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Practical, purposeful poetry writing: exploring motivation and engagement levels in a comparison of the use of print and digital approaches

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Chapter 1: Aims and Rationale of the study

1.1. Introduction

A goal of education is to engage and motivate learners to acquire the skills that are necessary for effective learning in the modern world (Alvermann, 2002). One of the things that characterises this world is the prevalence of digital technologies. Some commentators believe technology motivates learners in, and of itself (Buckingham, 2007), that its use may increase motivation and that this increased motivation may result in higher achievement (Buckingham 2007; Mills, 2010). There has also been much enthusiasm expressed by teachers for embracing technology as a motivating tool. However, others warn that simply using digital technology is not a cure-all for engaging learners in the classroom (Hague & Williamson, 2009; Xerri, 2012). They argue that it is the practices and assumptions around the use of technology that make a difference to engagement and motivation and therefore achievement. Another pitfall is that there is trepidation regarding how traditional ways of thinking about curriculum, and teaching practice, are being disrupted by the use of technology (Lankshear & Knobel, 2006 in Abrams & Merchant, 2013). However, digital technologies are here to stay and research tells us we need to rethink literacy for the twenty-first century and arm learners with new skills in order for them to negotiate the increasingly digital world (Gee & Levine, 2009).

To be literate in the twenty-first century has moved beyond conventional notions of print and language. Mills (2010) reports that literacy theorists argue that conventional views of reading and writing are no longer adequate to describe the combination of sign systems in texts. Present day communication requires using multimodal texts, which make use of "visual, audio, gestural, spatial or linguistic modes to enrich modify and enliven meaning" (Cope & Kalantzis, 2000; Kress, 2000b in Mills, 2010 p.250). Mills (2010) adds that research has shown that employing multimodal approaches, especially the digital mode, empowers learners to make use of their existing technical, social and cultural skills, which has motivational significance. If we hold on to the print world, when our learners are increasingly absorbed by a multimodal world enabled by digital technologies, and ignore the possibilities offered by multimodality, we risk losing their engagement and motivation to learn.

In this study, digital literacy is defined in terms of learners' knowledge of, and the competent use of digital tools. It also considers the creative, collaborative processes involved in digital literacy which have implications for motivation and engagement. These include social awareness, which pertains to perceptions of self, and collaborating and communicating to audiences in context. It

also addresses creativity and how digital tools can enable and stimulate creativity through making new products as well as critical skills of evaluation, and when negotiating the online space (Hague & Williamson, 2009; Gillen & Barton, 2010).

Even with the work being done in the digital literacy sphere (in terms of policy papers) print-based notions of literacy, despite their dominance being challenged, are not going to disappear completely (Jewitt, 2008), nor should they. Leander (2009) acknowledges that the "new" is never divorced from the "old" and teachers need to consider all the different modes, including print, and their implications for learning and thinking, to engage learners. The Grade 10 English creative poetry writing classroom presented a space to explore this combination of "new" and "old" and the tensions between them. It is in this space that I have investigated motivation and engagement during two different writing processes, conventional writing in the handwritten mode and digital writing using digital technologies, which afford the use of different modes.

1.2. Research Aims

The aim of the research was to establish whether students were more engaged by a written poetry writing process or a digital poetry writing process. This study aimed to investigate whether using digital technology in the writing of poetry improved learners' motivation and engagement when dealing with poetry, which is acknowledged as difficult, in some instances as a luxury, yet is still a prescribed school literary genre for the near future.

Teaching poetry is a challenging part of the Further Education and Training (FET) curriculum as both learners and teachers have negative perceptions about poetry (Weaven & Clark, 2013). This research was undertaken with the hope that through the creation of their own poems, both in the written and digital form, learners may overcome their negative perceptions and become more motivated as writers of poetry.

A digital poem can simply be seen as any type of poetry that combines specifically crafted language with new media technology that is presented on computer screens or with the assistance of computers (Funkhouser, 2008). According to this definition, it could be argued that a poem typed on a computer is a digital poem. However, what makes digital poetry distinct is the use of visual and auditory affordances in new ways, facilitated by the ever-evolving digital tools available. It is this type of digital poetry that was explored in this process. This kind of poetry creation shares features with the multimodal process of digital storytelling, which has gained momentum as an activity in classrooms, that engages learners.

