (10 English 'monolinguals' and 11 multilinguals) answered this question. As with the previous question, the participants' responses are examined using the data analytical method for this question discussed in Chapter 3. 13 participants responded that translanguaging affected how they view their peers' languages and cultures, and eight responded that it did not affect their perception of their peers' languages and cultures. As with Question 5, I also investigate whether there are any differences between the responses of the English 'monolinguals' (who had presumably received far less exposure to languages other than the medium of instruction than the multilingual learners), and the multilingual participants (who receive regular exposure to languages other than the medium of instruction). A summary of the English 'monolinguals' and the multilinguals' responses to this question is presented in Figure 4.9.

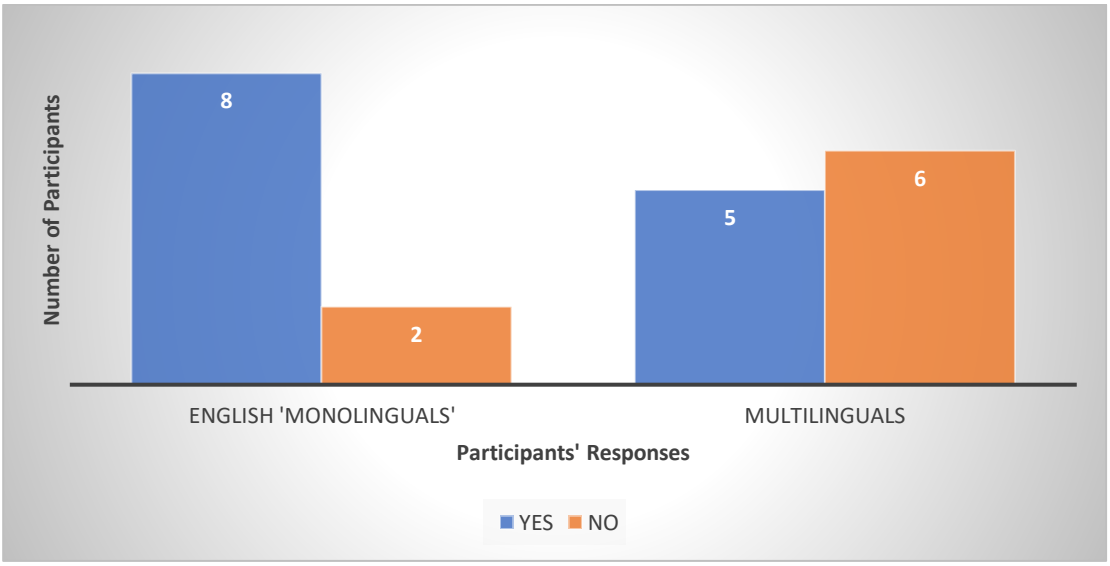


Figure 4.9 English 'monolinguals' and multilinguals' responses on the impact of translanguaging on their perception of their peers' languages and cultures

Figure 4.9 reveals that eight of the English 'monolinguals' (80%) and five of the multilinguals (approximately 45%) state that translanguaging impacted their perception of their peers' languages and cultures. On the other hand, two of the English 'monolinguals' (20%) and six of

the multilinguals (approximately 55%) report that translanguaging did not impact their view of their peers' languages and cultures.

Figure 4.10 provides a summary of the explanations by the eight English 'monolinguals' of how translanguaging impacted their perception of their peers' home languages.

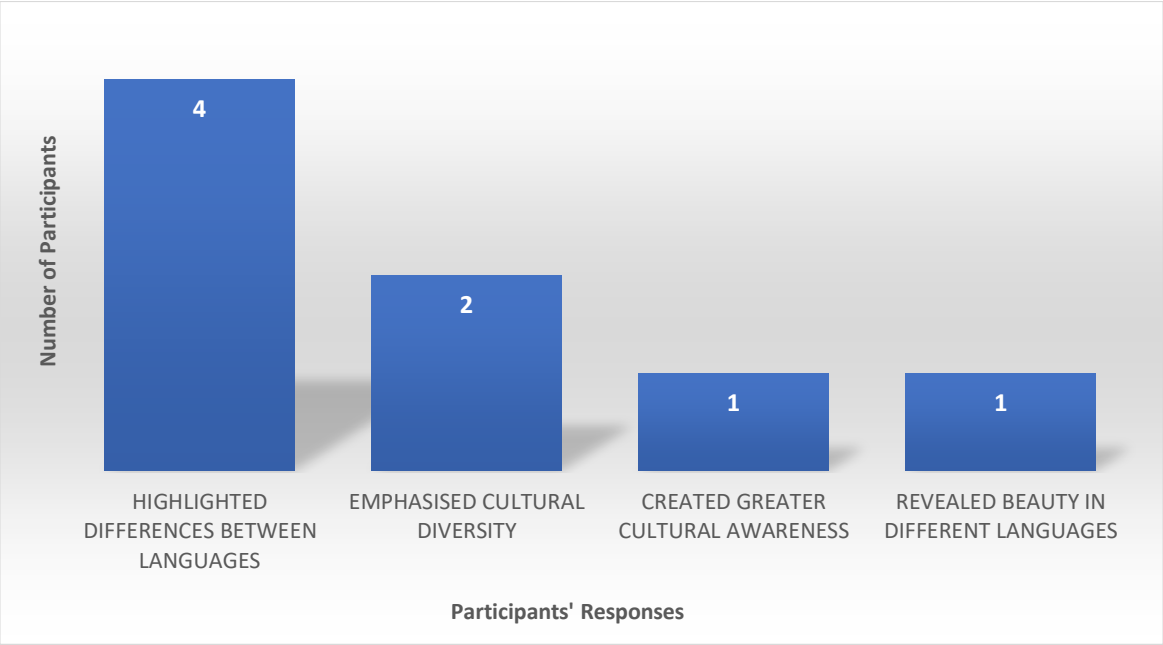


Figure 4.10 Explanations by the English 'monolinguals' of the impact of translanguaging on their perception of their peers' languages and cultures

As displayed in Figure 4.10, four English 'monolinguals' state that translanguaging pedagogy highlighted differences between languages. These participants comment that it "showed … how different mine is from others", revealed how "some phrases or words are in my language but not in theirs", "showed me that there's more to different languages and that there is a difference with translating of words and it isn't so easy, it also showed that some languages have different words to describe things" and "it brought some different languages to a new found light". Two participants comment that translanguaging emphasised cultural diversity, with reflections such as, "I learnt more about the vast variety of cultures in our class" and "it showed me that we, as a class, are a lot more diverse and complex than [I] originally thought". One English 'monolingual' observes that translanguaging created greater cultural awareness with the comment that it "made me more aware of other people's cultures", and one participant suggests that it illuminated the beauty in different languages, with the observation, "I respect other languages more because they have their own way of expressing ideas, which I think is different to English but also beautiful".

80% of the English 'monolinguals' who answered this question indicate that translanguaging raised their awareness of the linguistic and cultural plurality in the classroom. However, only one participant (10% of the English 'monolinguals') – the participant who commented that translanguaging reveals the beauty of other home languages –indicates that translanguaging served to create greater equality between languages by emphasising the role of languages other than English in meaning making processes.

Of the two English 'monolinguals' who respond that translanguaging did not affect their perceptions of their peers' languages and cultures, one participant stated, rather vehemently, "The languages used or how they used the language[s] did not excite or surprise me", and the other said, "The only thing was that I was able to hear people's home languages more than I usually do". These responses confirm Fallas Escobar and Dillard-Paltrineri's (2015) finding that translanguaging pedagogy does not always result in complete acceptance of all languages in the class. The responses also indicate varying expressions of the Anglonormative perspective of English as the only necessary and 'desirable' language for learning.

The five multilinguals who respond that translanguaging affected their perception of their peers' languages indicated different ways in which their views were impacted. Two revealed new-found insights into the educational reality of learners who are not fully proficient in English: one participant observed, "When hearing others speak their languages, it made me understand how hard it is for non-fluent English speakers to understand Shakespeare" and another commented, "It showed that they [speakers of home languages other than English] were good in talking and that they might be shy in speaking English since they might not be experts at it, since at home they speak another language". Both of these observations reiterate Guzula, McKinney and Tyler's (2016, p. 211) observation about how "monolingual ideologies have negative consequences for the positioning of South African learners as well as [a negative impact on] their participation in the curriculum". By contrast, the observations also corroborate Palmer et al.'s (2014) conclusion that translanguaging serves to affirm learners' thoughts and opinions. The third multilingual explained that translanguaging creates a connection between speakers of different languages, with the comment, "I could relate to them because I felt our languages were similar in the way the story was described". The fourth participant remarked that translanguaging highlights the equality between different languages and cultures with the observation, "It made me so honoured to know that I'm surrounded with different people who are equally the same but also very different". The fifth participant did not provide an explanation. Therefore, of the approximately 45% (five out of 11) multilingual learners who respond that translanguaging affected their perception of their peers languages and cultures,

two observed how translanguaging provided new insights into the educational reality of learners who do not speak the medium of instruction and one commented on the role of translanguaging in highlighting connections between languages. However, only the participant who commented that translanguaging made her realise that she is "surrounded with different people who are equally the same but also different" indicates that translanguaging facilitated greater equality between languages.

The other six multilinguals responded that translanguaging did not affect their perceptions of their peers' languages and cultures. Three of the reasons offered refer to an already existing awareness of different languages and cultures, and include explanations such as, "everybody has different cultures and languages", "I'm used to it" and "I always had a basic understanding of the languages/cultures". One participant explains that she was already familiar with many of the other languages, with the comment "most of the other learners' languages I was able to understand". Although the final two participants said that translanguaging did not affect their perception of their peers' languages and cultures, they highlight ways in which it taught them something about these languages and cultures: one participant comments very generally that "I did learn something from them", while the other participant is more specific and reflects that "it made me see how different languages are spoken or understood".

The data from Question 6 of the 'Reflective Questionnaire' therefore indicate that translanguaging pedagogy raised all the participants' awareness of linguistic and cultural diversity. However, it had a greater impact on the English 'monolinguals'' perception of their peers' languages and cultures, as 80% of English 'monolinguals' responded that translanguaging impacted their perception of their peers' languages and cultures. This finding is understandable given that English is the medium of instruction in the school at which the study was conducted and the English 'monolinguals' would therefore seldom, if at all, be exposed to any other languages in the school setting. In the multilinguals group, on the other hand, less than half (45%) reflected that translanguaging impacted their view of their peers' languages and cultures. Furthermore, of the 21 participants who responded to this question, only two participants (approximately 0.095% of the participant group) acknowledged the role of translanguaging in creating greater equality between languages in meaning making processes. These findings suggest that translanguaging raised learners' awareness of linguistic and cultural diversity but was largely ineffective in helping the participants to recognise the educational benefits of linguistic inclusivity, and in challenging or dislodging Anglonormative ideologies regarding the role of home languages other than English in the teaching and learning of Shakespeare's *Macbeth*. As with the data from Question 5, these findings indicate the

significant amount of work that needs to be done to help learners to recognise the educational value of incorporating all home languages in the learning process, and to challenge and dislodge Anglonormative views. My suggestions for addressing these issues are discussed in Chapter 7.

4.3.6 Triangulation of Data

As a form of triangulation, I compare the results of the data analyses from the three activities and the two questions to formulate a response to Research Question 1 concerning the impact of translanguaging pedagogy on raising learners' awareness of linguistic and cultural diversity and its educational benefits, as well as the impact of translanguaging on disrupting or dislodging Anglonormative and 'Whiteness' language ideologies. This comparison is displayed in Table 4.1.

Table 4.1 Triangulation of the results from the five sets of data for Research Question 1

Source of Data	**Impact of Translanguaging on Raising Learners' Awareness of Linguistic and Cultural Diversity**	**Impact of Translanguaging on Raising Learners' Awareness of the Educational Benefits of Linguistic Inclusivity**	**Impact of Translanguaging on Challenging or Dislodging Anglonormative or 'Whiteness' ideologies**
Collaborative creation of 'Themes Poster'.	Not significantly, as fewer than 50% of the participants' home languages feature on the poster.	No evidence from data.	No evidence from data.
Group discussions of plot in home languages.	Raised all participants' awareness of linguistic and cultural diversity.	Raised some participants' awareness of the educational benefits of linguistic inclusivity.	Challenged one participant's Anglonormative views.
Creation of characters posters in small groups of mixed home language speakers.	Raised all participants' awareness of linguistic and cultural diversity.	No evidence from data.	Challenged one participant's Anglonormative views.
Question 5 of 'Reflective Questionnaire'.	Raised all participants' awareness of linguistic and cultural diversity.	Very little evidence from data.	Very little evidence from data.
Question 6 of 'Reflective Questionnaire'.	Raised all participants' awareness of linguistic and cultural diversity.	Very little evidence from data.	Very little evidence from data.

Table 4.1 shows that apart from the data from Activity 1 (the participants' collaborative creation of the 'Themes Poster', the other sets of data reveal that translanguaging raised all the participants' awareness of linguistic and cultural diversity. The data also show very little evidence that translanguaging helped the participants to recognise the educational benefits of incorporating home languages in meaning making processes, or that translanguaging challenged or dislodged the participants' Anglonormative perspectives.

4.4 CONCLUSION

The linguistic biography of the participant group confirms the linguistic diversity of the participants – with nine different home languages and 13 different second languages – and the multilingualism of over half of the participants. The first research question is explored by investigating three activities from the experimental pedagogy – the participants' collaborative creation of the 'Themes Poster', the home language group discussions on the plot of *Macbeth*, and the participants' creation of characters posters of small groups of mixed home language speakers – and two questions in the 'Reflective Questionnaire' concerning whether translanguaging impacted the participants' perceptions of their own languages and cultures, and the languages and cultures of their peers, respectively. The data were collected from my observations of the participants' non-verbal discourse during the translanguaging activities, their verbal discourse in the oral interviews, and their written discourse in the posters and questionnaires. The data were examined using a data analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks, for evidence that translanguaging raised the participants' awareness of linguistic and cultural diversity and its educational benefits.

Apart from the first activity of the collaborative creation of the 'Themes Poster', all the data revealed that translanguaging raised the participants' awareness of linguistic and cultural diversity, although this raised awareness was understandably more significant for the English 'monolinguals' than their multilingual counterparts. Specifically, the data corroborated the extant research on the advantages of translanguaging – the provision of opportunities for the use, acceptance and encouragement of all languages represented in a classroom (Kangas and Torrez-Guzman, 2007), the facilitation of greater interest and participation in the learning experience (Martin-Beltrán, 2014; Carstens, 2016; Duarte, 2018; De Los Reyes, 2018; Bisai and Singh, 2019), the affirmation of learners' thoughts and opinions (Palmer et al., 2014), the creation of a safe environment for the expression of previously marginalised languages (García and Leiva, 2013), and the fostering of a sense of cultural and linguistic pride in multilingual learners (García, 2009; Creese and Blackledge, 2015; Bisai and Singh, 2019). The data also confirmed one of the disadvantages of translanguaging emphasised in the extant research, namely that translanguaging pedagogy does not always result in complete acceptance of all languages in the class (Fallas Escobar and Dillard-Paltrineri, 2015). Interestingly, but perhaps due to the fact that most of the class speak home languages other than the medium of instruction, the data did not confirm the Hamman's (2017) finding that translanguaging pedagogy can serve to exacerbate injustices between first and second language speakers by allowing speakers of

the target language to monopolise the classroom. On the contrary, the participants (and the multilingual participants in particular) were generally enthusiastic about using their home languages in the learning processes and sharing their knowledge of their home languages with the rest of the class. However, despite the data's confirmation of research on the advantages and one disadvantage of translanguaging, the data also showed that the raised awareness of linguistic and cultural diversity only resulted in some participants' recognition of the educational benefits of incorporating home languages in the learning process. Furthermore, while translanguaging shifted several participants' views of English as the only 'acceptable' language for use in the classroom, the pedagogy did not appear to complicate or even reduce the Anglonormative bias of some of the participants.

The data from the three activities in the experimental pedagogy and the two questions in the 'Reflective Questionnaire' therefore indicate that translanguaging raised the participants' awareness of linguistic and cultural diversity but was largely ineffective in helping them to recognise and acknowledge the educational benefits of linguistic inclusivity, or to challenge or dislodge Anglonormative and 'Whiteness' language ideologies.

CHAPTER FIVE DATA ANALYSIS: RESEARCH QUESTION 2

5.1 INTRODUCTION

The second research question explores whether translanguaging pedagogy facilitates learning in a class with heterogeneous multilinguals, and if so, how it facilitates learning. To investigate this question, I collected data from four activities in the experimental pedagogy through observation, interviews, questionnaires, and the digital submissions and videos of the participants' multimodal presentations. The data were examined using an analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks, for evidence that translanguaging aids the participants' understanding of Shakespeare's *Macbeth*.

5.2 RESEARCH QUESTION 2: ANALYSIS OF DATA

To determine the participants' understanding of EME at the outset of the study, I projected one of Macbeth's speeches (1.3.126-141) onto the data projector in the classroom. After reading through the speech, I asked the participants to indicate their understanding of the speech in 10% increments. The participants' responses are presented in Figure 5.1.

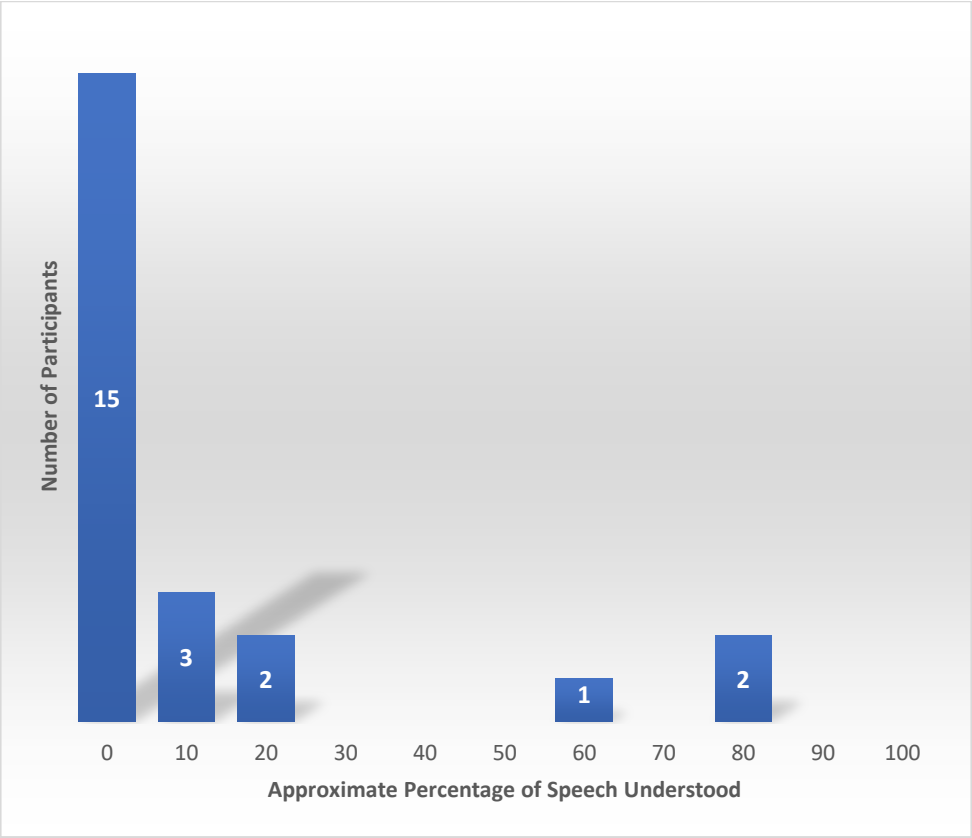


Figure 5.1 Participants' reported understanding of Macbeth's speech

Figure 5.1 shows that 15 of the 23 participants (65% of the participant group), which includes nine English home language speakers, claimed that they did not understand Macbeth's speech at all, and only three participants (13% of the participant group) responded that they understood more than half of the speech. As expected, this finding shows that EME presents considerable comprehension barriers for the participants.

The four activities in the experimental pedagogy from which I collected data to investigate the second research question are the participants' collaborative creation of the 'Themes Poster', their engagement in home language group discussions on the plot of *Macbeth*, their creation of posters of the main characters of the play in small groups of mixed home language speakers, and their multimodal presentations on self-selected aspects of *Macbeth.* As with the first research question, I employed a variety of data collection methods as a form of triangulation to authenticate the results, and I examine the data for evidence of whether, and how, the participants use their home languages to communicate their understanding of various aspects of *Macbeth.* In the ensuing discussion, the term 'home languages' is used to include all aspects of the participants' linguistic repertoires such as slang, colloquialisms, and accents.

5.2.1 Analysis of Activity 1

The first set of data is obtained from the participants' written discourse on the 'Themes Poster' and analysed to determine whether the participants' renditions of the themes provide evidence of translation from EME into their home languages, and whether the use of translanguaging pedagogy helps the participants to formulate culturally specific interpretations of the themes. For ease of reference, the 'Themes Poster' is repeated below in Figure 5.2.

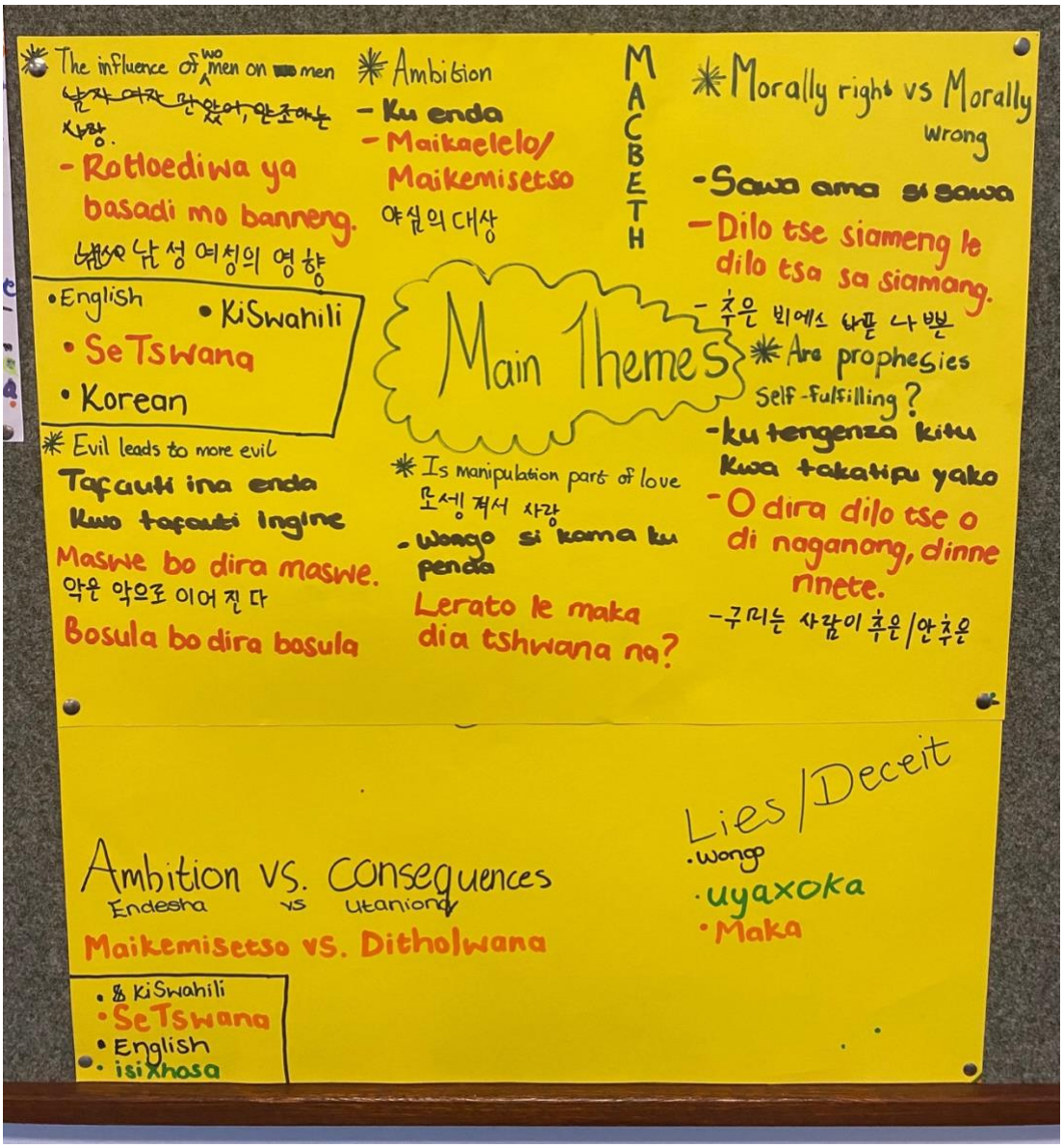


Figure 5.2 'Themes Poster'

The written discourse on the poster does not display any evidence of translation from Shakespeare's EME into the five languages that feature on the poster – English, isiXhosa, Korean, Setswana, and Swahili. Rather, it reveals – what I believe to originate from a possible flaw in the design (as discussed in Chapter 4) – themes that are initially expressed in ME and

then translated into the other languages. The written discourse also shows that the participants identified themes that are frequently documented in the literature on *Macbeth.* For example, they identified the themes of 'Morally right vs Morally wrong', 'Are prophecies self-fulfilling?' and 'Lies/Deceit', which correspond with Cusimano's (2015) recognition of these themes as 'Presence of Morality in Macbeth' (p. 3), 'Self-fulfilling Prophecies: Predestination Versus Free Will' (p. 22) and 'Temptation is Deceitful' (p. 29), respectively. Similarly, the participant-identified themes of 'The influence of women on men' and 'Is manipulation part of love?' are discussed in Sorge's (2017) honours' dissertation titled, 'Masking Femininity: Women and Power in Shakespeare's *Macbeth, As You Like It,* and *Titus Andronicus*' and Nabhan's (2020) article, "Lady Macbeth between Ambition and Femininity in William Shakespeare's Macbeth". Finally, the participants' themes of 'Ambition' and 'Ambition vs consequences' are discussed in Rafed et al.'s (2020) article, "The Theme of Ambition Macbeth Play".