Typically, digital storytelling is the creation of “short, first-person narratives that use different modes, like the aural and visual to tell a personal story” (Ivala, Chigona, Gachago & Condy 2012, p.163). Poetry’s potential for self-expression (similar to digital storytelling), its relative brevity and capacity for greater abstraction made it a suitable genre to use when exploring the process of turning written texts into digital texts to make new meaning (Black & Smith, 2008; Xerri, 2012) and this creative process has implications for motivation and engagement.

The use of digital poetry writing in the English classroom in this study was also an attempt to engage and motivate learners by making use of the “digital capital” (Carrington & Robinson, 2009, p.206) they have outside the classroom in their out-of-school literacy practices. By melding poetry writing, which can be perceived by some as difficult, with digital technologies and the multimodal opportunities these afforded for expression, an opportunity was presented in which learners could become excited about writing and their own capacities for self-expression. This in turn, it was expected, would have positive repercussions for motivation and engagement.

The use of digital technologies in the classroom both excites and alienates teachers regarding their own use of new available tools. Many teachers struggle to keep up with the latest digital trends and yet need to engage with these possibilities to harness the potential motivating factors that are relevant to learners’ lives. Teachers are increasingly under pressure “to embrace new literacies and to integrate technology effectively in the classroom” (Spires, Hervey & Watson, 2013, p. 34). The reluctance to use technology fully to enhance learners’ experiences is owing to a number of factors that include lack of teacher training, outdated expensive technology infrastructures at schools and debates as how best to implement these digital technologies in the classroom scenario (Hague & Williamson, 2009; Hicks, 2013). Gennrich and Janks (2013) argue that whilst teachers generally have positive attitudes towards using technology, they are constricted by lack of time, access to technology, their own confidence in their knowledge and negative self-belief and an exam-based curriculum that does not support innovation. I, like many other South African teachers, share these problems in my teaching situation and I can attest to the fact that this can be demotivating for both students and teachers. This research is a contribution towards extending our understanding of how to use digital technologies and their multimodal affordances to engage learners in literacy learning that provides freedom “to engage and interact through their creativity and agency” (Kajee, 2011 p. 250). I share the opinion of Hughes and John (2009) that it “is no longer a question of whether we should use digital technologies in the classroom, but rather how” (p. 22). This research is aimed at understanding whether the motivation and engagement levels were altered through the use of digital

technology in the poetry writing classroom in order to see whether this can make a difference in this context.

1.3. Research Questions

The research questions that were employed were the following:

1. Does the use of digital technologies impact motivation and engagement in creative poetry writing more so than in conventional writing approaches?
    1.1. What do the affordances of the written and the digital look like and how do these affect student engagement and motivation?
    1.2. What are the challenges of using digital technologies in the poetry writing classroom and how does this affect student engagement and motivation?

1.4. Context

I carried out this research at Astren Community School, an independent school in Johannesburg, Gauteng Province, South Africa, where I am employed as a Home Language English educator. Astren Community School serves a specific ethnic community and is independent because it follows the Independent Education Board (IEB) curriculum rather than the government Department of Basic Education (DBE) curriculum. The fact that it is an independent school means that there is more scope to experiment with the delivery of lessons and content, more so than at a government school, which is more prescriptive in the Curriculum Assessment Policy Statement (CAPS) document. However, despite its independence, Astren Community School still has to align what is taught with the Subject Assessment Guidelines (SAG) document, mandated by the IEB, which follows the spirit of the government CAPS document. The high school fees suggest that the learners are from affluent backgrounds but, as the school wants to encourage attendance by other communities in the interests of promoting heterogeneity, there are some children with different communities who have been granted bursaries. Consequently, it is a homogenous group in terms of race, economic and socio-cultural background with some exceptions.

Fortunately, Information and Communication Technology (ICT) has been prioritised at Astren Community School over the last three years. A large amount of capital has been expended on upgrading the ICT capabilities in terms of equipment and wireless internet access. There has been a concerted effort regarding teacher training in ICT. Learners and parents have to sign a code of conduct in terms of ICT usage at the beginning of each school year.

1.5. Rationale

It can be argued that poetry is the most difficult of literary creations and the most profound, yet the teaching of poetry, and the teaching of poetry writing, is met with resistance.

There is “lip-service” given towards the use of digital technologies in the classroom by school managements and hierarchies that do not have experience in the classroom. A typical scenario is that a digital intervention is mandated from the “top-down” and is then not fully integrated or even used by the end-user. There are often no consequences for non-implementation of the use of digital technologies. As an educator, I have experienced the frustration and demotivation that arise from such decisions. However, I am also excited by the potential that digital technologies present that can enrich the classroom experience. For instance, I have tried to implement some digital aspects in terms of presentation of lessons, some students’ projects, and feedback to students. This research explored how digital technologies affected the work at classroom level in an attempt to understand the impact of technology on students’ experiences and to enliven my own teaching practice.

1.6. Overview of the chapters

This chapter has situated the context of the research and introduced the research aims, questions and rationale for the inquiry. In Chapter 2, I present the literature review and theoretical framework, which contextualises the research. Chapter 3 outlines the methods used for the research design. In Chapter 4, I present and analyse the data collected. This discussion focuses on describing and analysing the research participants’ processes and presentations of both their print and digital poems, exploring the multimodal choices they made and their attitudes towards technology. In Chapter 5, I present the conclusions from the study.

I now move to Chapter 2, which, as indicated above, provides the literature review and theoretical framework for the study.

Chapter 2: Literature Review and Theoretical Framework

2.1. Introduction

The introductory chapter provided an overview of the study, thereby highlighting the motivation for conducting this study. It also provided a summary of the specific research focus, which is the motivation and engagement involved in two different kinds of poetry writing. A discussion about the significance of the study, its context and how it contributes to the field of educational literacy studies was also included.

The purpose of this chapter is to refer to relevant literature that provides insights and context in to understand the motivation and engagement of learners involved in poetry writing, one a conventional written poetry task and the other a digital poetry writing task. It was also necessary to take into account the presentation of these poems.

I have drawn on related literatures from various different areas: motivation and engagement, digital literacy, creativity, collaboration, multimodality, challenges and affordances of using digital technology, poetry and creative writing and projects that have combined aspects of the digital with poetry. I will discuss each of these in the rest of this chapter showing how they are important to this study.

2.2. Motivation and engagement

In this section, I discuss some of the definitions of motivation and engagement, and some of the indicators of these behaviours.

2.2.1. Motivation

Motivation is the reason individuals engage in a certain behaviour and it is generally accepted that motivated learners acquire skills and knowledge more effectively. Alderman (1999) believes that one of the foremost goals of schooling is “to help students cultivate personal qualities of motivation that can give them resources for developing aspiration, independent learning, achieving goals and fostering resiliency in the face of setbacks” (p. 3).

There are two kinds of motivation discussed in the literature drawn on for this study: extrinsic and intrinsic motivation.

Extrinsic motivation is when an individual is motivated to perform a particular action in order to receive an external reward. In the school context, this may be praise, rewards, good marks or avoidance of failure. Extrinsic motivation can be linked to the performance goals that Dweck

(2000) discusses. Performance goals measure ability and when students perform poorly and do not achieve the extrinsic reward, they tend to blame their intelligence and become demotivated, and less likely to persist. Dweck (2000) calls this a “helpless” response. This aligns with thinking that says, because extrinsic motivation relies on external factors, it can lead to a decrease in curiosity, creativity and academic risk-taking (LaSalle, 2015). Yet Alderman (1999) maintains that it is unrealistic to rid the classroom of extrinsic motivators. Also, astute learners may resist activities that go beyond what is expected in the formal testing environment (Callahan & King, 2011; Tan & McWilliam, 2009) as they have worked out that the extrinsic rewards are what count. Extrinsic motivators can be seen to undermine creativity and interest (Fredericks, Alfeld & Eccles, 2010), which in this study, are believed to be integral to the writing of poetry.

Conversely, intrinsic motivation is evidenced through the joy and satisfaction derived from a task that invites independent action (Ryan & Deci 2000) and is not dependent on external rewards. It is the quality of being interested and curious in the surrounding world through a desire to understand that world. From an educational point of view, intrinsic motivation can be fostered by basing an assignment on learners’ interests (Guthrie & Coddington 2009). Intrinsically motivated learners are inclined to interpret the outcome of an activity as information, rather than as punishment or rewards and for Dweck (2000), this is manifested in a mastery-oriented approach, where learners are faced with learning goals, rather than performance goals, which focus on extrinsic rewards. A learning goal focuses on acquiring new knowledge, and students who display a mastery-oriented approach will call on all their resources in order to learn something new. This kind of intrinsic motivation is most useful to harness in the classroom and was the major focus for this study. However, extrinsic and intrinsic motivation exist on a continuum and can influence each other (Alderman, 1999).