There is therefore no evidence from the written discourse on the 'Themes Poster' that translanguaging facilitated translation from EME into the participants' home languages or that it helped the participants to formulate culturally specific interpretations of the themes of *Macbeth*. However, this finding could be due to a flaw in the design of the activity (as discussed in Chapter 4) that possibly prohibited the participants from interpreting the themes through the lens of their own linguistic and cultural backgrounds.

5.2.2 Analysis of Activity 2

The second set of data is obtained from the participants' home language group discussions on the plot of *Macbeth*. I garnered the data from my observations of the participants' non-verbal discourse throughout the activity and from the recorded verbal interviews in which they reflected on whether, and to what extent, translanguaging helped or hindered their learning of the plot. The data were analysed to determine whether the participants perceive that translanguaging enabled them to interpret the plot from their own cultural perspectives, whether they recognised the educational value of discussing the plot in their home languages and whether the use of translanguaging challenged or dislodged any Anglonormative and 'Whiteness' language ideologies.

My observations revealed much laughter, many smiles, and the participants' animated use of gestures as they all engaged in discussing the play in their home languages. The participants' reflections on this activity in the oral interviews indicated that the incorporation of their home languages helped them to make linguistic and cultural connections with the play. In their words, it gave the play "a kind of home feel", made it "more relatable" and made it "sound better".

Their responses also revealed that these connections facilitated learning in two ways. The first way was by aiding understanding. They reflected that this activity "clarifie[d] gaps" and made *Macbeth* "easier to interpret". These reflections indicate that translanguaging enabled the participants to use their home languages to discuss, explain and gain a deeper understanding of the play. The second way that translanguaging facilitated learning was by aiding their memory of the play. In one participant's words, it helped "to remember things better", which suggests that the exercise of using home languages to discuss the play helped to create linguistic and cultural connections with the subject content that made it easier to remember. These reflections on the positive aspects of using their home languages to clarify their understanding and memory of the plot of *Macbeth* indicate that the use of translanguaging dislodged the Anglonormative perspective that English is the only necessary and beneficial language for learning in the classroom and highlighted the important role that other languages can also play in the meaning making process. Additionally, and rather surprisingly, the only disadvantage of this activity was offered by a few of the participants who conversed in languages other than English. These participants stated that they struggled to find comparable words in their home languages, and commented that the double act of various forms of translation – from EME into ME, and then from ME into other languages – was time-consuming.

The data from Activity 2 therefore reveal that translanguaging pedagogy initiated many of the participants' journeys of discovery of the social and educational benefits, and joy, of speaking their home languages in the classroom. The data also disclose that the inclusion of the participants' home languages provided a "kind of home feel" and facilitated the participants' learning by aiding their understanding and memory of the plot. These findings indicate that translanguaging challenged and possibly even dislodged some of the participants' Anglonormative views regarding the exclusive status of English as the only language of learning. While the participants interpreted the time-consuming nature of the double translation and the difficulties of findings some terms in their home languages as disadvantages of translanguaging pedagogy, I would counter these views with the argument that, although time consuming, the exercise of double translation and the process of finding suitable terms in their home languages aids the participants' learning by necessitating their careful consideration of the text and its connections with their linguistic and cultural backgrounds.

5.2.3 Analysis of Activity 3

The third set of data was obtained from the participants' creation of posters of some of the main characters of *Macbeth* in small groups of mixed home language speakers. As mentioned in

Chapter 3, I created a poster of Macbeth as an example for the participants. This poster is shown in Figure 5.3.

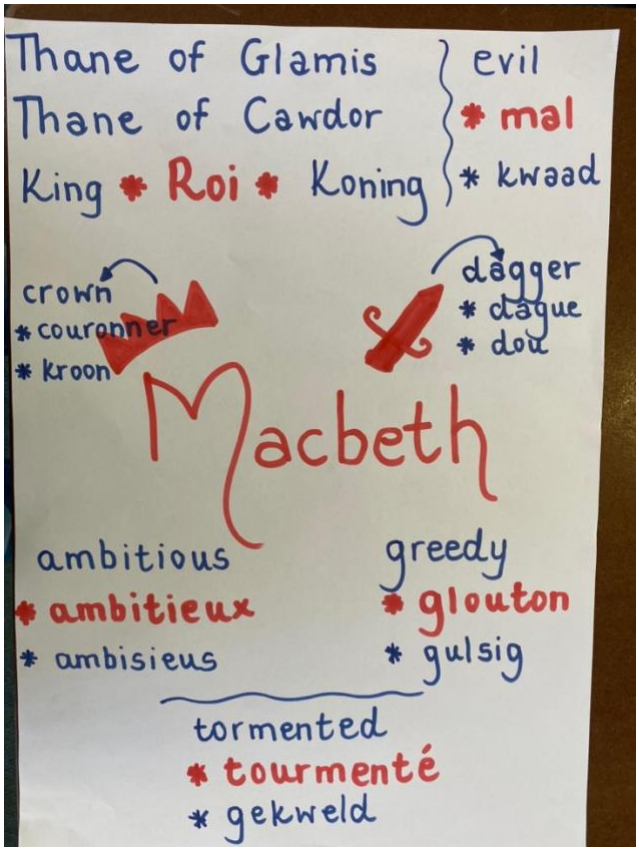


Figure 5.3 Sample poster on Macbeth

My intention with the poster on Macbeth was to provide the participants with an example of how to create a poster on their assigned character that incorporates the home languages of the group members. However, on reflection, I believe that the design of my poster is flawed in three ways. First, it does not incorporate any indigenous South African languages – it only features Afrikaans, English, and French. Second, the repeated use of English as the first word for every group of adjectives, albeit unintentionally, suggests that English is more important than the other languages. The third, related, point is that the use of English for the initial or key words possibly placed an interpretive limit or constraint on what could be said on that subject. Fortunately, the first flaw did not deter the participants from incorporating their home languages in their posters (displayed below). However, the second and third flaws are reflected in most of the posters which show that the participants also positioned English before the other languages which, in turn, may have narrowed or restricted their exploration of the different character traits. While these flaws cannot be altered, they do indicate the extent to which learners follow their teachers' examples which, while problematic for my study, is also encouraging as it suggests

the possibility that learners may take their cues from their teachers regarding the validation and incorporation of linguistic and cultural plurality in the classroom.

The participants' posters are shown in Figures 5.4-5.8. To protect the participants' identities, their names have been blacked out.

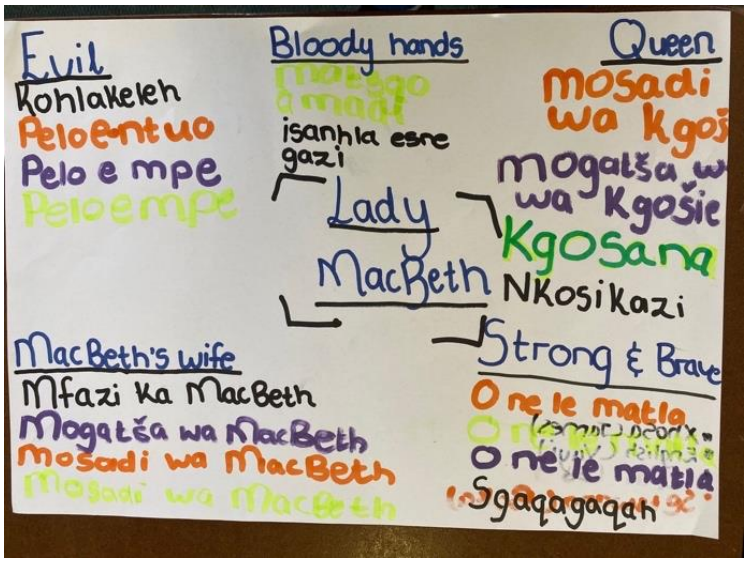


Figure 5.4. Poster on Lady Macbeth

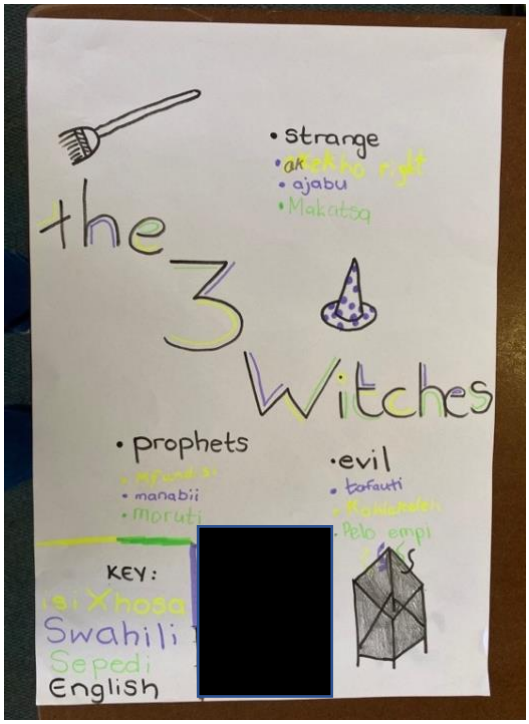


Figure 5.5 Poster on the three witches

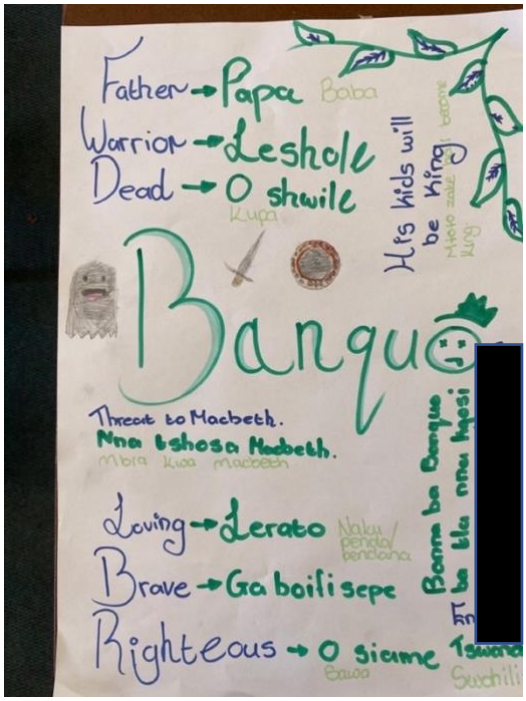


Figure 5.6 Poster on Banquo

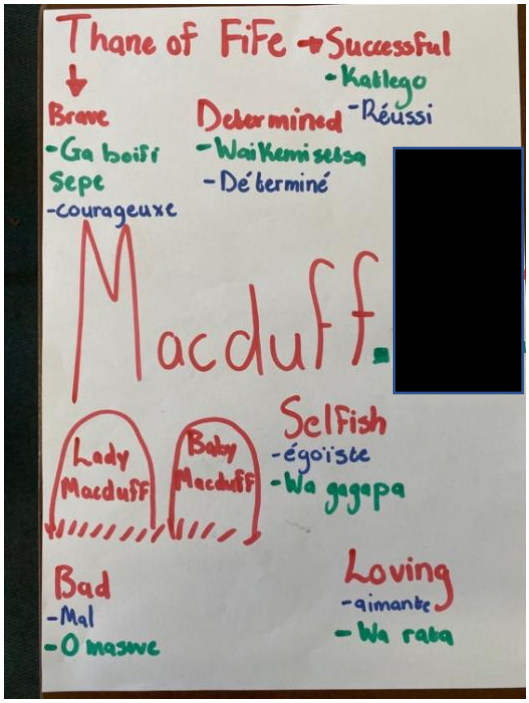


Figure 5.7 Poster on Macduff

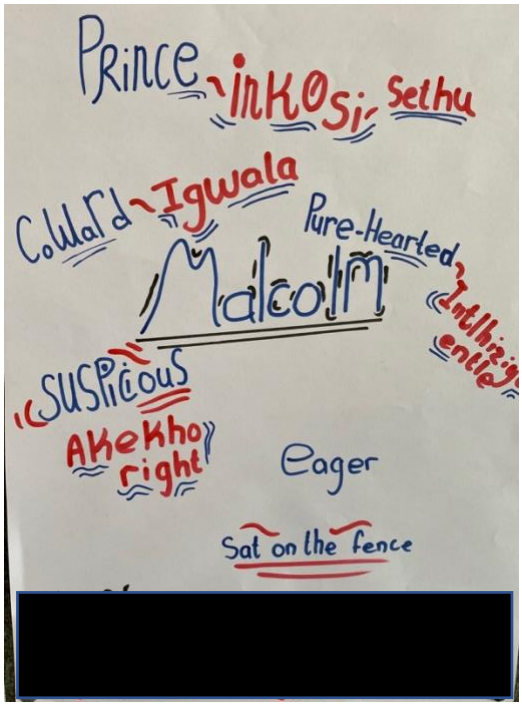


Figure 5.8 Poster on Malcolm

The data from this activity were obtained from the written discourse on the posters and analysed for evidence that translanguaging facilitated translation from EME into the participants' home languages, enabled the participants to provide culturally specific interpretations of the characters, and helped the participants to recognise the educational and social value of using their home languages to describe the characters in *Macbeth*.

The written discourse provides limited evidence of direct translation from Shakespeare's EME into ME. One example is the description of the witches (Figure 5.5) as 'strange' (a synonym for 'weird') in ME and 'makatsa 'in Swahili which also means 'strange', which is a very close translation of, for example, Banquo's reference (2.1.20) to the witches as the "three weird sisters". (Interestingly, some of the participants' choice of words in their home languages for 'strange' disclose more culturally specific interpretations: the Xhosa word *akekho* means 'he is not here' / 'he is absent' and the Swahili word *ajabu* means 'wonderful'.) However, most of the written discourse does not reveal a direct translation from Shakespeare's EME, but rather suggests that translanguaging enabled the participants to express their understanding of the characters in their home languages – this is evident in the description of Malcolm as a 'coward' in ME and 'igwala' in isiZulu (which also means 'coward') and Macduff as 'brave' in ME, 'ga boifi sepe' in Setswana meaning 'he doesn't give anything / he is not afraid of anything' and 'courageuxe' in French meaning 'courageous'.

The written discourse also reveals several interesting examples of how translanguaging enabled the participants to provide culturally specific interpretations of the characters. This is apparent in the description of Banquo as a "warrior" (Figure 5.6). In *Macbeth*, Banquo is described as a "captain", as in, "Dismay'd not this / Our captains, Macbeth and Banquo" (1.2.34-35), but he is never referred to as a "warrior". In many traditional African cultures, the term for 'warrior' denotes a brave and experienced soldier, and is associated with manliness and masculinity[59]. Regarding Banquo's brave actions in the war at the start of the play, his description as a "warrior" suggests that the participants connected this attribute of Banquo with their cultural understandings of a brave soldier. Other examples of culturally driven interpretations are evident in the description of Lady Macbeth as a "Queen" (Figure 5.4) and Malcolm as a "Prince" (Figure 5.8). While these are the titles of both characters in the play, Shakespeare's *Macbeth* does not foreground them: there are only two references to Lady Macbeth as a 'queen' – "The queen, my lord, is dead" (5.5.16) and "This dead butcher and his fiend-like queen" (5.6.108) and Malcolm is only referred to as "the Prince of Cumberland" twice (both in 1.4). However, the history of many traditional African cultures (including the amaZulu, Batswana, amaXhosa, Basotho, Bapedi and amaNdebele) is defined by powerful royal families. The participants' use of royal titles to describe Lady Macbeth and Malcolm may therefore indicate their attempts to reclaim a disempowered aspect of their heritage in the process of understanding these characters. These cultural references suggest that the use of translanguaging pedagogy in this activity helped to broaden the participants' interpretations of Shakespeare from an exclusively colonial perspective to a perspective to permits multiple, culturally-diverse interpretations.

The data from the participants' creation of posters of some of the main characters of *Macbeth* in small groups of mixed home language speakers provide limited evidence that translanguaging facilitated direct translation from EME into the participants' home languages. Instead, the data reveal that translanguaging generally enabled the participants to elucidate their understanding of certain aspects of their assigned characters, and in some instances, to provide culturally specific interpretations of the characters, such as their achievements in war and status as royalty, and even to emphasis issues of cultural significance, like the historical disempowerment of certain African polities. These culturally specific interpretations suggest that translanguaging pedagogy challenged the notion of the Anglonormative perspective as the

[59] 'The Warrior: A People's Defender'. (No date) Available from: https://artsandculture.google.com/story/the-warrior-a-people-s-defender/SgKy75TCti6JJA. (Accessed: 15 November 2022).

only ‘acceptable’ and/or ‘correct’ reading of Shakespeare and afforded participants the opportunity to understand the characters from their own cultural perspectives.

5.2.4 Analysis of Activity 4

The fourth set of data is obtained from the participants’ multimodal presentations of one or more scenes or aspects of *Macbeth* in any modalities of their choosing and including at least one language (other than EME), dialect or slang. These presentations illustrated Transformed Practice with translanguaging, as the participants transformed or recontextualised their accumulated knowledge of *Macbeth* through multiple modalities, including aspects of their linguistic repertoires. Table 5.1 provides a summary of the presentations.

Table 5.1 Overview of the presentations

Presentation Number	**Number of Participants**	**Scene/s from *Macbeth***	**Description of Presentation**	**Linguistic Modalities Used**	**Other Modalities Used (excluding linguistic)**
1.	1	Murder of Duncan (2.2).	Power point presentation with drawn images.	ME and Norse.	Visual and digital.
2.	1	Lady Macbeth's sleepwalking scene (4.1).	Dramatic enactment.	EME and Setswana.	Gestural.
3.	1	Macbeth's conviction that he will never be vanquished (4.1).	Dramatic enactment with app-generated language.	Made-up language.	Gestural and digital.
4.	2	Macbeth and Lady Macbeth's conversation after Macbeth murders Duncan (2.2).	Dramatic enactment.	(Sesotho and) Setswana.	Gestural and spatial.
5.	5	Lady Macbeth's sleepwalking scene with doctor and gentlewoman (4.1).	Dramatic enactment with singing, hip hop dancing, rap and narration.	ME and Sepedi.	Audio, gestural, spatial and digital.
6.	7	The dinner party hosted by Macbeth and Lady Macbeth and the appearance of Banquo's ghost (3.4).	Talk show with commercial break.	ME, 'Joburg English' slang and 'South African Indian English' accent.	Gestural and spatial.
7.	6	Various.	Talent show audition.	ME and Setswana.	Gestural and spatial.

The data from these presentations were obtained from the participants' verbal responses to my interviews regarding their choice of scenes and languages in their presentations, the digital submissions of two of the presentations, and the video recordings of the presentations that were performed in class. These presentations were generally received with much enthusiasm, loud cheering and spontaneous applause, which indicated the majority of the participants' positive

response to the use of multimodal (and for the purposes of this study, multilingual) approaches in the classroom.

Using a data analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks and discussed in Chapter 3, I first examine the participants' non-verbal, verbal and written discourses in the presentations to determine the languages that feature in the presentations, whether these languages represent the participants' home languages, and how many of the participants' home languages are used. I then examine the data for evidence of translation between EME and the participants' home languages. Finally, I analyse the data for indicators of culturally specific interpretations which would suggest that translanguaging facilitated the participants' understanding of their selected scenes or aspects of the play by allowing the participants to interpret these scenes or aspects from their own cultural perspectives. It is necessary, at this point, to highlight that this study operates from the view that meaning making is multimodal, even though it focuses on the linguistic mode in heterogeneous multilingual educational settings. The analyses therefore reference the other modes that are used in the meaning making process but foreground the linguistic mode.

The analyses of the seven presentations reveal that, with one exception, all the participants incorporated at least one of their home languages in the presentations. The exception was an English 'monolingual' in Presentation 1 who incorporated the digital, visual and written modes – in the form of a series of PowerPoint slides with drawn images and written words – to depict Macbeth's murder of Duncan. This participant incorporated EME and one word in the Norse language, "konungrrinn" which means "king", in his PowerPoint presentation. When asked why he chose the Norse language, he responded that he thought it was "cool and added to the mystery". Figure 5.9 shows the slide that incorporated this Norse word (although it is only spelt with one 'r" and not two as shown on the slide)[60].

[60] 'Old Norse Online'. Available from: https://lrc.la.utexas.edu/eieol/norol. (Accessed: 3 March 2023).

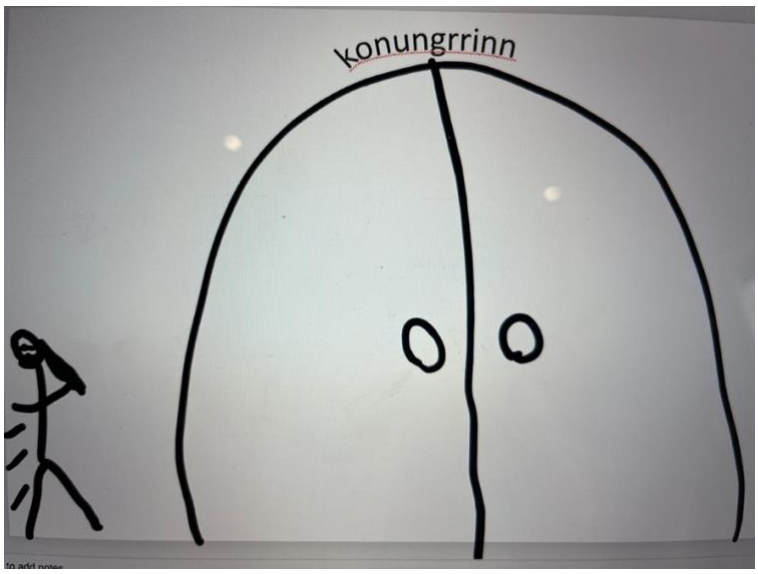


Figure 5.9 Presentation 1: Example of Norse language in the PowerPoint depiction of Duncan's murder

In the other six presentations, the participants use their home languages to express their understanding of various aspects of *Macbeth*. In many of the presentations, the data reveal that translanguaging facilitated translation from EME into the participants' home languages and in some instances, they show that translanguaging enabled the backwards and forwards movement between EME and the participants' home languages. To indicate, where relevant, how translanguaging-facilitated translation between EME and the participants' home languages enabled the participants to provide culturally specific interpretations of the play, the two analytical foci – AF2, which examines the data for evidence of translation between EME and the participants' home languages and AF3, which explores the data for indicators of culturally specific interpretations – are combined in the ensuing analysis of each presentation.

The analyses of the data disclose that the participants used translanguaging-facilitated translation between Shakespeare's EME and their home languages to communicate their understanding of important quotations in the play, the characters' emotions, the play's protagonist, the participants' opinions of some of the characters' actions, the attributes of some of the main characters, and the play's exploration of the complexity of power relations between men and women.

The data from Presentations 2 and 5 reveal how the participants use their home languages to express and reinforce their understanding of Lady's Macbeth's famous quotation, "Out damned spot" (5.1). Presentation 2 combine the gestural mode in the form of the participant's facial expressions and body language and the linguistic mode in the form of her vocal tone and spoken words in a dramatic enactment of this monologue. Figure 5.10 shows the original script for this

presentation which, complete with stage directions, was written by the participant in preparation for her 'live performance' in front of the class.

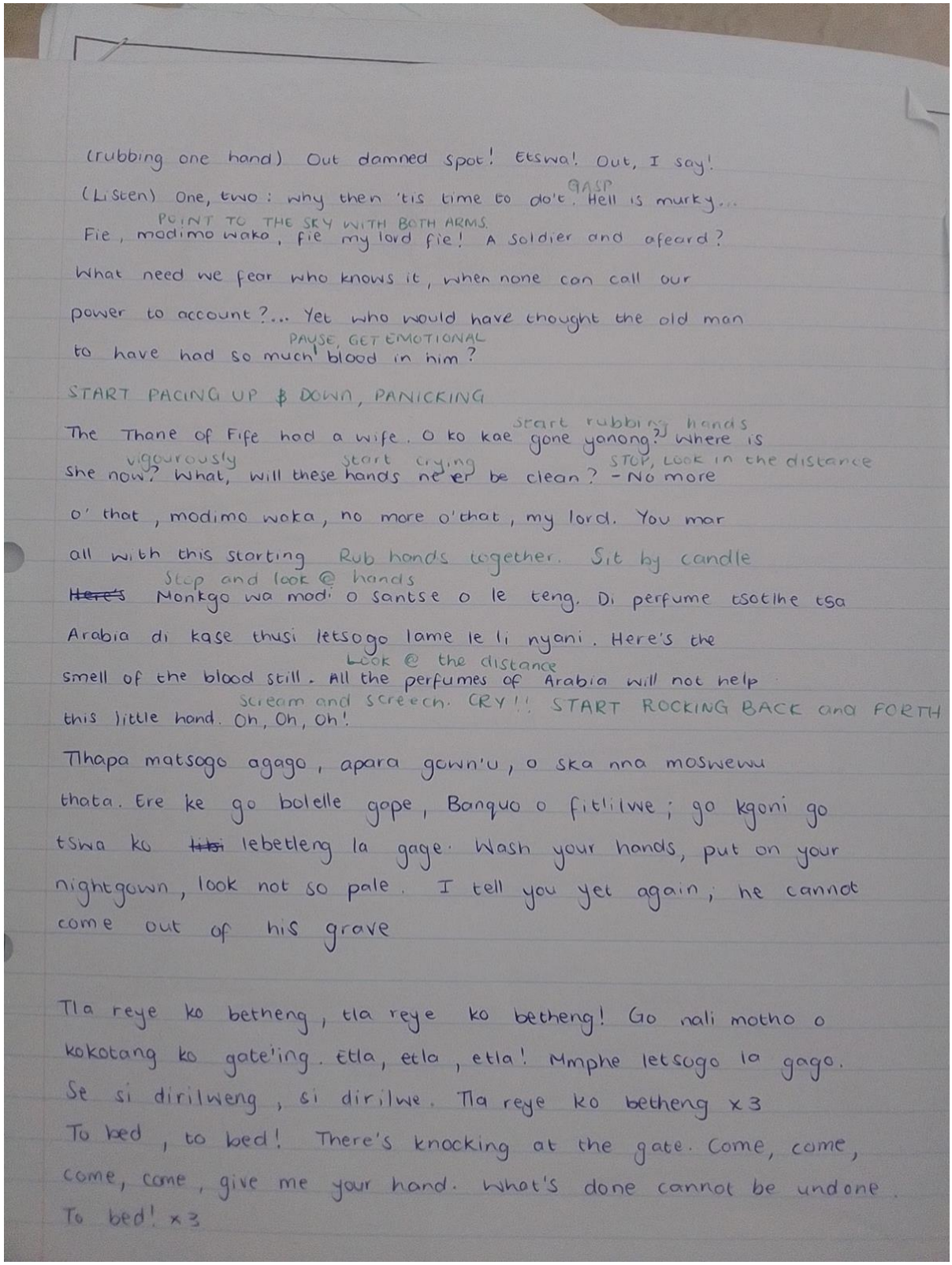


Figure 5.10 Presentation 2: Participant's script of EME and Tswana enactment of Lady Macbeth's "Out damned spot" monologue

As I do not speak Setswana, I needed to verify the translations provided by this participant. As discussed in greater detail in Chapter 6, I asked the Zulu teacher at my school – who is fluent in Setswana – to verify the translations. Figure 5.11 displays my transcript of this presentation, with the Zulu teacher's translations in italics and the participant's stage directions in capital letters.

RUBBING ONE HAND Out damned spot! Etswa! *(Out)* Out, I say!
(Listen) One, two: why then 'tis time to do't. **GASP.**
Hell is murky …
POINT TO THE SKY WITH BOTH ARMS
Fie, modimo waka *(my god),* fie my lord fie! A soldier and afeard?
What need we fear who knows it, when none can call our
power to account? … Yes who would have thought the old man
to have had so much blood in him?
PAUSE, GET EMOTIONAL. START PACING UP & DOWN, PANICKING
The Thane of Fife had a wife. **START RUBBING HANDS VIGOUROUSLY.**
O ko kae gone yanong? *(Where is she now?)*
is she now? What, will these hands ne'er be clean?
START CRYING. STOP, LOOK IN THE DISTANCE.
– No more o' that, modimo waka *(my god)*, no more o' that, my lord.
You mar all with this starting. **RUB HANDS TOGETHER. SIT BY CANDLE**
Monkgo wa modi o santse o le teng. (*Here's the smell of the blood still*) :
STOP AND LOOK @ HANDS
Di perfume tsotlhe tsa Arabia di kase thusi letsogo lame le li nyani.
(All the perfumes of Arabia will not help this little hand.)
LOOK @ THE DISTANCE.
Oh, oh, oh!
SCREAM AND SCREECH. CRY!! START ROCKING BACK AND FORTH.
Tlapa matsago agago *(wash your hands),*
apapa gown'u (wear a gown),
o ska nna moswewu that *(don't be white)*.
Ere ke go bolelle gope *(let me tell you nothing),*
Banquo o fitlilwe *(Banquo is buried)*;
Go kgoni go tswa ko lebetleng la gage *(to be able to get out of his lap).*
Wash your hands, put on your nightgown, look not so pale.
I tell you yet again; he cannot come out of his grave.
Tla reye ko betheng, tla reye ko betheng! *(Let's go to bed, let's go to bed!)*
Go nali motho o kokotang ko gate'ing. *(There's someone knocking at the gate.)*
Etla! Etla! Etla! *(Come on! Come on! Come on!)*
Mmphe letsago la gago se si dirilweng *(What's been done cannot be undone*)
Tla reye ko betheng x3. *(Let's go to bed!)*
To bed, to bed! There's knocking at the gate.
Come, come, come, come. Give me your hand.
What's done cannot be undone.
To bed! X3

Figure 5.11 Presentation 2: Transcript of EME and Tswana enactment of Lady Macbeth's "Out damned spot" monologue

The opening line of the monologue provides evidence that translanguaging facilitated translation between EME and Setswana. The participant playing Lady Macbeth starts with the original EME words, "Out damned spot!", followed by "Etswa!" (which is Setswana for 'out'), followed by "Out, I say!" in EME. In this line, the translation between the EME word "out"

and the Tswana word "Etswa!" which also means "out", emphasises – through the incorporation of the participant's home language – Lady Macbeth's desperation to be rid of the figurative 'blood on her hands' and reflects the participant's understanding of Lady Macbeth's guilt at her role in Duncan and Lady Macduff's murders.

The other presentation that displays an emphasis and understanding of this well-known quotation by Lady Macbeth is Presentation 5. This is a complex presentation that incorporates the doctor and gentlewoman's conversation about Lady Macbeth's sleepwalking, a short reworking of her "Out damned spot" monologue, as well as ME and Pedi narrations on the events that transpire. It combines the linguistic mode in the form of rap, sung and spoken words; the audio mode in the form of the recorded hip hop music to which Lady Macbeth dances; the gestural mode in the characters' body language and facial expressions; the spatial mode through the positioning of the characters in relation to each other on the 'stage'; and even the digital mode as the Pedi narrator participated via Microsoft Teams because she was isolating due to exposure to COVID-19.

The excerpt from Presentation 5 in which Lady Macbeth sings an interpretation of the "Out damned spot" monologue is displayed in Figure 5.12.

"Out damned spot, out I say, it's feeling so hot, it's been stuck all day."

"Dear Macbeth, dear Macbeth, dear Macbeth."

Figure 5.12 Presentation 5: Lyrics by Lady Macbeth

The lyrics in Presentation 5 indicate that translanguaging facilitated translation from EME into colloquial ME, as the participant playing Lady Macbeth sings, in a contemporary 'pop' style, the famous line, "Out damned spot, out I say" and then translates her understanding of Lady Macbeth's mental anguish at this point of the play in the colloquial ME line, "its [the blood's] been stuck all day". The shared understanding of Lady Macbeth's torment and guilt in both sentences suggests that translanguaging-facilitated translation between EME and contemporary ME enabled the participant to use her home language to express her understanding of Lady Macbeth's emotional state in this famous line.

Both Presentation 2 and Presentation 5 indicate how translanguaging facilitated translation between Shakespeare's EME and the participants' home languages (between EME and Setswana in Presentation 2 and from EME into ME in Presentation 5), and how these

translations enabled the participants to incorporate their linguistic and cultural backgrounds to express their understanding of Lady Macbeth's emotional state when she utters the well-known line, "Out damned spot".

The analyses of the data also reveal how translanguaging-enabled translations into the participants' home languages aid the participants to express their understanding of the characters' emotions. For example, in Presentation 2 (shown above in Figure 5.10 and Figure 5.11), the lines "Fie, modimo waka, fie my lord fie! A soldier and afeard?", and "– No more o' that, modimo waka, no more o' that, my lord.", which were delivered with a commanding and slightly condescending tone, indicate how translanguaging enables the participant to translate Lady Macbeth's emotions in the EME phrase "Fie" (an expression of annoyance or mild disgust) into the Setswana phrase "modimo waka" (meaning 'my god'). The participant translates the EME "fie" with the Setswana phrase, "modimo waka" to convey her culturally specific understanding of Lady Macbeth's frustration with Macbeth's torn loyalty regarding Duncan, as well as her resolve to show Macbeth the importance of 'removing' Duncan. In another part of the presentation, the participant says, "The Thane of Fife had a wife. / O ko kae gone yanong? *(Where is she now?)* / Where is she now? What, will these hands ne'er be clean?" In this line, the translanguaging-facilitated translation from the Setswana sentence, O ko kae gone yanong? into the EME sentence, 'Where is she now?' conveys the participant's understanding of Lady Macbeth's horror at her complicity in the murder of Lady MacDuff.

The lines, "O ko kae gone yanong? / Where is she now?" also mark the first place in the monologue where the participant delivers a sentence in Setswana first and then translates it into EME. This observation indicates that translanguaging facilitates both translation from the original text (in this study, Shakespeare's *Macbeth*) into the participants' home languages, and translation from the participants' home languages into the original text. Furthermore, at the start of the monologue, the participant speaks predominantly in EME and only switches to Setswana for single words like "Etswa" and short phrases, such as "modimo waka"; however, at the end of the monologue she switches to first speaking the lines in Setswana and then repeating them in EME. Moreover, by the end of the monologue, the participant's use of Setswana exceeds that of EME. For ease of reference, the final lines of the monologue are repeated in Figure 5.13. The Setswana lines are presented in italics for comparative purposes:

Tla reye ko betheng, tla reye ko betheng!
Go nali motho o kokotang ko gate'ing.
Etla! Etla! Etla!
Mmphe letsago la gago se si dirilweng
Tla reye ko betheng x3.
To bed, to bed! There's knocking at the gate.
Come, come, come, come. Give me your hand.
What's done cannot be undone.
To bed! X3

Figure 5.13 Presentation 2: Final lines of the transcript of EME and Tswana enactment of Lady Macbeth's "Out damned spot" monologue

As Lady Macbeth's anxiety and guilt over her role in Duncan and Lady Macduff's deaths grow through the course of the monologue, this shift in the use of the two languages shows that the participant made greater use of Setswana to express the height of Lady Macbeth's distress. This finding indicates how translanguaging-facilitated translation into the participant's home language empowered her to express her understanding of the emotional escalation of the scene, from her own cultural perspective, in a way that she perhaps could not have expressed in EME.

In addition to expressing their understanding of the play's important quotations and the characters' emotions, the participants also used translanguaging to express their understanding of the play's protagonist. This was evident in Presentation 6 which depicted a talk show in which the host interviewed Macbeth and some of the other characters (not specified in the presentation or its accompanying script) who attended the banquet at which Banquo's ghost appears. Halfway through the talk show, the murderers – who were hired by Macbeth to kill Banquo – appear in a commercial to advertise their services. This presentation incorporated the gestural mode in the characters' facial expressions and body language, the spatial mode through the seating arrangements of the characters to create an informal 'talk show' feel and the linguistic mode with various aspects of the participants' linguistic repertoires (discussed later in the chapter). The participants' script for this presentation is displayed in Figure 5.14. To protect the participants' identities, their names have been replaced with 'XXX'.

XXX:	The man the myth the legend, Macbeth, big mac	
XXX	Haazit chyna	
XXX:	And the fries to his burger, lady Macbeth	
XXX:	eyy hallo man	
XXX:	today, we're gonna spill the tea about what happened at the table	5
XXX:	Ahh no so I was sitting there raat and I wanted to have like this jall right with all my mates. I would say it was a cozy night	
XXX:	But we heard something different	
XXX:	oyoooo warrapen now	
XXX:	Eh it was coz tho	10
XXX:	That's not what we heard, ross, wanna explain	
XXX:	Nice of the king to invite us over, he did start sort of acting kinda crazy	
XXX:	I wasn't acting crazy	
XXX:	He would never do anything like that	
XXX:	I'm not saying any of that just that he was acting like there was a ghost there	15
XXX:	You smell that, smells like kap.	
XXX:	You seemed a bit off that night.	
XXX:	seems kinda strange, let's ask the resident ghost in the building, Banquo	
XXX:	Quick word from our sponsors	
XXX:	Hello friends is life getting you down is there some problem? Well we can help with that problem some would even say we are deadly efficient. We will get rid of anybody you need to at triple M industries we will make it happen (XXX: BIG MMMM) so long as you convince us that that person has caused our financial difficulties, we are guaranteed to get rid of all but one of our targets mentioned. Call us at the number on the screen (holds up applaud sign)	20 25
XXX:	oyuu what happened why you not sitting	
XXX:	So as we were saying before we were interrupted, so, ross tell us about the food apparently it was terrible	
XXX:	It was pretty bad I mean we barely got to touch the food even the chicken looked gray (or something) and then there was some fake wine	30

Figure 5.14 Presentation 6: Transcript of the talk show

While Presentation 6 does not provide any evidence of direct translations from EME into the participants' home languages, it does indicate how translanguaging enables the participants to convey their understanding of various aspects of *Macbeth* using colloquial ME, 'Joburg English' slang and a 'South African Indian English' accent. Presentation 6 opens with the words: "The man the myth the legend, Macbeth, big mac". This participant's choice of words reveals her understanding of Macbeth's role in the play. She uses "the man", a contemporary ME phrase, to convey her understanding of Macbeth as 'the most important person in a particular setting'. In a similar fashion, her use of the terms, "the myth" and "the legend", also express contemporary notions of a person of immense social stature and renown. This example from Presentation 6 reveals how translanguaging-facilitated translation into colloquial ME helped the participant to tease out her understanding of Macbeth as the play's protagonist from her perspective as a South African teenager.

In Presentation 6, the participants also use translanguaging-facilitated translation into ME to convey their opinions of some of the characters' actions. This is evident in the satirical commercial break. For ease of reference, the 'commercial break' excerpt of this presentation is repeated in Figure 5.15.

Hello friends is life getting you down is there some problem? Well we can help with
that problem some would even say we are deadly efficient. We will get rid of anybody
you need to at triple M industries we will make it happen (XXX: BIG MMMM) so
long as you convince us that that person has caused our financial difficulties, we are
guaranteed to get rid of all but one of our targets mentioned. Call us at the number
on the screen
(holds up applaud sign)

Figure 5.15 Presentation 6: Excerpt of 'commercial break'

In the commercial break, the murderers advertise their services. The participant who produced and performed the commercial break used a sarcastic tone in his delivery of these lines. This was particularly evident in the way in which he pronounced the well-known pun in the phrase, "some would even say we are deadly efficient" with a strong emphasis on 'deadly' to highlight the murderers' stupidity for discussing their services in the presence of Banquo's friends. He also incorporates contemporary catch phrases that are commonly used in commercials, such as, "Is life getting you down?", "we can help", "we will make it happen" and "we are guaranteed … ". This excerpt shows the participant's use of a form of translanguaging-facilitated translation into ME that allowed him incorporate his media-infused cultural background, through the use of commonly-used commercial catch-phrases, to express his critique of the

murderers' visit with Macbeth during the banquet as equivalent to producing an advertisement that promotes their assassination services.

In addition to allowing the participants to express their understanding of important quotations in the play, the characters' emotions, the play's protagonist and their opinions of some of the characters' actions, the analyses of the data from the multimodal presentations also disclose that translanguaging facilitated learning by allowing the participants to convey their understanding of the defining attributes of some of the main characters in *Macbeth.* This type of learning was evident in Presentation 7 which depicted an audition in which three participants play the role of 'judges' and two participants act as contestants who were auditioning for the roles of Macbeth and Lady Macbeth, respectively. This presentation incorporate the gestural mode through the characters' facial expressions and body language, the spatial mode as the three 'judges' were positioned facing the contestants to emulate an audition, and the linguistic mode in the languages spoken by the participants. Figure 5.16 displays my transcript of this presentation, with the Tswana translation provided by the participant who played the role of 'Judge 3'.

JUDGE 1:	First contestant, please.
'MACBETH' TRY-OUT:	False heart must hide what the false heart doth know.
JUDGE 2:	Thank you. Next!
'LADY MACBETH' TRY-OUT:	Unsex me here.
JUDGE 3:	Ts'ebetso ea bahlolisani e ne e le mpe ntle le [participant's name].
	(The other contestants' performances [were] bad except [participant's name].)

Figure 5.16 Presentation 7: Transcript of audition

The contestant who auditioned as Macbeth used the line, "False face must hide what the false heart doth know" (1.7.82) which indicates Macbeth's need to hide his desire to be king at all costs. The second contestant, who auditioned as Lady Macbeth, used the line, "Unsex me here" (1.5.40) which expresses Lady's Macbeth's desire to be rid of all (stereotypical) feminine qualities that may hinder her ambition. The participants' use of these lines to audition for the roles of Macbeth and Lady Macbeth, respectively, indicate their understanding that these lines express attributes of these characters that are central to the plot of the play.

Presentation 3 provides further evidence of the participants' use of translanguaging to express their understanding of character traits. This presentation depicts a video portrayal of Macbeth's conviction that no man can defeat him. In this presentation, the participant delivered his lines in ME with a strong and confident tone and as he was saying the lines, the Viva Video App[61] reversed the words to form a computer generated language (which sounds and reads like nonsense). In this presentation, the participant combined the digital mode using video and an app-generated language, the gestural mode in his facial expressions and body language, and the linguistic mode in the words that he spoke and how he spoke them. The participant's script of the ME words is provided in Figure 5.17, followed by my transcript of the app-generated words in Figure 5.18.

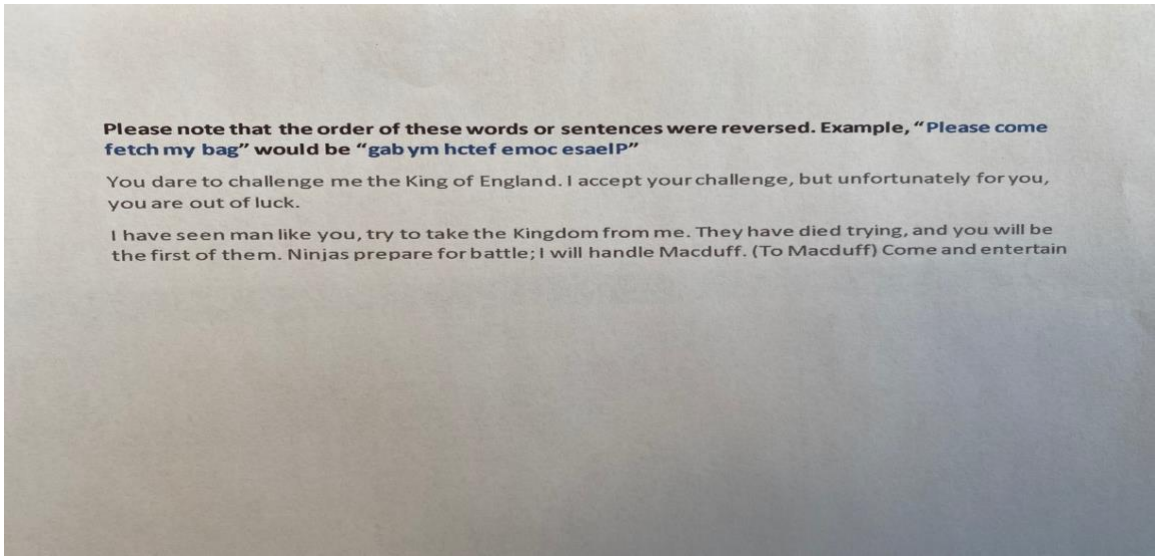


Figure 5.17 Presentation 3: ME words that were transformed by the Viva Video App

.Niatretne dna emoC. (To Macduff) .ffudcaM eldnah lliw I ;elttab rof eraperp sajniN .meht fo tsrif eht eb lliw uoy dna , gniyrt deid yehT . em morf modgniK eht eka tot ,uoy ekil nam nees evah I

.kcul fo tuo era uoy ,uoy rof yletanufrofnu tub ,egnellahc ruoy tpecca I .dnalgnE fo gniK eht em egnellahc ot erad uoY

Figure 5.18 Presentation 3: Transcript of the words generated by the Viva Video App

Contrary to the other multimodal presentations, Presentation 3 does not provide any evidence that translanguaging facilitated translation, as the verbal discourse in this presentation was generated by an app. Only the app generated words featured on the video of the presentation,

[61] The Viva Video App is a video editing tool that enables users to create their own videos on their Android devices.

which was unfortunate because they were nonsensical without the ME version from which they were generated. However, an analysis of the ME words reveals how the participant used his home language (ME) to express his understanding of Macbeth's dominant characteristic of confidence – even arrogance, at this stage of the play – that "none of woman born" (4.1.85) will be able to defeat him. He conveys this conviction in the line, "You dare to challenge me the King of England" and elaborates on it through the use of contemporary idioms like "you are out of luck" and "they have died trying". When asked why he used "ninjas" in the line, "Ninjas prepare for battle", the participant explained that he finds ninjas more appealing than soldiers, that he likes martial arts, and that he watched television shows about ninjas as a child. This response indicates that he incorporated his cultural background to convey his understanding of Macbeth's army as black-clad, sword-wielding fighters.

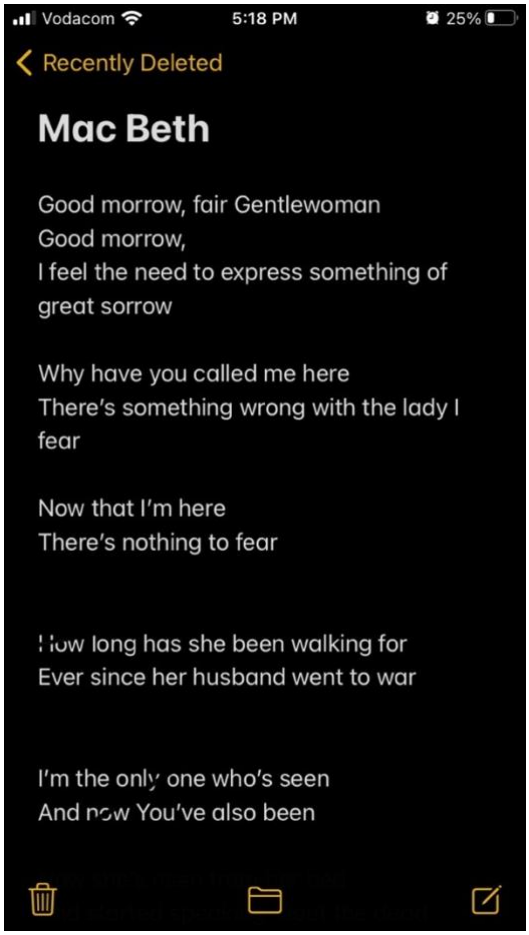
The analyses of the presentations also reveal how translanguaging facilitated learning by allowing the participants to use their home languages to express and explore their understanding of how gender roles between men and women are portrayed in *Macbeth*. In Presentations 5 and 6, the participants use translanguaging-facilitated translations to portray their understanding of the male character as dominant and the female character as subservient. In Presentation 6, this is evident the opening lines of the talk show, repeated in Figure 5.19 for ease of reference.