In my project, students had to present both their written and digital poems for an audience made up of their peers, and I was interested in how the presentations may have influenced their motivation. I looked at the work done on students’ motivation for music performance done by Parkes and Jones (2011), who discuss the importance of value. They identify two components to value that are useful in this study: intrinsic interest value shown through the enjoyment experienced when engaged in performance or the subjective interest a person has in a field; and attainment value, which is the personal importance a person assigns to doing well on or participating in a task. The importance of intrinsic motivation for performance is upheld by Lacaille, Koestner and Gaudreau (2007) who found that performing artists appeared especially to “benefit when pursuing intrinsic goals, focusing on enjoyment of the aesthetic experience of

being involved in their art" (p.254). However, performance in front of an audience can also result in anxiety, which can impact negatively on a performer. In this study, I draw on the notion of performance and the influence this has on motivation in relation to the participants' presentations of their poems.

An integral part of motivation theory is perceptions of the self, and perception of one's abilities determines one's motivation (McMillan, 2009). Self-belief, synonymous with self-efficacy, refers to perceptions of one's competence and in an intrinsically motivated learner, this is shown when there is "perseverance in the face of adversity" (Cavanagh, 2015, p.351) and when self-regulation techniques are employed (Deci & Ryan, 2000; Zimmermann & Schunk, 2008, Zimmerman & Cleary, 2009 in LaSalle, 2015 p.6). Self-regulation involves task planning, management and discipline. Students' confidence in their abilities can influence student motivation to write and can affect their writing outcomes positively (Pajares, 2003). Indeed, self-belief can have beneficial or destructive influences. Promoting a sense of competence increases a sense of agency, which makes learners more motivated, but a learner who withholds their effort when facing a challenging task, for example not studying or procrastinating, is engaging in self-sabotaging or self-handicapping behaviour (Dweck, 2000; Martin, 2009). Learners may engage in this sort of behaviour in order to preserve their sense of self.

Claxton (2008) refers to 'confident' and 'powerful' real-life learners and it is my contention that these qualities (in conjunction with the aforementioned self-belief) manifest themselves in certain attitudes and emotions, which display intrinsic motivation. The "eight magnificent qualities" are curiosity, courage, exploration and investigation, experimentation, imagination, reason and discipline, sociability and reflective ability (Claxton, 2008). In the next section, I expand on these qualities, how they may manifest themselves in this project, and I include other theorists who have similar ideas where possible.

1. **Curiosity**, according to Claxton (2008), can be evidenced through learners' enjoyment of wondering and questioning and delving into new territories, beyond the "norm", in terms of their learning. Dweck (2000) calls this a "love of learning". In this project, curiosity was conceptualised in how the participants went about selecting their subject matter and their questioning attitudes. Interest is also an important aspect for intrinsic motivation, and topics that activate a learner's interest can stimulate curiosity and achievement (Taboada, Tonks, Wigfield & Guthrie, 2009; Guthrie & Coddington).

2. **Courage** in learners is shown with their patience and persistence with the task (Claxton, 2008) and in this project will be visible in learners' task management and choice of subject matter. Dweck (2000) reiterates that effort and persistence when confronted by barriers contribute to motivation. Courageous learners, therefore, display an attitude of wanting to master goals, not simply achieve them, and they are not negatively affected by emotions. Courage can also be viewed as an emotion, not only as an approach to learning.
3. **Exploration and investigation** (Claxton, 2008) is shown in a learner's enthusiasm for seeking, gathering and evaluating information. It becomes especially important for the digital aspects of this research, and requires the need for critical thinking, which I discuss in section 2.3. This afffected students' choices and their processes in the poetry tasks in this project.
4. **Experimentation**, for Claxton (2008), is shown in the way learners put things together in interesting ways, "tinkering" to find the best solution for a problem. They enjoy trying new things to see if they work and do not mind if they make mistakes if this gives them useful information, which is similar to the growth mindset Dweck (2000) envisages for those who pursue mastery-oriented learning goals. This quality was seen especially in learners' digital poems.
5. **Imagination**, for Claxton (2008), refers to how learners can use their inner-worlds to envisage alternative possibilities: this could be in relation to problem solving or inventing. The quality of imagination has implications for the content of the learners' poems, but also on their ability to realise different perspectives. I link imagination with creativity, which is discussed later in this review in section 2.3.1.
6. **Reason and discipline** (Claxton, 2008) is concerned with thinking carefully, analysing and evaluating, and can be shown in learners' planning. It is also associated with self-regulation, which Cleary and Zimmerman (2004) maintain is a process generally accepted to enable learners to direct their behaviour to achieve the goals they have set for themselves. These techniques could include successful task management, for example the judicious use of time and appropriate adherence to rules and norms of the classroom.
7. **Sociability** (Claxton, 2008) ties in with learners' interactions with peers and teachers and their ability to make use of the social space of learning. This aspect of sociability and interactions will be discussed later in the engagement section in 2.2.2. I will also refer to the importance of sociability in my discussion in the digital literacy section in 2.3.
8. **Reflective ability** (Claxton, 2008) is shown when learners are able to step back, consider their processes and then consider alternatives before revising their practice. In Gibbs'

reflective cycle (cited in Dye, 2011) the following steps are involved: a description of what happened; an acknowledgement of how one felt during or after this event; an evaluation of whether the situation was good or bad; an analysis of the situation to make sense of it; followed by a conclusion which posits different action and the formation of an action plan about what you would do differently. This reflective ability shares features with critical thinking which I discuss in the section about digital literacy in 2.3.1.

It can be argued that the ability to reflect is built into the writing process itself, as it is a recursive process that entails planning, writing, revising and editing that does not necessarily occur in a linear fashion (Hayes & Flower, 1980 in Cremin & Myhill, 2012).

2.2.2. Engagement

The term student-engagement is disputed and various definitions appear in the literature. It can be seen as the "amount of physical and psychological energy that students devote to educationally purposeful activities" (Ivala, Chigona, Gachago & Condy, 2012, p. 162).

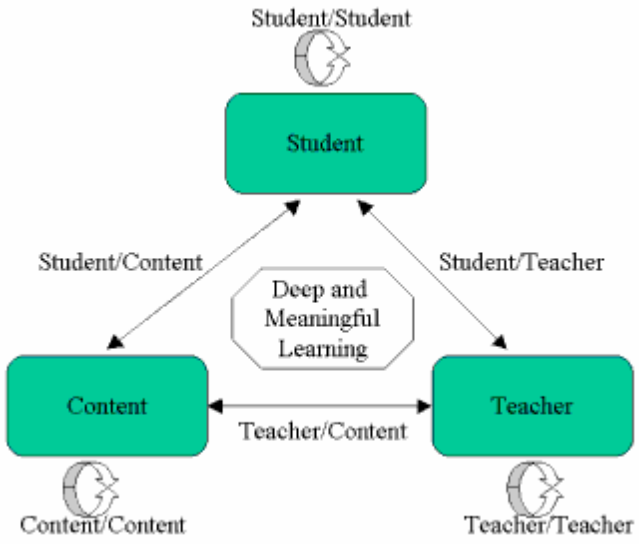
Warschauer (2006) summarises the following definitions of engagement: emotional engagement refers to students' affective reactions (which links to emotions), behavioural engagement means constructive, positive classroom conduct and cognitive engagement means students' investment in learning. I agree with Pickford's (2016) suggestion that student engagement is a "multi-dimensional, personal, student-owned construct" (p.26) as it depends on diverse goals and motivations that apply to the individual. In order to engage students, Pickford delineates three overlapping dimensions for engagement: academic, emotional and transactional. Each of these can be activated through a variety of conditions: academic engagement through development and challenge; transactional engagement through organisation and responsiveness; emotional engagement through inclusion and support. Students do not need to be engaged in all these aspects in order to be successfully engaged on their own terms. Pickford's theory highlights that engagement is nuanced and is dependent on the individual. This suggests that individual engagement preferences need to be accommodated and recognised if we are to prevent students from becoming disengaged. Whilst this holistic view of engagement is encouraging, taking into account students' different needs, this highly individualistic nature of engagement suggests that it is difficult to measure.

Anderson's (2003) model of student interactions expands on the emotional engagement dimension put forward by Pickford (2016). Pickford (2016) says, "Interactions with diverse peers have also been shown to have positive personal and social outcomes and working effectively

with others and collaborative learning can be a powerful facilitator of engagement" (p.30). This relates to the quality of sociability, mentioned by Claxton (2008) in the previous section regarding motivation. Similarly, Anderson (2003) recognises interactions as pivotal within the education process and sets out the following possible interactions that can support deep and meaningful learning: student-teacher; student-student; student-content. I will focus on these three interactions of his model.