XXX:	The man the myth the legend, Macbeth, big mac	1
XXX	Haazit chyna	2
XXX:	And the fries to his burger, lady Macbeth	3

Figure 5.19 Presentation 6: Lines 1-3 of the talk show

In line 1, the participant refers to Macbeth as "big mac" and in line 3, a different participant describes Lady Macbeth as "fries to his burger". These lines display an extended metaphor in which the participants compare Macbeth to McDonalds' Big Mac hamburger and Lady Macbeth to the fried chips that usually accompany this burger. Drawing on their cultural backgrounds as urban teenagers for whom McDonalds is a well-known fast food brand, the participants use the comparison to show their understanding that Macbeth and Lady Macbeth 'go together', just like a hamburger is typically paired with fries, but in this pairing, Macbeth is the 'main dish' and Lady Macbeth is the 'side dish'.

A similarly creative use of translanguaging to convey the participants' understanding of male dominance and female subservience is shown in the use of the rap in Presentation 5. The rap portrays the interaction between the doctor and the gentlewoman as they discuss the recurring phenomenon of Lady Macbeth's sleepwalking. This interaction uses the gestural mode as the participants moved their arms in the typical, high energy style of rap artists, the spatial mode as the participants moved – in a clearly choreographed way – towards and away from each other, and the linguistic mode as they spoke the words in the rhythmical fashion typical of the rap genre. The script for this rap, which I obtained from a screen shot of one of the participant's phones, is displayed in Figure 5.20.



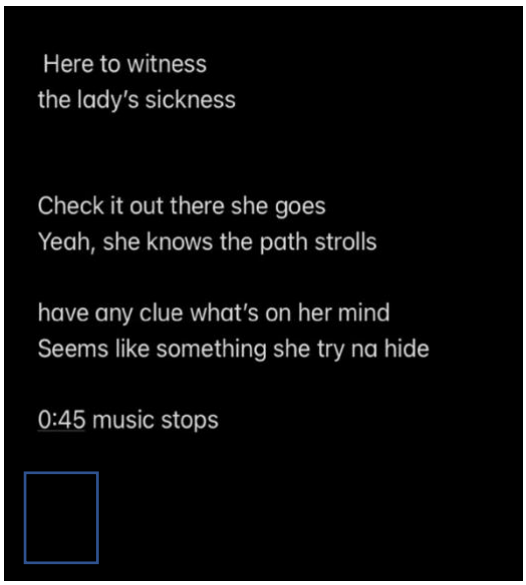


Figure 5.20 Presentation 5: Lyrics of the rap by the doctor and the gentlewoman

As Figure 5.20 does not clearly portray the speaker of each line, I transcribed the rap to provide a clear indication of the speakers. The transcript of the rap is provided in Figure 5.21.

Doctor:	Good morrow, fair Gentlewoman Fair morrow
Gentlewoman:	I feel the need to express something of great sorrow
Doctor:	Why have you called me here
Gentlewoman:	There's something wrong with the lady I fear
Doctor:	Now that I'm here There's nothing to fear How long has she been walking for Ever since her husband went to war
Gentlewoman:	I am the only one whose seen And now you've also been Here to witness The lady's sickness Check it out there she goes Yeah she knows the path she strolls Have any clue what's on her mind Seems like something she try na hide

Figure 5.21 Presentation 5: Transcript of the lyrics of the rap by the doctor and the gentlewoman

The rap in Presentation 5 provides evidence that translanguaging enabled the participants to provide their own contemporary ME interpretation of the interaction between the doctor and the gentlewoman (5.1) and to express their understanding of the power differentials between

these two characters. The participants convey the stereotype of men as protective and reassuring in the doctor's lines, "Now that I'm here/ There's nothing to fear". They also portray a doctor's authority in the lines, "How long has she been walking for/ Ever since her husband went to war" in which the doctor asks a question and then immediately answers his own question. Similarly, the participants' portray the stereotype of women as submissive in the gentlewoman's lines, "have any clue what's on her mind/ Seems like something she try na hide", in which she first defers to the doctor's expertise before providing her own, very vague, interpretation of Lady Macbeth's behaviour, even though, as Lady Macbeth's servant, she has had far more exposure to Lady Macbeth's behaviour than the doctor and may even have evidence to substantiate her understanding of it. This exchange between the doctor and the gentlewoman indicates how the participants used their linguistic and cultural backgrounds – as urban teenagers who speak English as a home language and enjoy rap music – to communicate their understanding of the stereotypical roles of doctors, men, and women.

Interestingly, the data analyses of the presentations also disclose the participants' use of translanguaging to explore the reversal of stereotypical gender roles in *Macbeth.* This is evident in Presentation 4 which depicts the scene in Act 2 where Macbeth informs Lady Macbeth that he killed Duncan. Presentation 4 incorporates the gestural mode in the characters' use of facial expressions and body language as they interact with each other, the spatial mode which conveys the characters' familiarity with each other through their close positioning on the 'stage', and the linguistic mode in the languages spoken by the participants. Figure 5.22 displays the participants' original script of this presentation. Although not clear from the image, according to the participants' script, the participant playing Macbeth (who speaks first) speaks Setswana, followed by the participant playing Lady Macbeth who speaks Sesotho. However, according to my translator, the entire dialogue is conducted in Sesotho (discussed below).

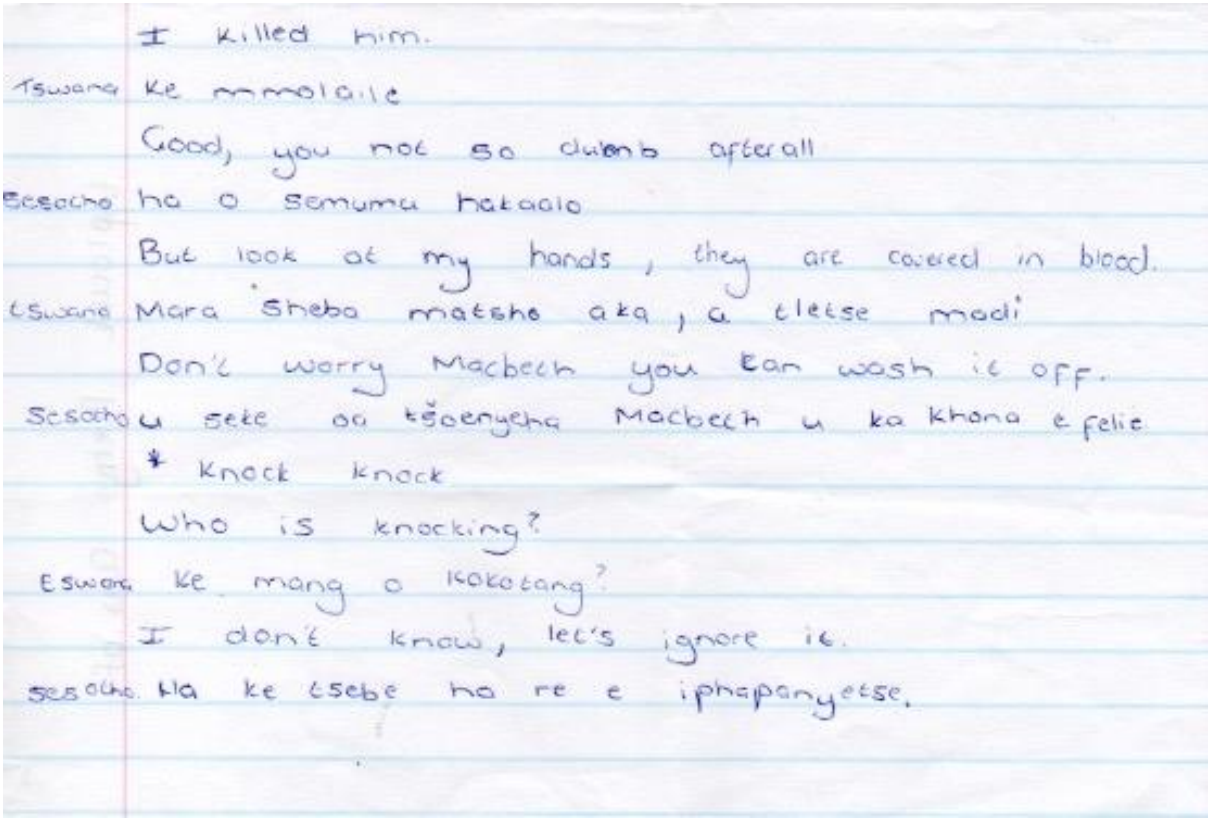


Figure 5.22 Presentation 4: Original script of the dialogue between Macbeth speaking Setswana and Lady Macbeth speaking Sesotho

Figure 5.23 displays the translated transcript of this presentation.

Macbeth:	Ke mmolaile. (*I fixed the person [Duncan].)*
Lady Macbeth:	Ha o semuma hakaalo? (*For real?).*
Macbeth:	Mara sheba matsho aka, a tletse madi. *(But look at my hands, they are covered in blood.*
Lady Macbeth:	U seke oa tsŏenyeha Macbeth u ka khona e felie. *(Don't worry, Macbeth, things will carry on.)*
	knock, knock
Macbeth:	Kem ang o kokotang? *(Who is knocking?)*
Lady Macbeth:	Ha ke tsebe ha re e iphapanyetse. *(I don't know, let's find it.)*

Figure 5.23 Presentation 4: Transcript of the dialogue between Macbeth speaking Setswana and Lady Macbeth speaking Sesotho

Presentation 4 provides evidence that translanguaging enabled the participants to provide their own Setswana and Sesotho version of the interaction between Macbeth and Lady Macbeth in Act 2, Scene 2 of the play. The presentation reveals two interesting observations concerning the process of translating a given text from one language into another. The first observation is

that home language speakers can provide different interpretations of the same text. In Presentation 4, there are three noticeable differences between the participants' translations and those of the translator. The first difference is evident in Macbeth's line, "Ke mmolaile" which the participants translate as "I killed him" and the translator as, "I fixed the person". The second difference is in Lady Macbeth's response of, "Ha o semuma hakaalo?" to Macbeth's confession of Duncan's murder, which the participants translate as, "Good. You not so dumb afterall" and the translator as, "For real?". The final difference is in Lady Macbeth's response of, "u ka khona e felie" to Macbeth's concerns about the literal and figurative blood on his hands. The participants' translate this line as "You can wash it off" and the translator as "things will carry on".

The second observation pertains to the porousness of language boundaries – as discussed by Makalela (2015) and McKinney (2016) – and the difficulty of identifying which language a phrase belongs to with so much overlapping between languages and when languages in the same language family share linguistic features. In his translation of Presentation 4, the translator stated that this dialogue was only conducted in Sesotho, and not in Setswana and Sesotho as stated by the participants (the Sotho and Tswana languages both belong to the Niger-Congo language family and are similar in many ways). The differences in the information provided by the participants and the translator highlight the variations in translation that exist (even between home language speakers) and emphasise the interpretive richness that can result from incorporating multiple languages and cultures in the learning process.

The participants' translation of Presentation 4 discloses how they use their home languages to portray their understanding of the power relations between Macbeth and Lady Macbeth – which contradicts the gender stereotypes portrayed in the exchange between the doctor and the gentlewoman in Presentation 5, and Macbeth and Lady Macbeth in Presentation 6 (discussed earlier). In Presentation 4, the participants use their home languages to express their perception of Lady Macbeth as the dominant person in the relationship. This is conveyed through their translation of her line, "Ha o semuma hakaalo?" to mean "You not so dumb afterall", which was delivered with a sarcastic tone, and her authoritative tone in the command, "Ha ke tsebe ha re e iphapanyetse" which they translate to mean, "I don't know. Let's ignore it". The participants' perception of Lady Macbeth's dominance is further communicated in, "U seke oa tsŏenyeha Macbeth u ka khona e felie" to mean "Don't worry Macbeth you can wash it off", in which she offers reassurance to Macbeth. On the other hand, the participants portray Macbeth as weak through the panicked delivery of the line "Mara sheba matsho aka, a tletse madi" to mean, "But look at my hands, they are covered in blood", which conveys his dismay over

murdering Duncan. Interestingly, the depiction of the interaction between Lady Macbeth and Macbeth in this scene mirrors the theme "Is manipulation part of love?" that the participants provided for the 'Themes Poster' (displayed in Figure 4.6 and Figure 5.2 and discussed earlier).

The analyses of the data from Activity 4 therefore reveal that in six of the seven presentations the participants used translanguaging-facilitated translation from EME into their home languages, and between EME and their home languages to explore, express, elucidate and consolidate their understanding of many aspects of *Macbeth*. These aspects include Lady Macbeth's emotional state when she delivers the famous line, "Out damned spot", an interpretation of Macbeth as the play's protagonist, the conflicting emotions of Lady Macbeth and Macbeth, a commentary on the stupidity of the murderers, insight into Macbeth's arrogance and Lady Macbeth's resolve, and the play's complex and dynamic depiction of the power relations between men and women.

5.3. CONCLUSION

The second research question investigates whether translanguaging pedagogy facilitates learning when it is implemented in a class with heterogeneous multilinguals, and if so, how it facilitates learning. To explore this question, I obtained data from four activities in the experimental pedagogy – the participants' collaborative creation of the 'Themes Poster', the home language group discussions on the plot of *Macbeth*, the participants' creation of characters posters of small groups of mixed home language speakers and the participants' multimodal presentations on self-selected aspects of *Macbeth*. The data were collected through observation, verbal interviews, written questionnaires, and the digital submissions and video recordings of the participants' presentations and were examined using a data analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks.

The data were analysed for evidence that translanguaging facilitates translation between Shakespeare's EME and the participants' home languages and that it enables the participants to use their home languages to communicate their understanding of various aspects of *Macbeth.* The data from the participants' collaborative creation of the 'Themes Poster' provided no evidence that translanguaging facilitated translation from EME into the participants' home languages or that it helped the participants to formulate culturally specific interpretations of the themes of *Macbeth*. However, this finding could be due to a design flaw that possibly prohibited the participants from interpreting the themes from their own linguistic and cultural backgrounds. The data from second activity of discussing the plot of *Macbeth* in small groups of home language speakers disclosed that translanguaging created, to quote one participant, a

"kind of home feel", facilitated the participants' learning by aiding their understanding and memory of the plot, and disrupted and possibly even subverted some of the participants' Anglonormative views regarding the exclusive status of English as the only language of learning. The data from the third activity of creating posters on some of the main characters of *Macbeth* in small groups of mixed home language speakers revealed that, while there was only limited evidence that translanguaging facilitated direct translation from EME into the participants' home languages, there was evidence that translanguaging enabled the participants to elucidate their understanding of certain aspects of their assigned characters, and in some instances, to provide culturally specific interpretations of the characters, which suggest that translanguaging pedagogy challenged the notion of the Anglonormative perspective as the only 'acceptable' and/or 'correct' reading of Shakespeare and consequently afforded participants the opportunity to understand the characters from their own cultural perspectives. The data from the fourth activity – the participants' multimodal presentations of scenes or aspects of *Macbeth* – indicated that in six of the seven presentations the participants used translanguaging-facilitated translations from EME into their home languages, and between EME and their home languages, to communicate their understanding of many different aspects of *Macbeth* such as their understanding of the important quotations in the play, the play's protagonist, the characters' emotions, the participants' opinions on some of the characters' actions, the defining attributes of some of the main characters, and the complexity of power relations between men and women.

The data from the four activities in the experimental pedagogy therefore show that translanguaging facilitated learning when it was implemented in a class with heterogeneous multilinguals by allowing the participants to use their home languages to interrogate and express their understanding of many different aspects of *Macbeth.* This finding supports Guzula, McKinney and Tyler's (2012, p. 213) focus on how allowing learners to access the full range of resources in their linguistic repertoires enables "languaging-for-learning". The data also indicated that, for some of the participants, translanguaging served to dislodge the Anglonormative notions of English as the only acceptable and necessary language of learning in the classroom, as well as their perception of 'English' interpretations of *Macbeth* as the only permissible readings of the play.

CHAPTER SIX RESEARCH QUESTION 3:

REFLECTIONS OF A WHITE ENGLISH 'MONOLINGUAL' TEACHER IN A CLASS WITH HETEROGENEOUS MULTILINGUAL LEARNERS

6.1 INTRODUCTION

The third research question explores whether translanguaging pedagogy can be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what the challenges are and how they can be overcome. Teachers, as in every other profession, do not operate in a vacuum. We are all, to quote the well-worn phrase, 'products of our past'. As such, I believe that educators have a choice. We can either choose to keep teaching a certain way because it 'worked in the past' or we can choose to teach intentionally in a way that best accommodates our learners. I chose and continue to choose the latter option. However, this decision was not made easily: it was precipitated by a difficult teaching experience that started my ongoing journey to implement pedagogies that accommodate the linguistic and cultural diversity of my learners. This journey is sometimes accompanied by difficult emotions that I try to manage through the course of my pedagogical interventions, as well as through an acceptance that meaningful transformation is often uncomfortable. I share my reflections on this journey in the hope that they will encourage educators with similar cultural backgrounds to persevere in implementing pedagogies that better accommodate their learners, while simultaneously equipping teachers with some strategies to help them along the way.

6.2 REFLECTIONS ON TEACHING SHAKESPEARE

At the beginning of my teaching career, I adopted a 'traditional' approach to teaching Shakespeare. This consisted primarily of reading through the play, explaining the meaning of Shakespeare's EME, and highlighting (my perception of) the significant aspects of the plot and characters, as well as the important quotations. Initially, I read through the play myself, as my

previous attempts to get the learners to read Shakespeare's English were so dismal, in my opinion, that they hindered their understanding of the text. However, after a while I noticed how dry and uninspiring these lessons were. Some of the learners were literally sleeping through them and the general mood of the class was one of disinterest.

This prompted me to change my approach. At first, I asked the learners to read the different characters' lines. Even though I sometimes had to stop the learners from laughing at each other and I had to endure their overemphasising of Shakespeare's language (which teenagers love to do), I persevered. In time, this approach progressed to providing the participants with props, like hats and cloaks, and encouraging them to act out the play in the front of the classroom. The learners' responses to these lessons were significantly better: there was a great deal of laughter and a high level of participation, even from the learners who did not want to read. My observations of how much fun the learners had with acting out the play, together with how the additional modalities – 'costumes', gestures by the 'actors', the spatial arrangement of the characters and the interaction between them – appeared to facilitate the learners' understanding of Shakespeare's plays, made me realise that 'Fun lessons = engagement with content = learning'. The impact of these multimodal 'enactments' also encouraged me to use DVDs of full-length versions of Shakespeare's plays as an essential pedagogical tool for introducing the play.

My teaching of Shakespeare is different now. I generally introduce a play by providing a verbal overview of the plot and then showing the learners a full-length stage or film production of it, allowing the interaction of the multiple modalities to 'teach' the details of the plot. During the screening of the play, I often stop to explain what is about to happen or to emphasise a certain scene. At the end of the screening, the learners generally have a solid understanding of the plot and characters. I follow the screening with classroom 'enactments' of the important scenes of the play, which entail an informal 'acting out' of the scenes, to reinforce their finer details and important quotations. Finally, I ask the learners to create their own multimodal and multilingual presentations of one or more aspects of the play. This is my favourite part of teaching Shakespeare. I love seeing how the learners transform their understanding of the play within their urban, South African contexts. Over the years, my experience of teaching Shakespeare has moved from something boring and tedious to one of my greatest professional joys.

6.3 REFLECTIONS ON IMPLEMENTING TRANSLANGUAGING PEDAGOGY

In the educational sector in which I teach, and on which the study focuses, teachers' classroom experiences are characterised by the linguistic monopoly of English, a 'melting pot' of cultures

and languages, learners from middle-to-upper class economic backgrounds whose parents are able to provide them with anything (they deem necessary) to succeed, and schools that are (generally) focused on obtaining the best possible academic outcomes in the externally-set examinations. Many of these aspects impacted my experience of implementing translanguaging pedagogy in this study, which was a mixture of dizzying highs and some lows.

Despite my cognitive understanding of the importance of creating linguistically and culturally inclusive classrooms, I still struggled with implementing translanguaging pedagogy in my study. As a White, English 'monolingual', born, raised, and educated during apartheid, I felt quite insecure and nervous at the thought of actively encouraging my multilingual, multicultural participants to use languages that I did not understand. I found myself asking questions like, 'How will I know that the participants are actually engaged in the activity I set them?', 'How can I be sure that the English translations of their home languages are accurate?' and 'What if the participants are making a fool of me by providing incorrect translations, and I become a laughingstock in the class?'. I frequently found myself oscillating between my conviction that translanguaging pedagogy was 'the way to go' and 'socially and educationally beneficial' for the learners, and my feeling that I was 'crazy' to put myself in such a vulnerable position. The internal struggle between cognitive beliefs and affective responses 'was real', to quote the worn-out phrase.

The socio-cultural backgrounds of the learners also played a role in my experience of implementing translanguaging pedagogy. As mentioned in Chapter 3, the class, while racially mixed, consisted predominantly of Black learners whose parents and grandparents were directly impacted by colonialism and apartheid. Given the impact of colonialism and apartheid on the media of instruction in South African classrooms, and the subsequent complex associations of the English language with colonialism and social desirability, I wondered how the learners would respond to the opportunity to speak other languages in the English classroom. My school provides an interesting, 'real-life' version of the 'Access Paradox' which Janks (2004, p. 33) explains as follows:

> If you provide more people with access to the dominant variety of the dominant language, you contribute to perpetuating and increasing its dominance. If, on the other hand, you deny students access, you perpetuate their marginalisation in a society that continues to recognise this language as a mark of distinction.

In my school, the status of English as the medium of instruction is met with differing responses. There are multilingual parents and learners who appear to support the status of English by

conducting all their interactions at school in English, thereby perpetuating and increasing the dominance of the language. There are other, although fewer, people who openly oppose the school's language policy and question the exclusion of languages other than English. There are yet other people who deny (even on their school application forms) that they speak home languages other than English, which sadly, indicates their desire to ignore or even erase their cultures. McKinney (2016, p. 10) explains such linguistic ambiguity in post-apartheid South Africa with the observation that "speaking ... a variety of fluent English which approximates to a variety of White South African English (including the key audibility aspect of accent) is ... a form of cultural capital, or more precisely linguistic capital", and she highlights that this capital is both desired and despised by Black learners. This complex relationship between English and other languages mirrors a global dilemma: individual learners' (or their parents') desires to be proficient in English as a 'universal' language, as well as the need to elevate, promote and protect marginalised languages.

A further complicating factor is the issue of my positionality as a White teacher in the school, and the Anglonormative and 'Whiteness' perceptions associated with this status, of which some people are cognisant while others are not. Even though most of the learners are 'learners of colour', more than half of the teachers are White. This situation, again, reflects the colonial and apartheid history of South Africa with people from the minority race group in positions of authority over the majority. (Having attended conferences for English Home Language teachers from IEB schools, I know that there are many schools like mine in this regard.) Against this background, I was concerned that my implementation of translanguaging would be incorrectly perceived as some form of meaningless 'band-aid' for the injustices of the past, rather than a genuine attempt to bring about greater linguistic and cultural educational equality for all South African learners.

Given my reservations, I was pleasantly surprised by my responses to hearing the participants speaking their home languages. Given my ever-growing awareness of my previous Anglonormative predispositions and practice of 'White gaze' (Flores and Rosa, 2015), I expected to feel alienated by the sound of languages I did not understand, and marginalised by my inability to participate in the conversations taking place all around me. However, this was not my experience. I loved the sound of the different languages being spoken in my classroom, and especially the excited 'buzz' that accompanied their use. It was very special to witness the participants' happiness and sense of freedom at being allowed, and even encouraged, to speak their home languages. The looks of pride on the participants' faces as they shared their

knowledge of their home languages will remain with me forever. There is a certain joy in implementing a pedagogy that incorporates all the participants' languages and cultures.