Figure 1: Modes of Interaction in Distance Education from Anderson and Garrison, (1998)

From Source: Anderson, 2003



- Student-student interactions may involve peer learning, collaborative and cooperative learning.
- Student-content learning may involve gaining knowledge though researching texts.
- Student-teacher interactions may, involve direct student and teacher contact, which may be face-to-face or automated.

Similarly to how Pickford (2016) maintains that as long as one engagement dimension (academic, transactional, emotional) is activated, Anderson (2003) acknowledges that a satisfying educational experience can be achieved as long as there is a high level of at least one of these forms of interaction. Accordingly, the higher the number of interactions in a relationship, the deeper the engagement. Anderson (2003) also acknowledges that there are qualitative differences in the types of interactions that take place and that not all interactions

serve the learning process. This means that activities that are not educationally purposeful could occur during an interaction.

2.2.3. Emotions and their role in motivation and engagement

The link between emotions and motivation and engagement is indicated in the literature. Positive emotions, such as enjoyment and pride were observed with high levels of motivation (Kim, 2012) whereas negative emotions such as boredom, anxiety and hopelessness were associated with a lack, or low level of motivation (Kim, 2012).

Emotions such as enthusiasm, enjoyment, pride, happiness and satisfaction are indicators of behavioural and affective (emotional) engagement. Conversely, emotions like passivity or disaffection indicate lack of engagement through behaviours like lack of participation and effort, procrastination and lack of persistence (Gonzalez, A., Paolini, P-V., Donolo, D. & Rinaudo, C., 2015).

The role of emotions, or affective attributes, needs consideration for two reasons for this project: the subject matter of writing is an emotional activity, as well as a cognitive one, and is influenced by affective factors (Pajares, 2003). I believe this is especially true of poetry writing as one of poetry's features is its emotional power, for the reader and writer. The most common emotional states reported during a writing exercise monitored by D'Mello and Mills (2013) were engagement, flow, boredom, anxiety, frustration and happiness.

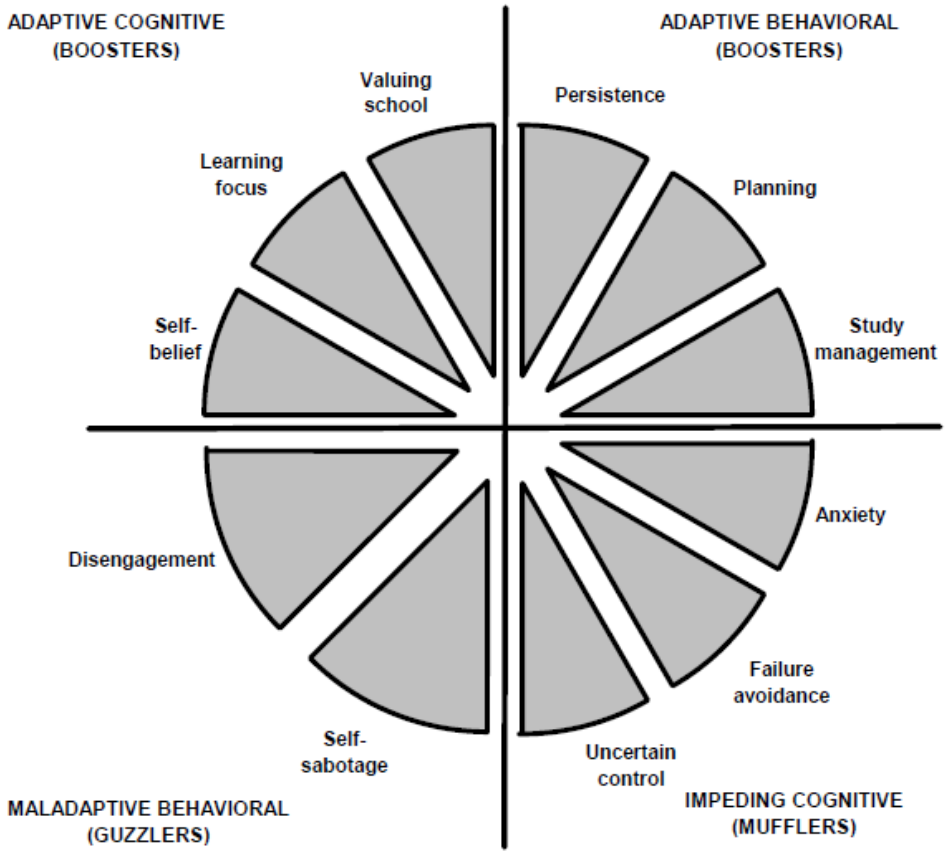
In this study, I refer to Csikszentmihalyi's (1990) flow theory, which is mentioned by both Gauntlett (2011) and Cavanagh (2015). The state of flow refers to an experience where a person is challenged in a satisfying manner, because there is a "balance between high levels of skill and high levels of challenge" (Cavanagh, 2015, p.350). Metaphors used to describe this state are performing "in the zone" or being within the "sweet spot". It is also evident for Csikszentmihalyi that when a person is engaged at this level, he or she does not notice time passing, and has feelings of enjoyment. The state of flow is also a quality that Frederick, Alfeld and Eccles (2010) observed in gifted learners. They found that when someone is passionate about the activity they are doing, they could display the state of flow, which is an indication of their passion, which is a motivating factor for them.