As the experimental pedagogy progressed, I observed the seriousness with which the participants approached this exchange of knowledge. Their responses suggested that translanguaging had empowered them as possessors of specific linguistic and cultural knowledge that they could use to make meaning of a 'difficult-to-understand' text like Shakespeare. With this shift in classroom dynamics, I was initially concerned that I would lose some of my authority as the teacher. However, this fear never materialised. Contrary to my expectations, the learners appeared to display greater respect towards me when I adopted the stance of co-learner, which was evident in their quicker responses to my instructions and increased willingness to do what I asked. They also approached the lessons with more enthusiasm and enjoyment.

Interestingly, my biggest struggle with implementing translanguaging pedagogy was explaining it to the teachers in the school bodies with which my school is affiliated. As discussed in Chapter 2, There are many White English teachers like me, who grew up during apartheid, enjoyed the advantages afforded White South Africans and who, despite being brilliant teachers and wanting the very best for their learners, continue (often unintentionally) to perpetuate Anglonormative practices through their monolingual pedagogical practices and 'White gaze'. Ironically, this is evident in their equal treatment of all learners, which – although performed with the best intention – serves to discriminate against learners who do not speak English as a home language.

As much as I understand and advocate the importance of implementing inclusive pedagogies, I understand these teachers, too. It is frightening to change pedagogical approaches. It is terrifying to relinquish linguistic control in the classroom. It is counterintuitive to choose to become vulnerable in front of your learners, when most days you feel like they just want to eat you alive, after they have roused from their ennui-induced sleep. Despite our authority as teachers in the classroom, we are outnumbered by many to one. As much as universities and teaching colleges promote the teaching profession as a delightful stimulation of 'young and eager minds' (who are always well behaved and respectful towards the teacher), the reality is that much of teaching today is about staying on top of classroom management with the hope of 'getting through' the subject content without too many disruptions. The prospect of purposely relinquishing classroom control by allowing learners to speak in languages we do not understand is terrifying, and on a bad day, just ludicrous. It is, paradoxically, because I

understand the realities of classroom practice, and particularly because I understand the realities of being a White English 'monolingual' teacher in a class with heterogeneous multilinguals, that I found the prospect of sharing and encouraging teachers like me to change their teaching approaches quite daunting. Considering these issues, it sometimes felt like a 'tough act to sell'.

My experience of explaining my study and its motivation to other teachers has been interesting. I have encountered some teachers who initially listened with interest and then I noticed a particular moment – when they realised that my study could have implications for their own teaching practices – when their eyes would glaze over, they would nod politely and look for the first opportunity to exit the conversation or change its direction. I do not judge these teachers. I understand their response. Fortunately, there have also been some teachers who have supported my vision.

6.4 PERSONAL STRATEGIES FOR IMPLEMENTING TRANSLANGUAGING PEDAGOGY

To address and overcome these very real struggles for a White English 'monolingual' teacher implementing translanguaging pedagogy, I adopted several intrapersonal, interpersonal, and professional strategies.

6.4.1 Intrapersonal Strategies for Implementing Translanguaging Pedagogy

To counter the struggle between knowing that linguistic and cultural inclusivity is essential in multilingual South African classrooms and the fear and insecurity, as a 'monolingual' teacher, at the prospect of implementing translanguaging pedagogy, I found it helpful to remind myself of why I embarked on this study. To do this, I would return to an experience of attending a workshop at a Shakespeare conference in 2019 in which I was tasked with writing a Shakespearean essay in any language that is not my home language. In response to this task, I tried to write an essay on *Othello* in Afrikaans, a language in which I am communicatively proficient. However, I struggled because I did not have the formal vocabulary required to write this type of essay, nor did I have the vocabulary that I needed to express my understanding of the play. This struggle provided me with a taste of what learners who do not speak the medium of instruction as a home language experience every day, and reminded me why I strive for greater linguistic and cultural inclusivity in my classroom. This experience also showed me that if I really desire true transformation in educational settings, I need to transform too. As a 'monolingual' teacher in a multilingual country with a history of racial discrimination like South Africa, I need to adapt my pedagogical practices to accommodate, incorporate and

validate the linguistic and cultural diversity of the learners. I need to be prepared to relinquish my linguistic control at times, to become vulnerable regarding the languages I do not know, and to allow my learners to teach me. During my times of fear and insecurity, I found it helpful to remind myself that, while not easy, the social and educational benefits of translanguaging pedagogy certainly make it worthwhile.

6.4.2 Interpersonal Strategies for Implementing Translanguaging Pedagogy

I approached the implementation of translanguaging pedagogy from a place of wanting to learn more about learners' languages and cultures and a desire to see learners embrace their linguistic and cultural backgrounds. To do this, I adopted a translanguaging stance that entailed putting aside my role as the teacher and 'authority figure' in the classroom once I had initiated a particular translanguaging activity, and assuming the position of co-learner instead.

To illustrate this strategy, I provide an example of my interaction with some of the participants during the feedback session by the group tasked with creating a poster on Lady Macbeth. To aid understanding of the exchange, the poster on Lady Macbeth is repeated below in Figure 6.1, and Figure 6.2 provides a rough transcript of the exchange.

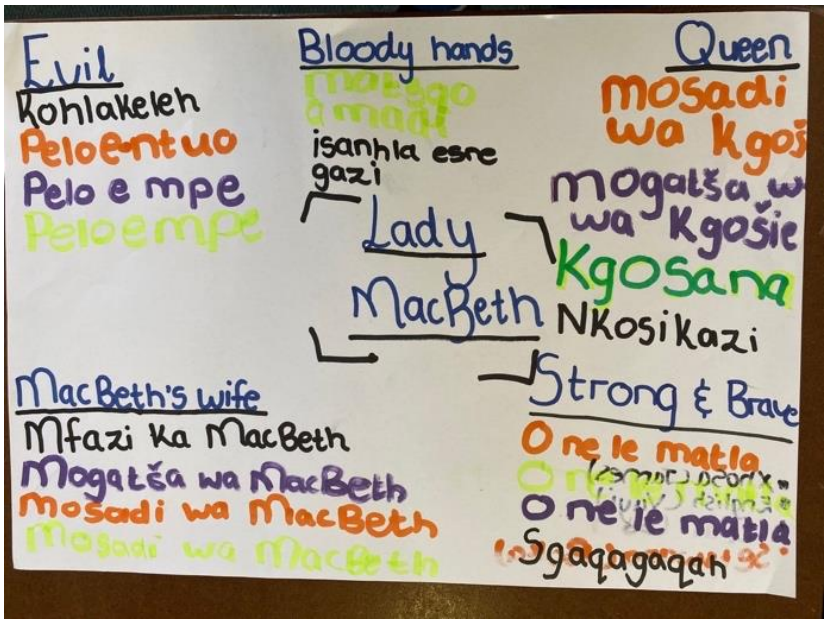


Figure 6.1 Poster on Lady Macbeth

In Figure 6.2, ‘Participant 1’ represents the group’s spokesperson who spoke ME during the feedback session, ‘Participant 2’ was a Zulu home language speaker, and ‘Participant 3’ was a Sotho home language speaker.

Teacher:	Right, let’s hear from the group that made the poster on Lady Macbeth.
Participant 1:	We said that Lady Macbeth was ‘strong and brave’.
Teacher:	Good. Can you explain the other words for ‘strong and brave’, please?
Participant 2:	I used ‘Sgaqagaqah.
Teacher:	And what language is that?
Participant:	Zulu, but it’s like a township lingo.
Teacher:	Oh ok. And what does it mean?
Participant 2:	It kinda means ‘muscular’ or ‘buff’.
Teacher:	So you saw Lady Macbeth like this?
Participant 2:	Ja, she was almost like a man the way she acts.
Teacher:	Ok, thanks [participant’s name]. And the other phrase, ‘O ne le matla’ - have I said it correctly?
Participant 3:	[Laughs]. Not bad, ma’am. It means ‘She’s got power’ in Sotho.

Figure 6.2 Transcript of an excerpt of the feedback session on the poster on Lady Macbeth

As shown in my interaction with ‘Participant 2’, I enquired about the languages and meanings of the words and phrases I did not understand, and I asked for explanations of how these words were used in the participants’ cultures. I also demonstrated my willingness to learn more about the participants’ home languages by trying to say phrases in their languages and asking the participants for help with the correct pronunciation. By so doing, I tried to demonstrate García’s (2019) perception of the potential of translanguaging to decolonise the learners’ perception of English as the only required and ‘acceptable’ language for learning in this sector. I also attempted to subvert the transmission model (Xie et al., 2018) of the teacher as the provider of knowledge and the learners as passive receivers of information and instead, implement Wei’s (2014) notion of the classroom as an arena for the negotiation of power relations.

6.4.3 Professional Strategies for Implementing Translanguaging Pedagogy

From my experience, the most significant professional obstacle I experienced when implementing translanguaging pedagogy was not knowing the languages spoken by the participants. As discussed earlier, this lack of knowing made me feel quite insecure and vulnerable. To address this issue, I used two strategies. First, I identified one or more trustworthy learners in the participant group who I knew I could rely on to provide accurate translations. Following on from the scenario in Figure 6.2 above, Figure 6.3 illustrates how I

implemented this strategy during the feedback session on the participants' creation of the poster on Lady Macbeth. In the exchange, 'Participant 4' represents the participant providing the translation that I wanted to verify, and 'Participant 5' represents the participant whose translations I trusted.

Teacher:	I see that you've also described Lady Macbeth using other languages?
Participant 4:	Yes, I said, 'O ne la matla'.
Teacher:	Ok, what language is that?
Participant 4:	It's Pedi for 'he was strong'.
Teacher:	Great! Thanks, [participant's name].
Participant 4:	Ok, ma'am.
Teacher [to Participant 5]:	[Participant 5's name], you speak Setswana, don't you?
Participant 5:	Yes, ma'am.
Teacher:	Aren't Sepedi and Setswana both Nguni languages?
Participant 5:	I'm not too sure about that, but I know that lots of the words in Sepedi and Setswana have pretty similar meanings.
Teacher:	Oh, ok. So what does 'O ne la matla' mean in Setswana?
Participant 5:	Pretty much what [Participant 4] said. It means somebody is strong.

Figure 6.3 Transcript of a strategy used to verify meanings of unknown words

As demonstrated in Figure 6.3, I disguised the strategy of verifying the meanings of words I did not know by incorporating it into the class discussion so as not to convey my doubts about the translation I had been given. This strategy generally worked very well.

However, there were instances when it was not possible to employ this strategy, like when my 'participant translators' did not speak the language in question or when I needed to verify translations after the lesson. When this occurred, I employed my second strategy, which entailed jotting down the translation I had been given (if it had been provided verbally) or taking a written form of the translation and showing it to a colleague who I knew was fluent in that language and asking him to translate it. Fortunately, my school has teachers who speak a range of indigenous languages, so there were several people I could ask, although I usually asked the Zulu teacher who is fluent in six languages – English, isiXhosa, isiZulu, Sesotho, Setswana, and siSwati. The second strategy also generally worked very well. However, on one occasion an interesting issue arose when the participant-provided translation did not correlate with the translation provided by my colleague, as occurred with Presentation 4 (discussed in Chapter 5 and illustrated in Figures 5.20 and 5.21). However, rather than being problematic, I would argue that these differing interpretations support the inclusion of multiple languages and cultures as they highlight the richness of meaning that can be obtained from such diversity.

6.5 PEDAGOGICAL STRATEGIES FOR IMPLEMENTING TRANSLANGUAGING PEDAGOGY

I employed three pedagogical strategies to ease the participants into the implementation of translanguaging pedagogy, which was unfamiliar for most, if not all, of them.

6.5.1 Explanation of the Importance of Translanguaging Pedagogy

To encourage the learners to embrace translanguaging seriously, I overtly explained and, when necessary, reiterated the necessity of incorporating home languages in the learning process. I discussed how, for example, translanguaging could help them to understand Shakespeare's use of English. These explanations were also provided to counter any Anglonormative and 'Whiteness' views of English as the only suitable language for use in the classroom and to elevate the importance of other home languages in the meaning making process.

6.5.2 Exposure to Examples of Translanguaging with Shakespeare

Before asking the learners to engage in translanguaging activities, I showed them other instances where translanguaging had been used. For example, I showed them excerpts from the #LockdownShakespeare initiative to counter the notion of Shakespeare as an 'English only' text, and to expose them to contemporised versions of the play.

6.5.3 Easing into Translanguaging

To ensure maximum participant engagement, I tried to design translanguaging activities that built on the participants' existing knowledge. As discussed in earlier chapters, the experimental pedagogy included three activities of my design and one suggested by the participants that incorporated the Pedagogy of Multiliteracies' components of Situated Practice, Overt Instruction, Critical Framing and Transformed Practice. The four activities were 1) the participants' collaborative creation of the 'Themes Poster'; 2) their engagement in home language group discussions on the plot of *Macbeth* – as per the participants' suggestions; 3) their creation of posters of the main characters of the play in small groups of mixed home language speakers and 4) their multimodal presentations on self-selected aspects of *Macbeth.*

I designed the first translanguaging activity – the creation of the 'Themes Poster' – to incorporate the Pedagogy of Multiliteracies' component of Situated Practice as (I thought) it would only require the participants to use their home languages to express the English themes. However, as discussed in Chapter 4, the participants' reticence, and their struggle to find words

in their home languages to correspond with the English themes suggested that either the design of this activity was flawed in two possible ways, or that other issues resulted in their reluctance to participate in it, such as the strangeness of using languages other than English in the classroom (as this was their first exposure to translanguaging pedagogy).

In contrast to the first activity, however, most of the participants engaged in the other three activities. All the participants engaged in the second activity which represented the Situated Practice component as it required them to use their 'Basic Interpersonal Communication Skills' (BICS) – an individual's ability to listen and speak as a means of communication (Cummins, 2008) – to converse about the play in their 'everyday' home languages. All the participants, except one, engaged in the third activity of creating posters of their assigned characters which, interestingly, required a similar use of 'Cognitive Academic Language Proficiency' (CALP) as the first activity. (While the notions of 'BICS' and 'CALP' are helpful for differentiating between the use of language for everyday communicative events and the use of language for formal academic discourse, respectively, this distinction has been critiqued by Cummins (2008) and Tyler (2016) for being binary and overly simplistic, as it is impossible to restrict 'real-life' use of language to such distinct categories.) Furthermore, most of the participants employed their home languages in the fourth activity, the multimodal presentations of *Macbeth*, which displayed the most sophisticated and nuanced use of the participants' home languages evidenced throughout the experimental pedagogy. The presentations represented the Transformed Practice component as the participants combined their home languages and cultures with their newly acquired knowledge of *Macbeth* to produce original and culturally specific interpretations of the play.

These levels and progression of participant engagement suggest that a good starting point for introducing translanguaging is to use activities that are situated in the Situated Practice component of the Pedagogy of Multiliteracies and that require learners to employ their 'Basic Interpersonal Communication Skills'. From this foundation, the participants appeared to be more comfortable with exploring and developing their 'Cognitive Academic Language Proficiency', as they critically framed their newly acquired knowledge in relation to their social and cultural contexts (Critical Framing), and then to experiment with more nuanced and sophisticated uses of their home languages to express aspects of their cultural backgrounds (Transformed Practice). This proposed progression for easing learners into translanguaging, using the components of the Pedagogy of Multiliteracies, is depicted in Figure 6.4.

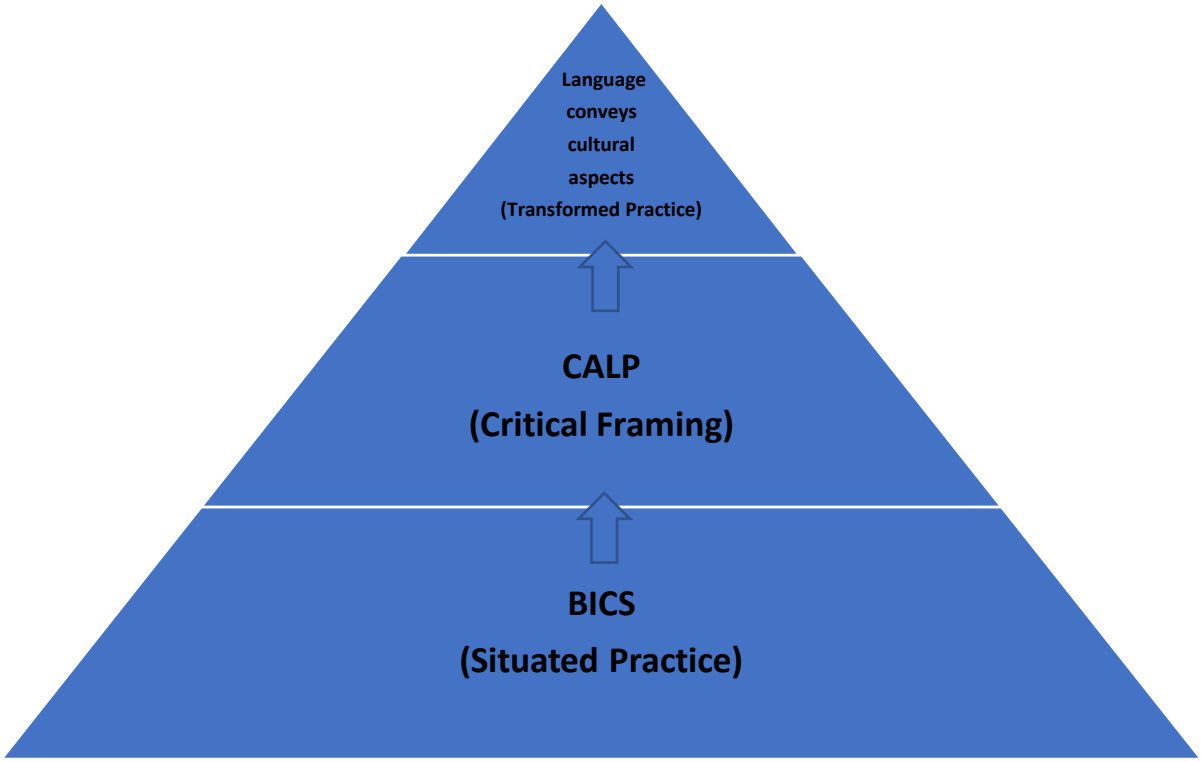


Figure 6.4 Proposed progression for easing learners into translanguaging using the components of the Pedagogy of Multiliteracies

6.6 POTENTIAL OBSTACLES TO IMPLEMENTING TRANSLANGUAGING PEDAGOGY

As explored in the first research question of this study, the implementation of translanguaging pedagogy in classes with heterogeneous multilinguals raised all the participants' awareness of linguistic and cultural diversity and, to an extent, its educational benefits. The second research question disclosed numerous ways in which translanguaging pedagogy facilitated learning in classes with heterogeneous multilinguals. These social and educational benefits of translanguaging suggest that this pedagogy should be implemented in South African schools as widely as possible. This would be ideal. However, there are numerous realities of classroom practice that must be considered when advocating the wide-spread implementation of translanguaging in South African schools.

The first reality is the time constraints under which teachers work. In my study, I initially experienced the implementation of translanguaging pedagogy as a rather time-consuming exercise as it required moving between EME and ME, and then between ME and other home languages. The participants also highlighted this issue. However, on reflection, the most time-consuming aspect of this process is, in fact, the (form of) translation between EME and the medium of instruction in the classroom, which is an essential aspect of teaching Shakespeare.

Furthermore, given the educational benefits of incorporating learners' home languages in the pedagogy of Shakespeare, I would argue that these benefits far outweigh the additional time that translanguaging activities consume.

The second reality is the practical reasons for only using one language – the medium of instruction – during lessons. Given the linguistic diversity in most classrooms, with teachers and learners speaking an average of 2.84 languages[62] (that are not necessarily the same or related), it makes sense to conduct the lessons in the medium of instruction as this language is (perceived to be) understood by all learners. Furthermore, all the textbooks are written in the medium of instruction, and class instructions, discussions and formal assessments are conducted in this language.

The third reality is the ever-present impact of South Africa's history of social injustice and discrimination, of which most teachers and learners are acutely aware. Where I teach, I have experienced or observed subtle animosity – from both teachers and learners, and across different racial identities – directed towards people from other races. When educational content pertaining to racial inequality is covered, I have found that these tensions tend to surface and create an unpleasant atmosphere in the classroom. Consequently, many teachers tend to avoid any activities that may emphasise these issues, for fear of foregrounding South Africa's divisive and painful past.

Any, or a combination, of these realities could result in White English 'monolingual' teachers in the educational sector on which this study focuses being reluctant to implement translanguaging pedagogy.

6.7 PRACTICAL STRATEGIES FOR IMPLEMENTING TRANSLANGUAGING PEDAGOGY

I have several practical suggestions for countering these realities.

Regarding the issues of time-constraints and the practicalities of only using the medium of instruction for classroom communication, I would reiterate and foreground the educational and social benefits of incorporating learners' home languages in the classroom. On a practical level, I would argue that it is possible to implement translanguaging at strategically appropriate times for maximum educational benefit (which would also help 'monolingual' teachers and learners

[62] Beyer, G. (2022) 'The Non-Bantu Languages of South Africa & the People Who Speak Them'. Available from: https://www.thecollector.com/non-bantu-languages-south-africa/. (Accessed: 24 January 2023).

to adjust to this practice). For example, if translanguaging is implemented during the teaching of the plot or characters of a Shakespearean play, the repetition of translanguaging from EME to ME, and then from ME into other languages – which necessitates the learners' engagement with the words and their meanings – would facilitate their understanding of these aspects of the play. A similar approach could be adopted when teaching the defining characteristics of the play's protagonists and the main themes.

Much has been written on the educational benefits of translanguaging pedagogy for learners. However, I also found the practice of implementing translanguaging pedagogy extremely beneficial for me, as a White English 'monolingual' teacher. Over the past decade of teaching, my perspective on teaching has become slightly jaded as I struggled to balance the many demands of the profession, especially during the COVID-19 pandemic. Fortunately, throughout the course of this study, I was reminded of why I chose the teaching profession. As I witnessed the participants' enthusiasm and animation when using their home languages, and their pride in sharing their languages and cultures with the rest of the class, including me, I was reminded of my passion for teaching and the pleasure I experience when young people enjoy learning. Seeing the participants' joy and growth during the study restored some of my belief that teachers can have a positive educational and social impact on learners' lives. The experience also inspired me to learn a language spoken by many of the participants. I chose isiZulu as it is offered as a First Additional Language at my school and I am currently enjoying sporadic, informal lessons with the school's Zulu teacher. What a delight to be able to interact, although still on a fairly rudimentary level, with some learners in their home language.

Unlike for the realities of time-constraints and the practicalities of only using the medium of instruction in the classroom, I do not have a simple suggestion for addressing the difficult emotions that accompany all dealings with South Africa's painful history. There cannot be a simple solution for such a complex history and no single pedagogy will ever be able to address centuries of educational and social injustices. However, I believe that we all need to strive to make some difference in our own spheres of influence. For teachers, that sphere is our classrooms.

I have found that a good starting point for implementing this change is to acknowledge the injustices of the past and my desire to change them. I usually introduce translanguaging activities with a simple sentence like,

> During the times of colonialism and apartheid and even still today, many home languages were and still are ignored in the classroom. I'd like to change that in this classroom. So today, we are going to …[introduce and explain activity].

As authentic as my motivation is to create linguistically and culturally inclusive classrooms, I still found the exercise of implementing translanguaging pedagogy uncomfortable at times. I also encountered some resistance to its implementation – there was one English 'monolingual' in particular who overtly expressed his view that incorporating other languages did not interest him and was a waste of his time. However, such oppositional responses do not mean that efforts at transformation should be avoided. Quite the contrary, in fact, as the discomfort experienced by White English 'monolingual' teachers and learners pales in comparison to the pain experienced by 'people of colour' in the past four or five centuries of South African history. The stark contrast between these experiences reinforces the urgent need for transformation.

6.8 CONCLUSION

The third research question explores whether translanguaging pedagogy can be implemented by a 'monolingual' teacher with a class of heterogeneous multilinguals, and if so, what the challenges are and how they can be overcome. This question is investigated at a time when South Africa is struggling to recover and heal from the damages of colonialism and apartheid, and I believe that all South African educators, including White English 'monolingual' teachers of classes of heterogeneous multilinguals like me, have a responsibility to implement classroom practices that reflect and accommodate the multilingualism and multiculturalism of South African learners. Unfortunately, the practicality of using a single medium of instruction does not accommodate the linguistic and cultural plurality that characterises most South African classrooms, and teachers therefore need to find ways to incorporate this diversity in their pedagogies. Changing classroom practice is never easy. As a White English 'monolingual', I have found this type of change challenging at times, but extremely worthwhile. I hope that sharing my struggles and successes, as well as my personal, pedagogical, and practical strategies for implementing translanguaging provide guidance and encouragement for teachers from similar cultural backgrounds to embark on this important and rewarding journey.

CHAPTER SEVEN IMPLICATIONS OF THE STUDY

A glaring incongruity in the formal South African education system is its official monolingualism from Grade 4 onwards, despite the multilingualism of most South African learners. This type of linguistic injustice can be traced back to the origins of the formal South African education system which has, since its inception, been characterised by struggles for linguistic dominance between Afrikaans and English – the languages of the colonisers – and the consequent marginalisation of indigenous South African languages. After the abolishment of apartheid in 1994, there have been concerted constitutional attempts to create equality and justice for all South African learners. Unfortunately, these policies have not translated into classroom practice, and more than a quarter of a century after the dawn of the 'new' South Africa, the colonial and apartheid legacies of benefiting the minority and disadvantaging the majority persist in many South African schools. This is evident in the fact that, from Grade 4 onwards, South African learners can only complete their secondary school education in Afrikaans or English, even though more than 80% of South Africans do not speak these languages at home. This reality means that more than four out of every five South African learners are disadvantaged by not being able to learn in their home languages. Research (Makgato and Mji, 2006; Howie, 2003) shows a direct correlation between academic success and the use of home languages as media of instruction. In a country like South Africa with its history of discrimination and injustice, this linguistic inequality is intolerable and needs to be addressed urgently.

As a White South African, born and educated during apartheid, I grew up largely unaware of the injustices and social inequalities in the country, and the many advantages I enjoyed due to my race. When I started teaching 10 years ago, I unintentionally adopted Anglonormative (McKinney, 2020) and 'White gaze' (Flores and Rosa, 2015) practices in my classroom that promoted the superiority of the English language and culture, and marginalised all other languages and cultures. A watershed teaching experience highlighted the colonial objectives of

cultural assimilation and linguistic monopoly that I was perpetuating, and the social and educational damages these objectives were causing my learners. This humbling and eye-opening experience changed the trajectory of my pedagogical practice and motivated me to investigate and implement a pedagogical practice that promotes linguistic and cultural inclusivity in the classroom.

The current socio-political climate in South Africa and the impact of my watershed teaching experience combined to provide the impetus for this study. While I acknowledge and commend the many South African teachers who employ bi- and multilingual practices in their classrooms, my study focuses on the educational sector in which I teach, which is characterised by White English 'monolingual' teachers who use English as the only medium of instruction with their heterogeneous multilingual learners. To address the unacceptable linguistic injustices in this sector, I embarked on a quest to investigate a pedagogy that includes all learners' linguistic and cultural backgrounds, functions independently of curriculum design and curriculum content, and encourages 'monolingual' teachers to embrace a linguistically inclusive approach.

To this end, I used the New London Group's (1996) Pedagogy of Multiliteracies as the framework of my study because it emphasises social justice and incorporates and validates learners' linguistic and cultural backgrounds. Furthermore, as a pedagogy, it is not affected by changes in curriculum design and curriculum content. However, while Multiliteracies pedagogy emphasises multilingualism, it does not appear to accommodate the types of linguistically complex scenarios that characterise the educational sector on which the study focuses. To address this lacuna, the current study investigates translanguaging as an optional element in the four components of the Pedagogy of Multiliteracies that can be used when and as needed. The pedagogy of translanguaging was chosen because research on this approach reveals its benefits for addressing some of the linguistic injustices that arise from monolingual pedagogies. However, most studies on translanguaging pedagogy have been conducted in settings where teachers and learners speak the same, or related, languages, or settings with 'monolingual' teachers and bilingual learners, and not on linguistically complex settings with 'monolingual' teachers and heterogeneous multilinguals.

This study sought to contribute to the ever-growing bodies of research on Multiliteracies pedagogy, translanguaging pedagogy and the pedagogy of Shakespeare, respectively. Concerning research on Multiliteracies pedagogy, it investigated whether translanguaging can be incorporated as a linguistic component in the four pedagogical components of a Pedagogy of Multiliteracies when and as necessary, to accommodate complex multilingual settings like

the one on which the study focuses. Regarding research on translanguaging, it examined the efficacy of translanguaging when it is implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals. Finally, it explored the viability of translanguaging as an effective pedagogy for facilitating learners' understanding of Shakespeare's *Macbeth* by incorporating their own home languages and drawing on their own cultural backgrounds to make sense of the play.

To examine these issues, the study investigated three research questions:

1) Does translanguaging pedagogy raise learners' awareness of linguistic and cultural diversity and its educational benefits in a class with heterogeneous multilinguals, and if so, to what extent?

2) Does translanguaging pedagogy facilitate learning of subject content in a class with heterogeneous multilinguals, and if so, how does it facilitate learning?

3) Can translanguaging pedagogy be implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals, and if so, what are the challenges and how can they be overcome?

The research questions were investigated by conducting practitioner-based research in which I performed the dual role of researcher and 'monolingual' English Home Language teacher of a class of 23 Grade 10 heterogeneous multilinguals. The study took place at a private, multicultural, urban school in Johannesburg. It employed a mixed-method research design, as some of the research was in the quantitative research paradigm, but most of it was qualitative. I obtained the data through a variety of quantitative and qualitative data collection methods, such as observation, focus group discussions, interviews, questionnaires, and materials produced by the participants. The data were examined using an analysis method derived from the aims and concepts of Multiliteracies and translanguaging frameworks. The study's experimental pedagogy was carefully designed to introduce and encourage the participants' engagement with translanguaging pedagogy. It involved the four components of the Pedagogy of Multiliteracies – Situated Practice, Overt Instruction, Critical Framing and Transformed Practice – and it included, among other exercises, four translanguaging activities: the participants' collaborative creation of the 'Themes Poster', their engagement in home language group discussions on the plot of *Macbeth*, their creation of posters of the main characters of the play in small groups of mixed home language speakers and their multimodal presentations on self-selected aspects of *Macbeth.* The study took place over a period of five weeks during which

the learners had 23 lessons of approximately 50 minutes each and was conducted during the teaching and learning of Shakespeare's *Macbeth*.

My choice to use a Shakespearean play was made with full cognisance of how the pedagogy of Shakespeare has been used in the formal South African education system to promote the political agendas of those in power, and in a few documented instances, to subvert these same systems. However, a Shakespearean play was not used in the study to promote the inclusion of Shakespeare in South African school curricula. Rather, it is because Shakespeare continues to be taught in many South African schools and prescribed for obtaining the National Senior Certificate in English as a Home Language by the three main curricula for South African schools – the National Curriculum Framework, the Independent Examinations Board (IEB), and the Cambridge International Advanced Subsidiary (AS) levels – that I advocated the importance of investigating a pedagogy that subverts the perpetuation of colonial ideals of linguistic monopoly and cultural assimilation in the pedagogy of Shakespeare. Furthermore, I proposed that a Shakespearean play is suitable for introducing translanguaging because its pedagogy has always incorporated a form of translation and, in addition of the normal practice of translanguaging into the medium of instruction – which is typically ME – I argued that *all* learners' home languages could and should be used for translation. This is particularly important for educational settings, such as the one in which I teach and on which the study focuses, that may be characterised by Anglonormative and 'Whiteness' ideologies and therefore be resistant to the use of languages other than English in the classroom.

The data for the first research question was revealed that translanguaging pedagogy generally raised the participants' awareness of linguistic and cultural diversity in this class with heterogeneous multilinguals. It confirmed the extant research on some of the advantages of translanguaging, such as its provision of opportunities for the use, acceptance and encouragement of all languages represented in a classroom (Kangas and Torrez-Guzman, 2007), its facilitation of greater interest and participation in the learning experience (Martin-Beltrán, 2014; Carstens, 2016; Duarte, 2018; De Los Reyes, 2018; Bisai and Singh, 2019), its affirmation of learners' thoughts and opinions (Palmer et al., 2014), its creation of a safe environment for the expression of previously marginalised languages (García and Leiva, 2013), and its fostering of a sense of cultural and linguistic pride in multilingual learners (García, 2009; Creese and Blackledge, 2015; Bisai and Singh, 2019). The data for the first question also substantiated Fallas Escobar and Dillard-Paltrineri's (2015) findings that a disadvantage of translanguaging is that it does not always result in complete acceptance of all languages in the class. Possibly due to most of the learners being multilingual and therefore not speakers of the

medium of instruction only, the data also disputed Hamman's (2017) finding that translanguaging can serve to exacerbate injustices between first and second language speakers by allowing speakers of the target language to monopolise the classroom. Understandably, the data revealed that translanguaging generally had a greater impact on English 'monolinguals'' awareness of diversity than their multilingual counterparts.

However, despite the data's confirmation of the research on the benefits and one shortcoming of translanguaging, they also showed that the raised awareness of linguistic and cultural plurality only resulted in some participants' recognition of the educational advantages of incorporating home languages in the learning process. Furthermore, the results revealed that while translanguaging helped to shift at least one participant's perspective of English as the only necessary and beneficial language for learning in the classroom, it did not appear to complicate or even reduce the Anglonormative bias of some of the participants.

The second research question disclosed that translanguaging facilitated learning by allowing participants to use their home languages to express, elucidate, explore and consolidate their understanding of aspects of the play, such as important quotations, the characters' emotions, the play's protagonist, the participants' opinions on some of the characters' actions, the characters' defining traits, and power relations between men and women. The data also indicated that, for some of the participants, translanguaging served to displace the Anglonormative notion of English as the only permissible and required language of learning in the classroom and 'English' interpretations of *Macbeth* as the only acceptable readings of the play.

The third and final research question investigated whether a 'monolingual' teacher can implement translanguaging pedagogy in a class with heterogeneous multilinguals and, if so, what the challenges are and how these challenges can be overcome. As the 'monolingual' teacher in the study, I found the experience of implementing translanguaging both daunting and exhilarating. It was nerve-wracking to make myself vulnerable in front of the participants. On the other hand, it was very exciting to witness the participants' pride in their home languages. To overcome my fear and insecurities, I reminded myself of the social and educational importance of implementing this type of pedagogy. In an attempt to decolonise the learners' perception of English as the only required and 'acceptable' language for learning in the sector on which the study focuses and to subvert the transmission model (Xie et al., 2018) of the teacher as the provider of knowledge and the learners as passive receivers of information, I adopted the 'translanguaging stance' (García et al., 2017) of co-learner during the

translanguaging activities as I asked for help with the meanings of words I did not understand. I also tried, with some success, to ease the participants into the new experience of using their home languages in the classroom by trying to design activities that first engaged their 'Basic Interpersonal Communication Skills' and then progressed to incorporate their 'Cognitive Academic Language Proficiency' (Cummins, 2008). While difficult and uncomfortable at times, I found the implementation of translanguaging pedagogy very rewarding both personally and professionally, and I hope that my reflections on this experience will encourage teachers from similar cultural backgrounds to adopt more linguistically and culturally inclusive pedagogies.

The data from the three research questions therefore indicated that translanguaging pedagogy can be effectively implemented by a 'monolingual' teacher in a class with heterogeneous multilinguals. They also provide some significant insights into the efficacy of translanguaging pedagogy with a class of heterogeneous multilinguals. They reveal that translanguaging pedagogy served to raise all the learners' awareness of linguistic and cultural diversity and facilitated learning of various aspects of Shakespeare's *Macbeth*. This finding confirms the results of extant studies on the efficacy of translanguaging when implemented in bi-and trilingual educational settings. The results of the study therefore suggest (but not prove, as the study sample is too small to provide conclusive findings) that translanguaging pedagogy is similarly effective when implemented in a class with heterogeneous multilinguals as in settings with bi- and trilingual learners. Moreover, given the heterogeneity of the participant group and its inclusion of English 'monolinguals' who had never been exposed to languages other than English in the classroom, it is possible to infer (although this is not substantiated by the data) that the implementation of translanguaging with heterogeneous multilinguals possibly served to raise learner's awareness of linguistic and cultural plurality more than in bi- and trilingual settings.

Based on the study's indication of the efficacy of translanguaging pedagogy when implemented in this sector, I propose the implementation of translanguaging in classrooms in the sector on which the study focuses at strategic times to maximise the educational benefits of this pedagogy and to ease 'monolingual' teachers and learners into the use of such an unfamiliar practice. To accommodate the linguistically complex classrooms in this sector, I suggest the inclusion of translanguaging as an optional linguistic element in each of the components of the Pedagogy of Multiliteracies. Figure 7.1 shows a simple schematic depiction of this proposal.

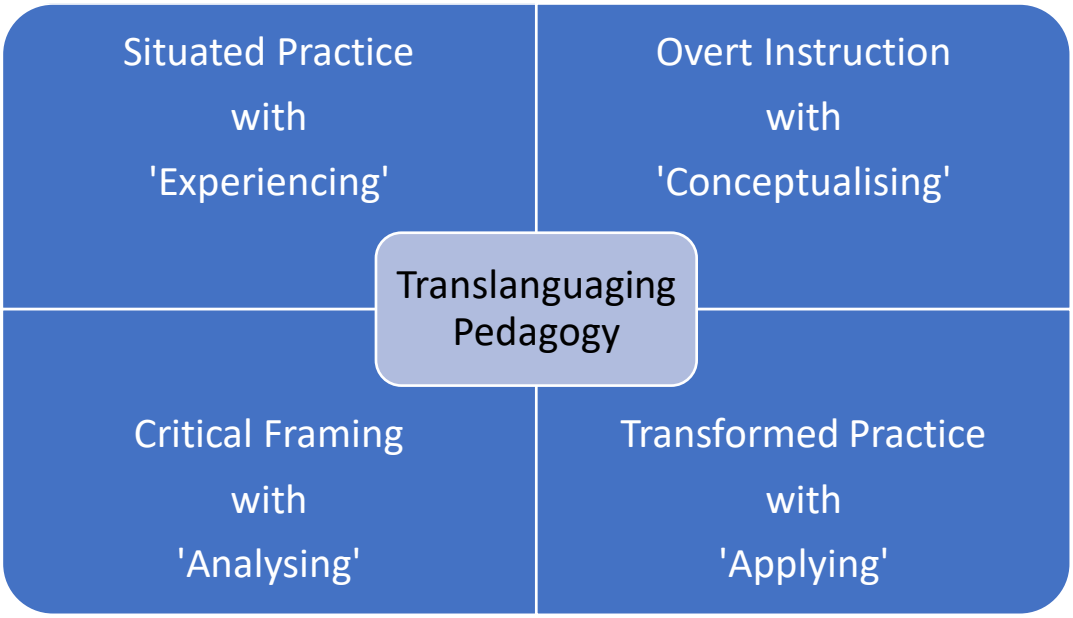


Figure 7.1: Schematic depiction of the Pedagogy of Multiliteracies with translanguaging as an optional language element in each pedagogical component

Figure 7.1 depicts the pedagogical components – 'Situated Practice with Experiencing'', 'Overt Instruction with 'Conceptualising'', 'Critical Framing with 'Analysing'' and 'Transformed Practice with 'Applying'' as equally-sized components that touch in the middle to indicate the equally important role played by each component, and the understanding that these components do not operate in a linear order, but rather that learners move backwards and forwards between them in the learning process. 'Translanguaging Pedagogy' is superimposed on top of the point of intersection between the four components to represent how translanguaging can function as a linguistic component in each of the four components when and as required, such as in the linguistically complex sector on which the study focuses.

The successful implementation of translanguaging with heterogeneous multilinguals in this study also suggests that it is possible to implement an approach to the pedagogy of Shakespeare that facilitates both an understanding of Shakespearean texts (thus giving learners access to Shakespeare as a 'global' point of reference) with a politically progressive approach that encourages learners to provide their own linguistically and culturally specific interpretations of his works. This was evident, for example, in many of the participants' presentations that portrayed the characters and plot of *Macbeth* in the 'standard' (British traditional or historical) sense, while simultaneously conveying interpretations of aspects of the plot and characters that were uniquely (South) African. The participants' creative and nuanced interpretations of

Macbeth throughout the experimental pedagogy provide tangible evidence of Schalkwyk's (2006, p. 39) assertion that the exercise of translating serves to "refresh[] the text for new generations of readers" and, although aspects of Shakespeare's original version of Macbeth are (arguably) "betray[ed]" in the participants' interpretations, the play is also "recuperate[d]" through these interpretations.

Moreover, the finding that it is possible to implement a pedagogy of Shakespeare that provides South African learners with a 'global' point of reference and a politically progressive license to provide their own meanings of Shakespearean plays indicates that translanguaging is able to fulfil an urgently required goal for English teachers that Janks (2004, p. 36) succinctly expresses as follows:

> As teachers of English it is our job to give students full access to English and to its powerful forms – the standard variety for written communication, dominant genres, prestigious registers. But access, without an understanding of how the language and these forms came to be dominant reifies them, and access without any possibility of re-design leaves no possibility for transforming the language or its dominant forms.

In response to Janks' call to English teachers, the data indicate that translanguaging pedagogy provided the participants with "access to English and to its powerful forms" by facilitating their understanding of Shakespeare's *Macbeth* – a globally-known text by an indisputably powerful English writer – while simultaneously raising their awareness of linguistic and cultural diversity in the classroom and providing them with an opportunity to transform the colonial readings of Shakespeare into interpretations with uniquely South African flavours. In this way, translanguaging pedagogy also fulfils the study's understanding of 'social justice' – the provision of equal opportunities for the recognition and incorporation of linguistic and cultural plurality in South African classrooms. Additionally, the study's successful and effective implementation of translanguaging in the teaching of Shakespeare in this sector suggests that White English 'monolingual' teachers could also be encouraged to use translanguaging in the teaching of other aspects of English, such as poetry, short stories and creative writing, and even in other subjects in the school curriculum. This success provides support for Thurman's (2020a, p. 63) contention that "interventions in the teaching of Shakespeare can at least be minor interventions in the wider system".

Another issue that was raised by this study is that it is very difficult, if not impossible, for a 'monolingual' teacher to implement translanguaging pedagogy without help with translation. This help can come from one or more trusted learners or from one or more multilingual colleagues at school, or even from outside of the school. Within the school setting, this need for a 'monolingual' teacher to interact with other multilingual teachers provides wonderful opportunities for collaborative teaching and learning, which could be used to teach a variety of subject content. For example, in a school like mine where English is the medium of instruction and isiZulu is offered as a First Additional Language, the Zulu teacher could join the English class during a translanguaging exercise on the plot of *Macbeth* to assist with translations in Zulu, Xhosa, and other Nguni languages. The Zulu teacher could then use this knowledge of Shakespeare's *Macbeth* to get his Zulu learners (who were in the English class during the translanguaging exercise) to write a Zulu translation of a particular scene in the play. When the writing exercise is complete, the Zulu learners could perform their Zulu version in front of the English class, after which both classes could discuss the differences between the two versions. Such discussions could be used to raise the learners' awareness of the existence and interpretive richness of multiple readings of a given text and the role that different languages play in conveying these different meanings. Similarly, when differences in translation occur, as was the case with Presentation 4, these differences can be incorporated in the lesson to challenge the notion of a single 'universal' interpretation of any given text, as well as the idea that one interpretation is superior to, or preferable to, another. Such discussions could be used to provide additional validation of learners' positions as linguistic citizens.

As the linguistic composition of this study's participant group reflects the multilingual composition of most of the South African population (as discussed in Chapter 4), I tentatively propose that the responses of this study's participants provide an indication of how other South African groups of heterogeneous multilingual learners may respond to the implementation of translanguaging pedagogy. This, in turn, suggests that translanguaging presents a possible approach for addressing the monolingual practices by White English 'monolingual' teachers with their heterogeneous learners. However, the results of this study suggest that translanguaging of the kind I implemented is not the complete answer for addressing the negative impact of the monolingualism in this sector. For example, while translanguaging served to raise learners' awareness of linguistic and cultural diversity, some of the participants did not appear to fully appreciate its educational benefits. Translanguaging also did not manage to reduce or even complicate the Anglonormative bias of some of the English 'monolinguals'.

There are several possible reasons for this finding that provide suggestions for future research. The first reason is linked to one of the limitations of my study; namely that it consisted of a very small participant group and was conducted over a relatively short amount of time. These two factors may have impacted the efficacy of translanguaging pedagogy, as well as the range and quantity of the data obtained from the study. This limitation suggests at least two areas for further research. The first is to investigate the impact of translanguaging when it is implemented with a larger group of heterogeneous multilinguals and the second is to explore whether translanguaging has a greater impact on Anglonormative biases when it is implemented over a longer period.

Other areas of research arise from the design flaws in two of the translanguaging activities. In my design of the activity of creating the 'Themes Poster', the participants' reticence in contributing suggested that either the activity was insufficiently scaffolded and required knowledge that the participants had not been adequately helped to access, or that it was flawed because it required the participants to provide the themes in ME first and then in their home languages, rather than by asking them to supply the themes in their home languages from the outset. Future studies could investigate participants' responses to this type of activity after receiving adequate scaffolding of the required knowledge, as well as their responses when required to provide the themes in their home language from the beginning.

In the second activity – the creation of posters on some of the characters of *Macbeth* – my demonstration poster of Macbeth was flawed because it repeatedly featured the English words first, which may have constrained the participants' freedom in use their home languages to express their understanding of their assigned characters. A future study could incorporate a similar translanguaging activity with deliberate linguistic inclusivity and no favouring of the English language to determine the scope of the participants' interpretations when these flaws are removed.

Further research could also be conducted in other classrooms with heterogeneous multilinguals to indicate which findings of the study were unique to my study and which findings are consistent in this educational sector. Additionally, future studies could investigate the efficacy of translanguaging pedagogy in classes where the teacher is multilingual but does not speak the same, or related, languages as the participants. Again, these studies could be used to determine the efficacy of translanguaging pedagogy when implemented in educational settings with different linguistic compositions and to determine which of the findings are specific to my study and which are consistent in other educational settings. Studies could also be conducted on the

efficacy of translanguaging in the pedagogy of non-Anglonormative literature and the results of these studies could be compared to my results on the use of translanguaging in the pedagogy of a 'colonial' text.

To address the problematic Anglonormative bias highlighted by this study, I propose a possible pedagogical intervention that involves the implementation of low risk, informal activities that covertly place English 'monolinguals' in the shoes of their peers who do not speak English as a home language. For example, part of a lesson could be conducted in a second language or, to make it more fun, a made-up language, or even a language that communicates exclusively through gestures. There is endless scope for creativity. However, the purpose of such an intervention would be to encourage English 'monolinguals' – without singling them out – to experience the daily classroom reality of their peers who do not speak English as a home language. At the end of such an activity, the learners could be encouraged to reflect on how they felt when interacting with a language they do not speak and then helped to realise that their experiences mirror the educational reality of many South African learners. Hopefully, this experience would serve to disarm some of the Anglonormative biases of the English 'monolinguals' and initiate their journey of embracing the presence and educational value of their peers' home languages in the classroom. Further studies on the implementation of translanguaging pedagogy in South African classrooms with similar or different linguistic compositions could also investigate whether, and to what extent, the inclusion of such reflective activities impacts the prevalence of Anglonormativity in English 'monolinguals'. A longitudinal study may be the best way to investigate this issue by comparing the learners' attitudes at the start and at the end of the study, respectively, to determine if translanguaging shifted their Anglonormative biases.

In conclusion, the study represents the formalisation of my pedagogical journey that started from a place of shortsighted Anglonormativity and unconscious 'Whiteness' in my teaching practice to a more linguistically inclusive approach. Against this background, the study aims to address the unjust monolingualism in the sector in which I teach – a sector characterised by White English 'monolinguals' and classes of heterogeneous multilinguals. To this end, it investigates the efficacy of translanguaging pedagogy when it is implemented by a White English 'monolingual' teacher in a class with heterogeneous multilinguals. The study contributes to the ever-growing bodies of research on Multiliteracies pedagogy, translanguaging pedagogy and the pedagogy of Shakespeare, respectively. It contributes to research on the Pedagogy of Multiliteracies by indicating the success of implementing translanguaging pedagogy as a linguistic component to be used – as and when required – in any

of the four pedagogical components, to cater for linguistically complex settings such as the sector on which the current study focuses. It also contributes to research on translanguaging with its finding that this pedagogy is similarly effective when implemented with classes of heterogeneous multilinguals as with classes of bi- and trilingual learners. Finally, it contributes to research on the pedagogy of Shakespeare by revealing the efficacy of translanguaging in facilitating multilingual learners' understanding of various aspects Shakespeare's *Macbeth.*

The study's findings suggests that translanguaging provides one way of addressing the linguistic inequalities in the educational sector with White English 'monolingual' teachers and heterogeneous multilinguals, as it incorporates learners' linguistic and cultural backgrounds, functions independently of curriculum design and curriculum content, and encourages 'monolingual' teachers to embrace a linguistically inclusive approach in their classrooms. The urgency to transform the linguistic inequalities that persist in the sector on which the study focuses, almost three decades after the abolishment of apartheid, suggests that translanguaging should, ideally, be implemented immediately and as often as possible. However, as a teacher who understands the realities and daily demands of teaching, I propose that a practical response to this ideal would be the strategic implementation of translanguaging in selected lessons to maximise the advantages of this pedagogy while simultaneously helping 'monolingual' teachers and learners to adjust to such an unfamiliar approach.