2.2.4. Synthesis of elements of motivation and engagement

Martin (2009) draws on psychology and various motivation theories to develop a comprehensive way of viewing both motivation and engagement, as seen in the figure on the next page.

Figure 2: Martin's Motivation and Engagement Wheel

Source: www.lifelongachievement.com (2012)



He differentiates between motivation and engagement, suggesting that motivation is students' energy and drive to learn, and engagement is the behaviour that reflects this energy and drive. Martin's wheel assesses motivation through nine criteria divided into boosters and guzzlers. Boosters are divided into positive actions (persistence, planning, study management) and thoughts (self-belief, learning focus, valuing of school) that show increased motivation and engagement. The Guzzler category shows feelings (disengagement and self-sabotage) that reduce motivation and engagement and the Muffler category indicates actions (uncertain control, failure avoidance and anxiety) that can diminish motivation and engagement (Martin, 2009).

Martin's model inspired me to develop a similar model, with particular criteria, specifically for the purposes of analysing the writing tasks and the presentations, in this study, which I explain in Chapter 3. I draw on Martin's model (2009), the "magnificent qualities" presented by Claxton

(2008), self-belief, interest, emotions and interactions, all discussed above, in the conceptualisation of the model (see page 34).

2.3. Digital literacy and its implications for motivation and engagement

The aspects of motivation and engagement that I have discussed above may be generalisable and applicable to all activities in the classroom. I now turn my attention to how the digital world and digital literacy can further influence motivation and engagement in the poetry writing classroom. It is necessary to explore notions surrounding digital literacy because part of this study required the use of digital technology to compose a digital poem.

My interest in digital literacy is linked specifically to how the affordances and challenges presented by the use of digital technology can affect motivation and engagement. Therefore, in this section, I will briefly explore some of the definitions and beliefs about digital literacy, and then I will specifically focus on the aspects of digital technology that I believe can influence motivation and engagement.

Digital literacy is not simply the competent use of, and knowledge about a variety of digital tools, but it comprises multiple literacies. One of these literacies is information literacy, which is the ability to search, locate, identify and retrieve Web-based information effectively (UNESCO, 2011; Eshet-Alkalai, 2004) when referring to the application of digital tools. This kind of literacy was evidenced in this project when learners had to source digital content to create their digital poems.

The element of “criticality” or “human judgment” (Gillen & Barton, 2010, p.5) is acknowledged as a central aspect of most definitions of digital literacy. Critical skills include the need and ability to assess, analyse and evaluate digital resources and the ability to question the reliability of the information found and retrieved on the internet (Hague & Payton, 2010). I consider critical thinking as integral to Claxton’s (2008) concepts of exploration and reflective ability. “Criticality” was mainly evident in this project when learners needed to make decisions about the content of their written poem and concerning the types of visual images and modes they included in their digital poems which most of them sourced from the internet.

Hague and Payton (2010) state:

> "To be digitally literate is to have access to a broad range of practices and cultural resources that you are able to apply to digital tools. It is the ability to make and share meaning in different modes and formats; to create, collaborate and communicate effectively and to understand how and when digital technologies can best be used to support these processes" (p.2).

Hague and Payton's definition (2010) takes into account two affordances that I believe have particular implications for motivation: creativity and collaboration. I will focus on these two affordances in more detail in the next section.

2.3.1. Creativity and multimodality

According to Anderson and Krothwohl (2001) in their revised Bloom's taxonomy, creativity consists of putting elements together in a new way and reorganising them into a coherent whole. Creativity is placed at the top of the hierarchy of cognitive functions.