I would argue that it is too much to expect translanguaging pedagogy to completely redress and transform linguistic and cultural inequalities in this educational sector. I believe that it is unlikely that such a centuries-old problem can be addressed quite so simply. However, I advocate that some change is better than no change and this study shows that translanguaging pedagogy has the potential to make some changes, however small, to the linguistic inequalities in the sector on which it focuses. I strongly believe that 'monolingual' educators in South Africa need to examine their teaching practices and strive to adopt pedagogies that best accommodate their learners. In the words of Day (2007, p. 1):

> Teachers matter. They matter to the education and achievement of their students and, more and more, to their personal and social well-being. No educational reform has achieved success without teachers committing themselves to it; no school has improved without the commitment of teachers; and although some students learn despite their teachers, most learn because of them...

As a White English 'monolingual' teacher who sometimes experiences discomfort when implementing translanguaging, I find it helpful to remember García and Li's (2014, p. 227)

claim that “there can be no way of educating children inclusively without recognising their diverse language and meaning making practices as resources to learn and to show what they know, as well as to extend these”. I believe that if all ‘monolingual’ teachers are determined and courageous enough to adopt this approach in their classrooms, we can start to redirect the course of education in the sector on which the study focuses to a more equitable and linguistically-just trajectory.

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APPENDIX A

Introductory Language Questionnaire

Thanks so much for participating in my study. I really appreciate your help! ☺

Please answer the questions below.

1. What is the first language you learnt to speak? If you learnt to speak two or more languages at the same time as a baby, please list all of them.

_____

2.1 What other languages can you speak?

_____

2.2 When and where do you speak these languages?

_____

_____

_____

3.1 What language or languages do you currently speak at home?

_____

3.2 If you no longer speak one or more of the first languages you learnt to speak, please explain why (if you are able to).

_____

_____

_____

4. Do you use your home language or languages at school in any way? If yes, please explain when and where this happens.

_____
_____
_____
_____

5. In which languages have you been taught during your schooling career (from Grade 000 to now)? If you were taught in a language other than English, please state what language or languages you were taught in and when you were taught in this language/these languages?

_____
_____
_____
_____

6.1 How do you feel about speaking a language other than English during an English lesson? Please explain your answer.

_____
_____
_____
_____

6.2 Would you ever like a chance to speak a language, other than English, in the classroom? Please explain your answer.

_____
_____
_____
_____

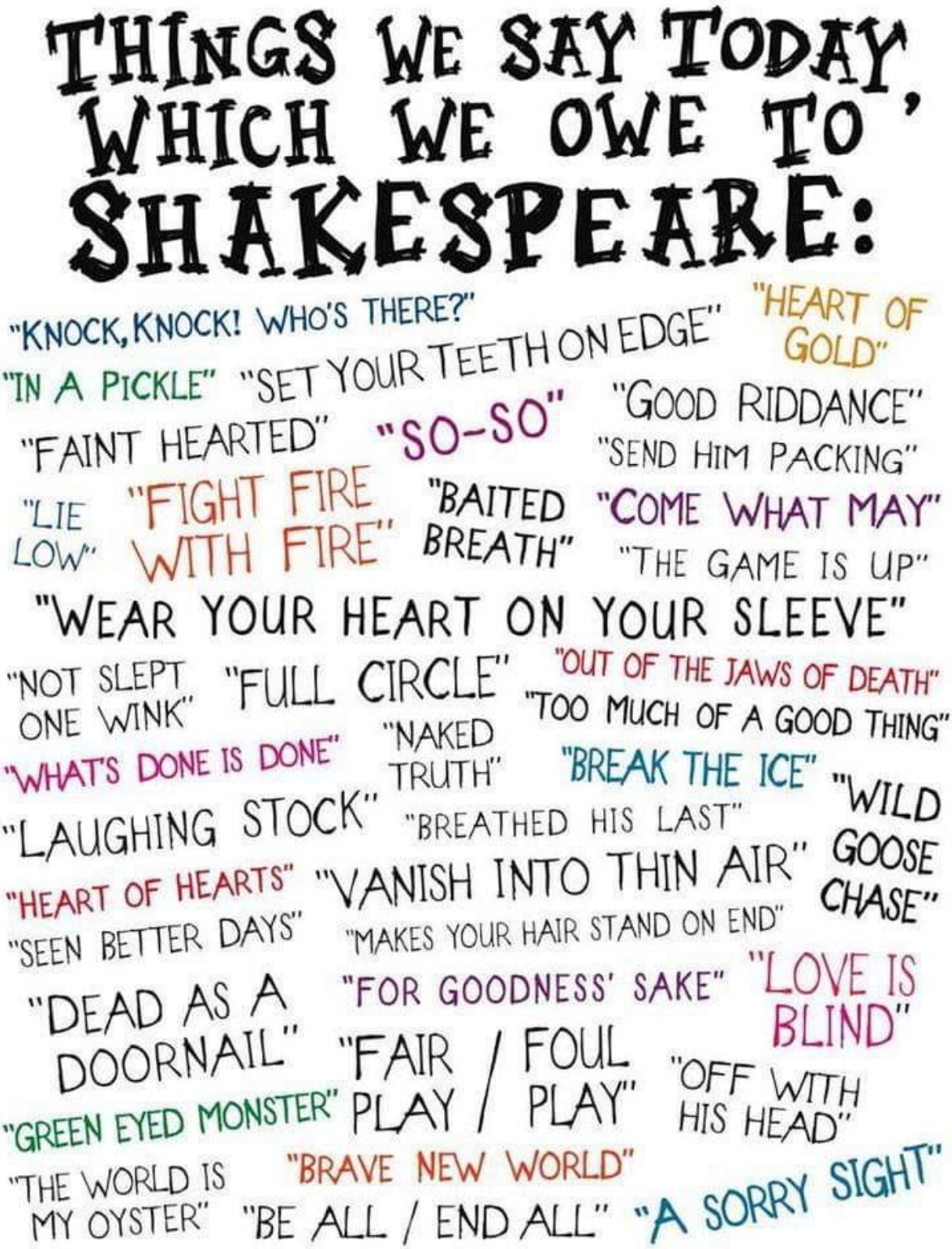
7. “Do you know the home languages of the other learners in your class? If you do, approximately how many of the learners’ home languages do you know? Tick the box below:

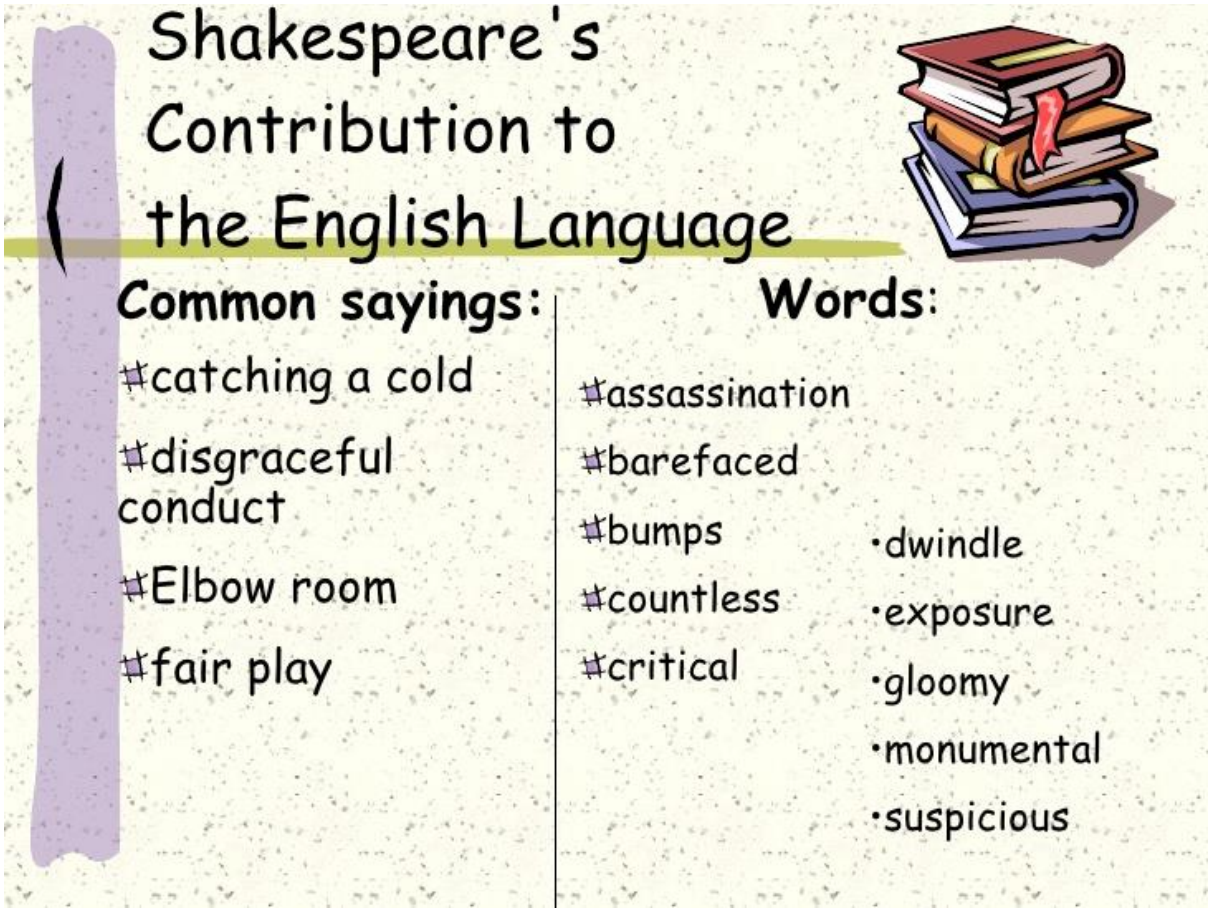
- ☐ 0-5 learners
- ☐ 6-10 learners
- ☐ 11-15 learners
- ☐ 16-20 learners
- ☐ 21-25 learners”

Thank you!

APPENDIX B

Shakespeare's Contributions to English





Available from: https://www.google.com/search?q=contribution+of+shakespeare+to+english&safe=strict&sxsrf=ALeKk02s7bT_8p5ka86I6TsffEBNEaqSxw:1582911702017&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiPidbN5fTnAhVmx4UKHSzQCtYQ_AUoAXoECBEQAw&biw=1440&bih=789#imgrc=KCnJQTaN_BMq9M. (Accessed: 28 February 2020).

APPENDIX C

Follow-up Questionnaire

Perception of Translanguaging in the English Class

1. Please list the first language/s you learnt.

   _____

2. What do you feel about your peers using their home languages in the English class?

   _____
   _____
   _____
   _____
   _____

APPENDIX D

Plot Summary of *Macbeth*

Act I



On a bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three strange women (witches). The witches prophesy that Macbeth will be promoted twice: to Thane of Cawdor (a rank of the aristocracy bestowed by grateful kings) and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. The generals want to hear more, but the "weird sisters" disappear.

Soon afterwards, King Duncan names Macbeth Thane of Cawdor as a reward for his success in the recent battles. The promotion seems to support the prophecy. The King then proposes to make a brief visit that night to Macbeth's castle at Inverness. Lady Macbeth receives news from her husband about the prophecy and his new title. She vows to help him become king by whatever means are necessary (*ominous music*).

Act II



Macbeth returns to his castle, followed almost immediately by King Duncan. The Macbeths plot together to kill Duncan and wait until everyone is asleep. At the appointed time, Lady Macbeth gives the guards drugged wine so Macbeth can enter and kill the King. He regrets this almost immediately, but his wife reassures him. She leaves the bloody daggers by the dead king just before Macduff, a nobleman, arrives. When Macduff discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee, fearing for their own lives; but they are, nevertheless, blamed for the murder.

Act III

Macbeth becomes King of Scotland but is plagued by feelings of insecurity. He remembers the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed. In the darkness, Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and worries the courtiers with his mad response. Lady Macbeth dismisses the court and unsuccessfully tries to calm her husband.

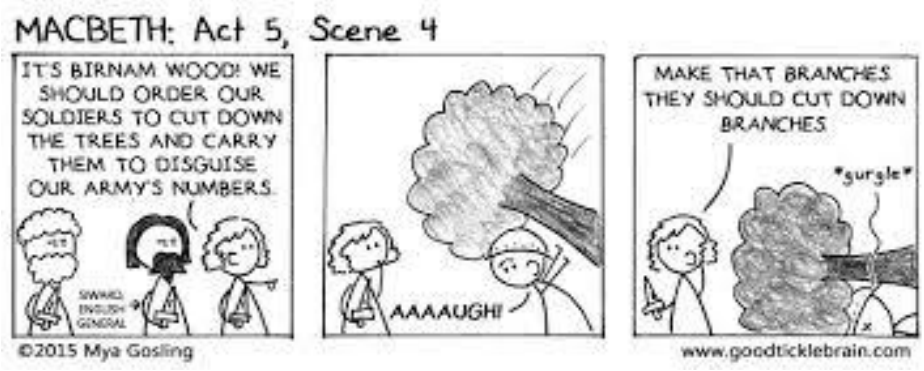


Act IV

Macbeth seeks out the witches who say that he will be safe until a local wood, Birnam Wood, marches into battle against him. He also need not fear anyone born of woman (that sounds secure, no loop-holes here). They also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a reign of terror, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, pained with grief, persuades him to lead an army against Macbeth.

Act V

Macbeth feels safe in his remote castle at Dunsinane until he is told that Birnam Wood is moving towards him. Malcolm's army is carrying branches from the forest as camouflage for their assault on Macbeth's stronghold. Meanwhile, an overwrought and conscience-ridden Lady Macbeth walks in her sleep and tells her secrets to her doctor. She commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's suicide and mourns.



In the midst of a losing battle, Macduff challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth (loophole!), realises he is doomed, and submits to his enemy. Macduff triumphs and brings the head of the traitor Macbeth to Malcolm. Malcolm declares peace and goes to Scone to be crowned king.





Available from: https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-characters/macbeth/. (Accessed: 29 December 2020).

Pictures chosen and inserted by Mrs L. Ritchie

APPENDIX E

List of Characters

Macbeth

Macbeth is a Scottish general and the thane of Glamis who is led to wicked thoughts by the prophecies of the three witches, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is a brave soldier and a powerful man, but he is not a virtuous one. He is easily tempted into murder to fulfill his ambitions to the throne, and once he commits his first crime and is crowned King of Scotland, he embarks on further atrocities with increasing ease. Ultimately, Macbeth proves himself better suited to the battlefield than to political intrigue, because he lacks the skills necessary to rule without being a tyrant. His response to every problem is violence and murder. Unlike Shakespeare's great villains, such as Iago in Othello and Richard III in Richard III, Macbeth is never comfortable in his role as a criminal. He is unable to bear the psychological consequences of his atrocities.

Lady Macbeth

Macbeth's wife, a deeply ambitious woman who lusts for power and position. Early in the play, she seems to be the stronger and more ruthless of the two, as she urges her husband to kill Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth falls victim to guilt and madness to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. Interestingly, she and Macbeth are presented as being deeply in love, and many of Lady Macbeth's speeches imply that her influence over her husband is primarily sexual. Their joint alienation from the world, occasioned by their partnership in crime, seems to strengthen the attachment that they feel to each another.

The Three Witches

Three "black and midnight hags" who plot mischief against Macbeth using charms, spells, and prophecies. Their predictions prompt him to murder Duncan, to order the deaths of Banquo and his son, and to blindly believe in his own immortality. The play leaves the witches' true identity unclear—aside from the fact that they are servants of Hecate, we know little about their place in the cosmos. In some ways, they resemble the mythological Fates, who impersonally weave

the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings.

Banquo

The brave, noble general whose children, according to the witches' prophecy, will inherit the Scottish throne. Like Macbeth, Banquo thinks ambitious thoughts, but he does not translate those thoughts into action. In a sense, Banquo's character stands as a rebuke to Macbeth, since he represents the path Macbeth chose not to take: a path in which ambition need not lead to betrayal and murder. Appropriately, then, it is Banquo's ghost—and not Duncan's—that haunts Macbeth. In addition to embodying Macbeth's guilt for killing Banquo, the ghost also reminds Macbeth that he did not emulate Banquo's reaction to the witches' prophecy.

King Duncan

The good King of Scotland whom Macbeth, in his ambition for the crown, murders. Duncan is the model of a virtuous, benevolent, and farsighted ruler. His death symbolizes the destruction of an order in Scotland that can be restored only when Duncan's line, in the person of Malcolm, once more occupies the throne.

Macduff

A Scottish nobleman hostile to Macbeth's kingship from the start. He eventually becomes a leader of the crusade to unseat Macbeth. The crusade's mission is to place the rightful king, Malcolm, on the throne, but Macduff also desires vengeance for Macbeth's murder of Macduff's wife and young son.

Malcolm

The son of Duncan, whose restoration to the throne signals Scotland's return to order following Macbeth's reign of terror. Malcolm becomes a serious challenge to Macbeth with Macduff's aid (and the support of England). Prior to this, he appears weak and uncertain of his own power, as when he and Donalbain flee Scotland after their father's murder.

Hecate

The goddess of witchcraft, who helps the three witches work their mischief on Macbeth.

Fleance

Banquo's son, who survives Macbeth's attempt to murder him. At the end of the play, Fleance's whereabouts are unknown. Presumably, he may come to rule Scotland, fulfilling the witches' prophecy that Banquo's sons will sit on the Scottish throne.

Lennox

A Scottish nobleman.

Ross

A Scottish nobleman.

The Murderers

A group of ruffians conscripted by Macbeth to murder Banquo, Fleance (whom they fail to kill), and Macduff's wife and children.

Porter

The drunken doorman of Macbeth's castle.

Lady Macduff

Macduff's wife. The scene in her castle provides our only glimpse of a domestic realm other than that of Macbeth and Lady Macbeth. She and her home serve as contrasts to Lady Macbeth and the hellish world of Inverness.

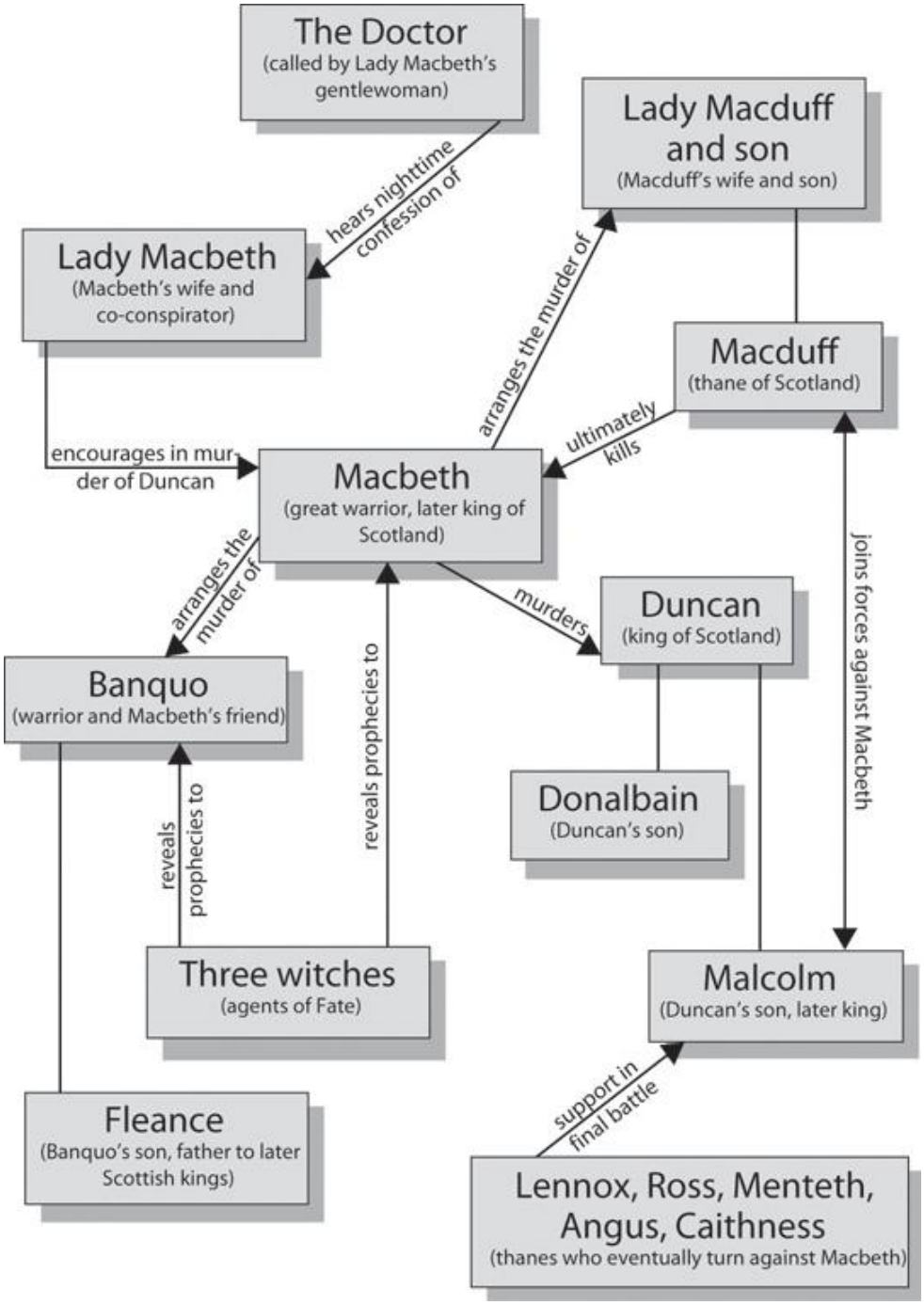
Donalbain

Duncan's son and Malcolm's younger brother.

Available from: https://www.sparknotes.com/shakespeare/macbeth/characters/. (Accessed: 3 May 2021).

APPENDIX F

Characters and their Interactions



Available from: https://www.google.com/search?q=characters+in+macbeth&sxsrf=ALeKk00rzOixpEIxlNB3BJR_eHHqnMwuPw:1619863424982&source, =lnms&tbm=isch&sa=X&ved=2ahUKEwj5-p7AnajwAhU-QkEAHbVrCncQ_AUoAXoECAEQAw&biw=1323&bih=725#imgrc=kH3pvHl6hYWEPM. (Accessed: 1 May 2021).

APPENDIX G

Detailed Plot Summary of *Macbeth* (Act 1 only)

Act I

Scene 1

This short scene establishes the supernatural element in the play and introduces the three witches (or weird sisters). During the disorderly scene, the witches reveal their plan to meet Macbeth.

Scene 2

After hearing a report about the battle against the traitors, which includes an account of Macbeth's glorious feats on the battlefield, Duncan orders that the title of Thane of Cawdor, which currently belongs to one of the traitors, be given to Macbeth.

Scene 3

After relating some of their foul deeds, the witches encounter Macbeth and Banquo on their return to Duncan's camp. They prophesize that Macbeth will become Thane of Cawdor as well as King of Scotland. However, they predict that Banquo, rather than Macbeth, will produce a line of kings. After the weird sisters disappear, Macbeth learns of his obtainment of the thaneship of Cawdor and begins to contemplate the other part of his prophecy.

Scene 4

Back at the royal court, Duncan names Malcolm as the heir to the Scottish throne. Significantly, Macbeth sees this recognition of Malcolm as an obstacle that he must overcome in order to become the King of Scotland. The scene ends with Duncan indicating that he will stay at Macbeth's castle that night.

Scene 5

Upon hearing the news of the prophecy and Macbeth's new title through a letter, Lady Macbeth reveals her imperial ambitions through her famous "unsex me here" speech. Before Macbeth's arrival, she predicts that he won't have the will to actively pursue the throne, so she feels that she will have to convince him. When Macbeth arrives, she presumes that they will kill Duncan, but Macbeth refuses to discuss it at that time.

Scene 6

Duncan and his party arrive at the gates of Macbeth's castle. Lady Macbeth greets them and leads them into the castle.

Scene 7

In his first true soliloquy, Macbeth contemplates the consequences of killing Duncan from a variety of perspectives, revealing his inner struggle with the question. Also, Lady Macbeth executes her plans to convince her husband to commit regicide through a combination of insulting her husband's masculinity and demonstrating her own fierce support of this course of action. This scene ends the first act with Macbeth resolved to kill Duncan and obtain he Scottish throne.

Available from: https://www.washoeschools.net/site/handlers/filedownload.ashx?moduleinstanceid=27384&dataid=29528&FileName=Macbeth%20Scene%20Summaries.pdf. (Accessed: 29 December 2020).

IMPORTANT QUOTATIONS

First Witch
All hail, Macbeth! Hail to thee, thane of Glamis!

Second Witch
All hail, Macbeth! Hail to thee, thane of Cawdor!

Third Witch
All hail, Macbeth, that shalt be king hereafter!

First Witch
When shall we three meet again?
In thunder, lightning, or in rain?

Second Witch
When the hurly-burly's done,
When the battle's lost and won.

Third Witch
That will be ere the set of sun.

First Witch
Where the place?

Second Witch
Upon the heath.

Third Witch
There to meet with Macbeth.

"Fair is foul, and foul is fair
Hover through the fog and filthy air"

Witches

"So foul and fair a day I have not seen"

Macbeth

"Thou shalt get kings, though thou be none"

Third witch

"False face must hide what the false heart doth know"

Macbeth

“Unsex me here
And fill me from the crown to the toe top-full
Of direst cruelty!”

Lady Macbeth

“If it were done when ‘tis done, then ‘twere well
It were done quickly. If th’ assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We’d jump the life to come.”

Macbeth

“This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man
That function is smothered in surmise,
And nothing is but what is not.”

Macbeth

“Glamis thou art, and Cawdor; and shalt be
What thou art promised. Yet do I fear thy nature;
It is to full o’ th’ milk of human kindness
To catch the nearest way: thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.”

Lady Macbeth

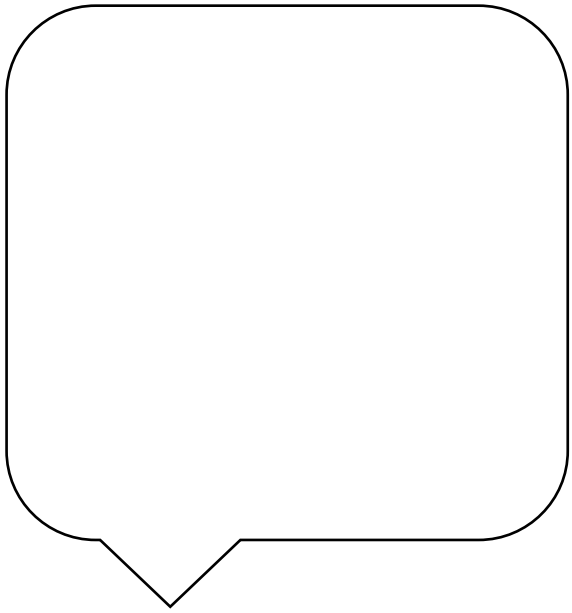
“O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters.
To beguile the time,
Look like the time. Bear welcome in your eye,
Your hand, your tongue.
Look like th’ innocent flower,
But be the serpent under ‘t.”

Lady Macbeth

First Witch
Lesser than Macbeth and greater.

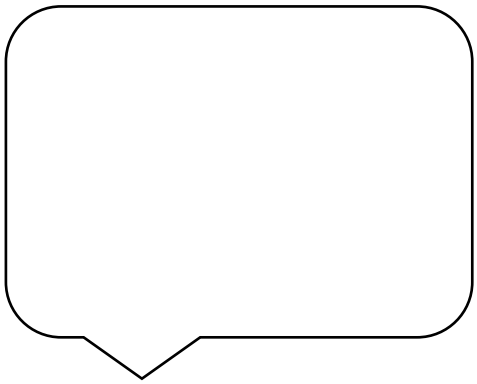
Second Witch
Not so happy, yet much happier.

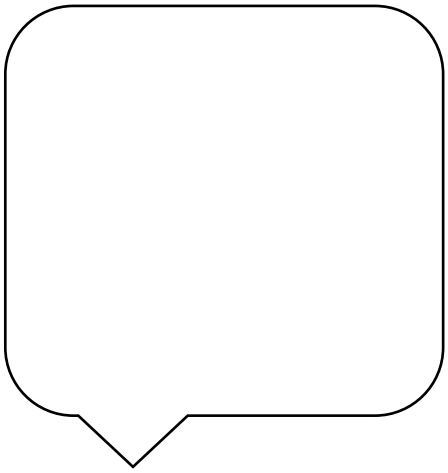
Third Witch
Thou shalt get kings, though thou be none.
So all hail, Macbeth and Banquo!

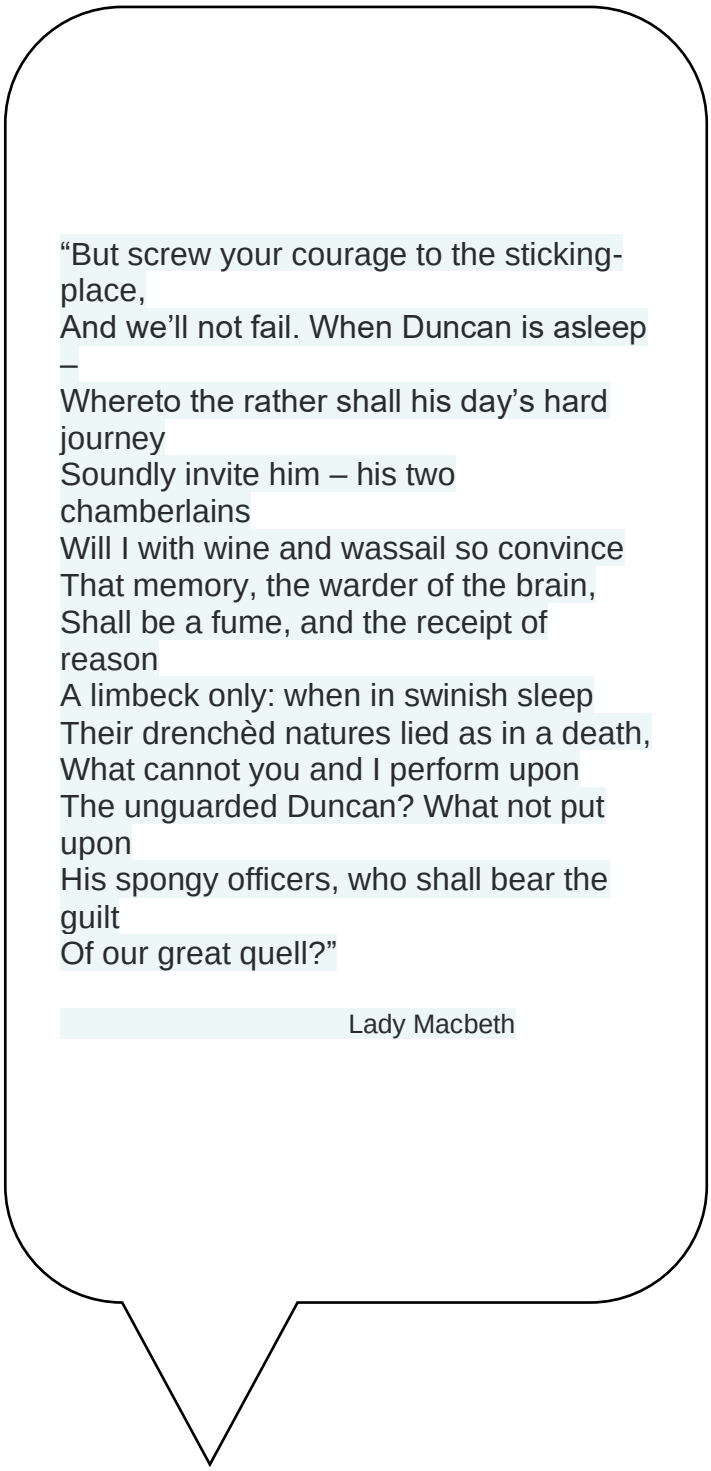


But ‘tis strange.
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray’s
In deepest consequence.

Banquo






“But screw your courage to the sticking-place,
And we’ll not fail. When Duncan is asleep –
Whereto the rather shall his day’s hard journey
Soundly invite him – his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenchèd natures lied as in a death,
What cannot you and I perform upon
The unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?”
Lady Macbeth

APPENDIX H

Reading through Selected Scenes of the Play Questionnaire

Reading through selected parts of the play is helpful for understanding the play. (Please tick one of the options below).

☐ Strongly agree

☐ Agree

☐ Somewhat agree

☐ Neither agree nor disagree

☐ Somewhat disagree

☐ Disagree

☐ Strongly disagree

If you answered, “strongly agree”, “agree” or “somewhat agree” to the above statement, please answer the following question:

Reading through selected parts of the play is helpful for understanding (please tick one or more of the following):

☐ Central ideas/Themes of play

☐ Characters

☐ Meaning of the language

☐ Other

If “other”, please explain:

_____

_____

Do you think that using home languages (other than English) while reading through, and making sense of the play, would be helpful?

☐ Yes

☐ No

If “yes”, please explain how you think mother tongues (other than English) could be used.

_____

_____

What do you think could be done to make the reading of selected scenes of the play more interesting?

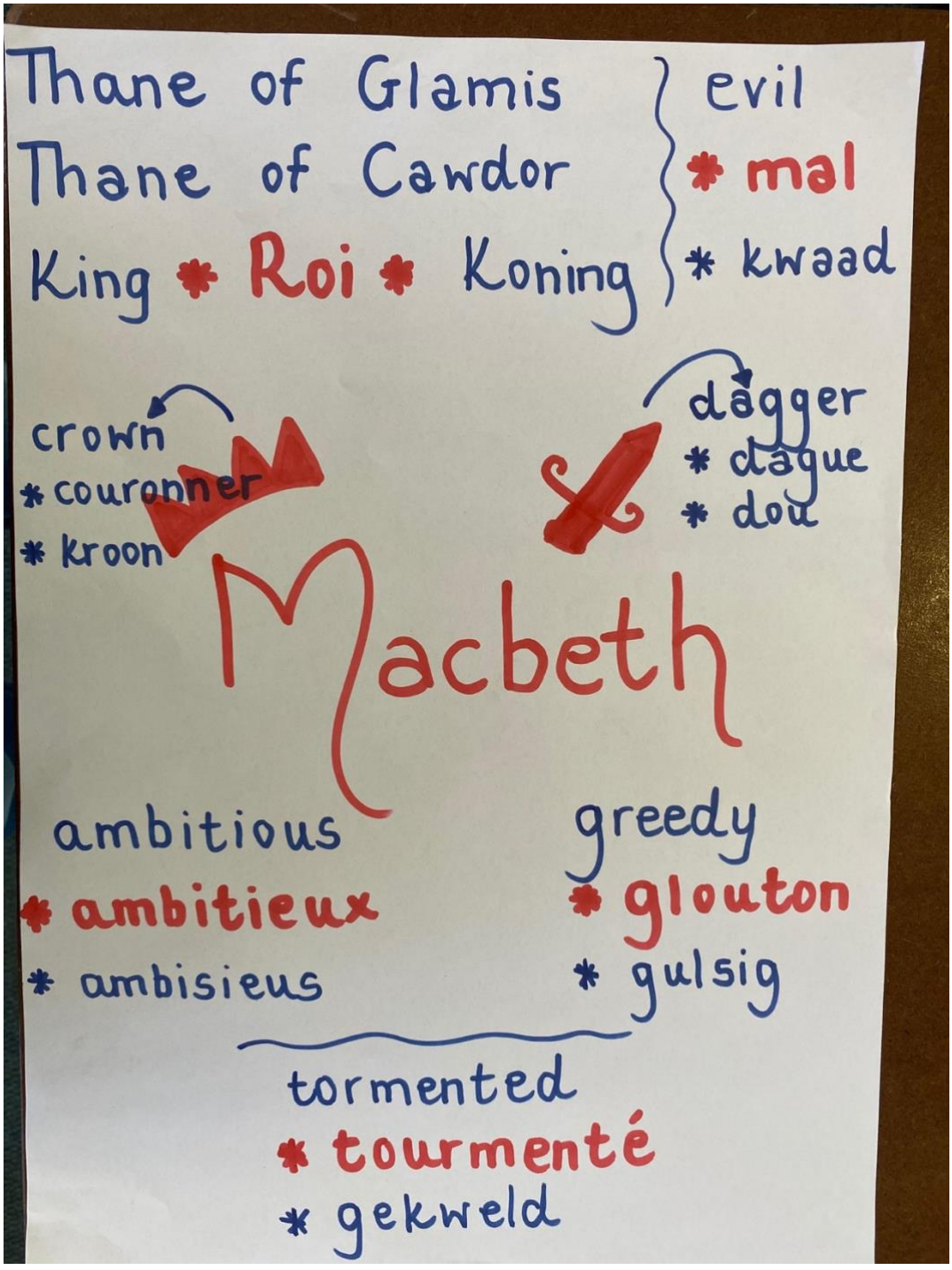
_____

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APPENDIX I

Macbeth Poster



APPENDIX J

Reflective Questionnaire

Thanks so much for participating in my study on learning Shakespeare in this way. I really appreciate your help! ☺ Please let me know your thoughts on the questions below.

1. How would you describe your **overall experience** of using the different languages spoken by members of the class in the learning of *Macbeth*?

   _____
   _____
   _____
   _____

2. How do you think this approach could be **improved to help your learning** of Shakespeare?

   _____
   _____
   _____

3. Did you find the use of different languages a **help** or a **hinderance** in learning about the plot, themes, and main characters in *Macbeth*? Please explain your answer.

   _____
   _____
   _____
   _____

4. Did using different languages help to make *Macbeth* more relevant for you? Please explain your answer.

_____

_____

_____

5. Did using different languages in the learning of *Macbeth* affect how you view your own language/s and culture/s? Please explain your answer.

_____

_____

_____

6. Did using different languages in the learning of *Macbeth* affect how you view the language/s and culture/s of the other members of your class? Please explain your answer.

_____

_____

_____

7. Do you know the home languages of the other learners in your class? If you do, approximately how many of the learners' home languages do you know? Tick the box below:

- ☐ 0-5 learners
- ☐ 6-10 learners
- ☐ 11-15 learners
- ☐ 16-20 learners
- ☐ 21-25 learners

Thank you! ☺

APPENDIX K

Ethics Clearance Certificate

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

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

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H20/11/54**
PROJECT TITLE	Multiliteracies and Translanguaging as Transformative Tools: Investigating the Viability of these Approaches in the teaching of Shakespeare in a Multilingual South African classroom
INVESTIGATOR(S)	Mrs L Ritchie
SCHOOL/DEPARTMENT	Arts/
DATE CONSIDERED	20 November 2020
DECISION OF THE COMMITTEE	Approved Risk Level: Low
EXPIRY DATE	22 December 2023

DATE 23 December 2020 **CHAIRPERSON** _____
(Professor J Knight)

cc: Supervisor : Prof C Thurman and Prof D Newfield

DECLARATION OF INVESTIGATOR(S)

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

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

_____ _____/_____/_____
Signature **Date**

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

APPENDIX L

Letter Requesting Permission to Conduct Study



University of the Witwatersrand,
Department of English
011 717 1000

Linda Anne Ritchie
[redacted]

[Name of Principal]
[Name of School]
[Address of school]

14 September 2020

Dear [Name of principal]

Re: Permission to conduct research at

My name is Linda Anne Ritchie. I am studying for a PhD in the Department of English at the University of the Witwatersrand. I am seeking permission to do research at [Name of school].

My research is grounded on the need for linguistic transformation in South African classrooms. Due to the language requirements of the Curriculum and Assessment Policy Statement, the current official curriculum, most South African classes from Grade 4 onwards are conducted in

either English or Afrikaans, which contradicts the the Language in Education Policy (LiEP) that was released in 1997 with a specific emphasis on promoting multilingual education, specifically referring to "teaching through one medium (home language) and learning additional language/s as subject".

As an English teacher, my study is motivated by the need to find a practical way to incorporate and validate the rich linguistic and cultural resources in my multilingual classroom, despite these policy constraints. To this end, I am conducting research on the viability of using the Multiliteracies and translanguaging approaches as transformative tools in the teaching of Shakespeare in a multilingual South African classroom. My study will focus specifically on the ability of these approaches to create a positive acknowledgement of diverse languages and cultures, as well as to empower indigenous languages and cultures.

Concerning Shakespeare's undeniable association with British colonisers which may appear contrary to the transformative focus of my study, I argue motivate that Shakespearean texts provide very good source material for this study because all learners need to engage in some form of meaning making in order to understand these texts.

I would like to conduct my study at [Name of school] because this is when I am currently teaching as a secondary school English teacher and my study entails practitioner-based research.

The research will entail collecting data from the learners in one of my classes. Data collection will entail questionnaires, class observations, interviews and work produced by the learners.

Participants will be asked to give their written or verbal consent before the research begins. Their responses will be treated confidentially, and identities (their names and the name of the organisation) will be anonymous unless otherwise expressly indicated. Individual privacy will be maintained in all published and written data resulting from the study.

The results will be communicated in my PhD dissertation.

The research participants will not be advantaged or disadvantaged in any way. They will be reassured that they can withdraw their permission at any time during this project without any

penalty. There are no foreseeable risks in participating in this study. The participants will not be paid for this study.

All research data will be preserved anonymously for reuse by other researchers, if such a need should arise.

I therefore request permission in writing to conduct my research at your organisation. The permission letter should be on your organisation's headed paper, signed and dated, and specifically referring to myself by name and the title of my study.

Please let me know if you require any further information. I look forward to your response as soon as is convenient.

Yours sincerely,

Linda Ritchie



Professor Christopher Thurman



APPENDIX M

Letter Granting Permission to Conduct Study

[redacted]

30 September 2020

University of the Witwatersrand
Department of English

TO WHOM IT MAY CONCERN

Linda Anne Ritchie has made me aware that she is studying towards a PhD in the Department of English, at the University of the Witwatersrand.

Permission has been sought and granted, in order for her to do research at [redacted] in this regard.

The title of her studies is:

" Multiliteracies and Translanguaging as Transformative Tools: Investigating the Viability of these approaches in the teaching of Shakespeare in a Multilingual South African classroom."

Yours sincerely

[redacted]

"Christ Church Preparatory School and College exists to equip individuals to grow in Christian faith, to build Godly character, to maximise their potential and use their gifts in service to society."

APPENDIX N

Participant Information Sheet for Minors



Dear Grade 10s

Since January of 2020, I have been working towards my PhD in English at the University of the Witwatersrand, Johannesburg. As part of my studies, I am conducting a research project on translanguaging (using all the languages that people speak to make sense of something) under the supervision of Professor Christopher Thurman and Professor Denise Newfield. The aim of my study is to investigate if using the languages that you speak at home in my teaching of Shakespeare's play, *Macbeth*, will impact how you learn the play and your knowledge of the different languages and cultures that are represented in the class.

As part of this project, I would like to invite you to take part in answering two questionnaires – one before we start studying *Macbeth* and one when we have finished studying the play. These activities will involve filling out a questionnaire in class and will take around 10 minutes. With your permission, I would also like to record the lessons on Shakespeare using my laptop and phone, and use the work that you produce during the study (for analysis purposes only).

Please note that there will be no renumeration for participating in this project and you may withdraw at any time or choose not to answer any question if you do not want to. The questionnaires will be completely confidential and anonymous as I will not be asking for your name or any identifying information, and the information you give me will be held securely and not shown to anyone else. I will be using a pseudonym (false name) to represent your participation in my final research report. If you experience any distress or discomfort at any point in this process, you are welcome to withdraw from the study.

If you have any questions during or afterwards about this research, feel free to contact me on the details listed below. This study will be written up as a research report which will be available online through the university library website. The data collected from this research project will

be stored electronically and kept for 5 years. If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za

Yours sincerely,
Mrs Linda Ritchie

Researcher:
Linda Anne Ritchie
[redacted]

Supervisor:
Professor Christopher Thurman
[redacted]

APPENDIX O

Participant Information Sheet for Parents of Minors



Dear Parents

At the start of 2020, I registered to do my PhD in the Department of English at the University of the Witwatersrand, Johannesburg. As part of my studies, I am conducting a research project on translanguaging under the supervision of Professor Christopher Thurman and Professor Denise Newfield. The aim of my study is to investigate the impact of translanguaging (the use of the languages that the learners speak at home) as a possible way of making the study of Shakespeare more accessible and culturally appropriate in a multilingual South African classroom.

Shakespeare's *Macbeth* is the prescribed text for Grade 10 and my investigation will be incorporated into the normal lesson time for this component of the English syllabus. As part of this project, I would like to invite your child to take part in answering two questionnaires about the languages he/she speaks at home and the languages in which he/she has been educated to date – one at the beginning of the component on Shakespeare and one at the end of the component on Shakespeare. These activities will involve filling out a questionnaire in class and will take around 10 minutes. With your permission, I would also like to record the lessons on Shakespeare using a digital device, and use the work that your child produces during the course of the study (for analysis purposes only).

Your child will receive all the information (such as plot summary, character sketches, themes, and important quotations) that he/she needs to complete the formal assessments and examinations on *Macbeth*, in a way that is designed to make understanding Shakespeare more accessible for South African learners. He/she will not receive any financial renumeration for participating in the study, and there are no disadvantages or penalties if he/she does not choose to participate. Furthermore, he/she may withdraw at any time or not answer any question if he/she does not want to. The questionnaires will be completely confidential and anonymous as

I will not be asking for your child's name or any identifying information, and the information your child provides will be held securely and not disclosed to anyone else. I will be using a pseudonym (false name) to represent your child's participation in my final research report. If your child experiences any distress or discomfort at any point in this process, he/she is welcome to withdraw his/her participation from the study.

If you or your child have any questions during or afterwards about this research, feel free to contact me on the details listed below. This study will be written up as a research report which will be available online through the university library website. The data collected from this research project will be stored electronically and kept for 5 years. If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za

Yours sincerely,
Linda Ritchie

Researcher:
Linda Anne Ritchie
[redacted]

Supervisor:
Professor Christopher Thurman
[redacted]

APPENDIX P

Participant Assent Sheet for Minors

WITS UNIVERSITY

PARTICIPANT ASSENT SHEET FOR MINORS

Translanguaging as a Transformative Tool: Investigating the efficacy of this approach in the teaching of Shakespeare in a Multilingual South African Classroom

By Linda Anne Ritchie

I, ……., agree to participate in this research project. The research has been explained to me and I understand what my participation will involve. I agree to the following:

(Please tick your response for each of the options below).

I agree that my participation will remain anonymous in the thesis	YES☐ NO ☐
I agree that the researcher may use anonymous quotes by me in her research report	YES☐ NO ☐
I agree that the researcher may video my lessons for analysis purposes only	YES☐

	NO ☐
I agree that the researcher may use any work that I may produce during lessons (such as art, poetry, prose etc.)	YES☐ NO ☐
I agree that the information I provide may be used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained.	YES☐ NO ☐

…… (signature of minor)

…… (name of minor)

…… (date)

…… (name of Parent or Guardian)

…… (date)

…… (place)

…… (signature or mark of Parent or Guardian)

…… (signature)

…… (name of person seeking assent)

…… (date)

APPENDIX Q

Consent Sheet for Parents of Minors

WITS UNIVERSITY

CONSENT SHEET FOR PARENTS OF MINORS

Translanguaging as a Transformative Tool: Investigating the efficacy of this approach in the teaching of Shakespeare in a Multilingual South African Classroom

By Linda Anne Ritchie

I, ……., agree to allow my child …… to participate in this research project. The research has been explained to both of us and I understand what my child's participation will involve. I agree to the following:

(Please tick your response for each of the options below).

I agree that my child's participation will remain anonymous in the thesis	YES☐ NO ☐
I agree that the researcher may use anonymous quotes by my child in her research report	YES☐ NO ☐
I agree that the researcher may video my child's lessons for analysis purposes only	YES☐

	NO ☐
I agree that the researcher may use any work that my child may produce during lessons (such as art, poetry, prose etc.)	YES☐ NO ☐
I agree that the information my child provides may be used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained.	YES☐ NO ☐

…… (signature of parent/guardian)

…… (name of parent/guardian)

…… (date)

…… (signature)

…… (name of person seeking consent)

…… (date)