Hulme, Menter and Conroy (2011) discuss Csikszentmihalyi's (1990) differentiation between Big C creativity and little c creativity. Big C creativity is associated with a level of skill in an area that is hugely influential and recognised as such by the rest of the world. Conversely, little c creativity refers to the imaginative production individuals engage in every day to solve problems or for personal reasons. For Gauntlett (2011), creativity is "a process which brings together at least one active human mind and the material or digital world in the activity of making something which is novel in that context and is a process which evokes a feeling of joy" (p. 76). Gauntlett (2011) says that people have a drive to make and share their own creative products that may not be of a recognised "professional" standard, or belonging to Big C creativity, and may not bring extrinsic rewards and yet "just do it anyway" (p. 222). This statement suggests that little c creativity is a motivating factor. With the word "joy" in Gauntlett's (2011) definition, it seems that there is a possible link between creativity, emotions and intrinsic motivation.

Multimodal approaches are "often strongly associated with the introduction of new technologies" (Jewitt, 2008, p. 251). Broadly, multimodality includes a range of semiotic modes that include image, gesture, sound, oral performance, linguistic, digital, electronic, graphic and artifact related (Kress & Van Leeuwen, 2001; Pahl & Roswell, 2006 in Kajee, 2011). No text exists in a single mode, and all these modes can contribute towards making meaning. Modal affordance refers to "what is possible to express and represent easily" (Jewitt, 2008, p.247). Van Leeuwen says that when looking at a text, "different perceivers will notice different affordances" (Van

Leeuwen, 2005, p. 273 in Stein 2008) which suggests that for different people, different affordances can be engaging. Varieties of different modes need to be considered in this study. Modes that can be observed in the design of a written poem are visual choices with regard to font, layout, line spacing and line breaks, formation of stanzas and verbal elements of choice of vocabulary, use of rhyme and rhythm (Wilson, 2007; Myhill, 2006). Modes that can be observed in a digital poem are the visual images, and use of colour, transitions and spatial placement. Modes that can be observed in a presentation are body language, gestures, tone and volume of voice and spatial arrangement. I am interested in how learners used the different modes and their affordances in their poetry writing, how the changes they made changed or enhanced the meaning of their two different texts, and how this change in what their poems could look like and how they presented their poems could motivate them.

In this study, creativity was characterised by 'remixing' different modes. Remixing entails taking different features of texts and then manipulating or combining them into new creative artifacts (Gainer & Lapp, 2010; Callahan & King, 2011). This process can be more easily facilitated by digital technologies and it relies on two types of literacy described by Eshet-Alkalai (2004): photo-visual literacy, which is the ability to read and create visual images, and reproduction literacy, which is recombining new and pre-existing material (text, audio, images, video). This creative process involves making and re-making media, which gives the learners the role of producer rather than passive consumer. Through making their digital poems, the learners in this project needed to use these literacies to extend their creative abilities, which enabled them to engage in behaviour that Hague and Payton (2010) recognise a recontextualisation of knowledge, which gives learners ownership of the knowledge in the form of a new digital media product. This could give them autonomy and have implications for motivation and engagement.

Related to the practice of remixing is transduction. My inquiry resulted in the production of a written text and a digital text, the presentation of both these texts, and therefore made use of transduction. Transduction occurs when "something that exists or is created in one mode is shifted and realized in another mode or modes" (Kress & Van Leeuwen, 2001, p. 51). In the literacy classroom, where there is foregrounding of the new mode in which meaning is communicated, Andrews (2011) argues that the 'making new' of material that has existed in a different format is a process where learners can learn new forms practically and can be 'enjoyable, satisfying and educational' (p. 157). This shows that remixing has emotional implications, which can affect motivation and emotional engagement.

Gauntlett (2014) and Larson and Marsh (2015) rightly assert that digital technologies and the internet have not introduced creativity into the classroom or automatically made teaching more creative. However, their emergence certainly assists in the creation of digital products through different kinds of software, and in improving interactions between people. This leads me to discuss collaboration, which is the next aspect of Hague and Payton's (2010) definition that has implications for motivation and engagement.

2.3.2. Collaboration

Collaboration has always been important in education and it becomes especially so with the influx of information in the twenty-first century in an increasingly more connected environment. In terms of collaboration, "digital literacy is a social process that takes place with and in relation to others" (Hague & Payton, 2010, p.28).

Web 2.0 is used to denote the proliferation of tools on the internet that are allowing so many to become involved in collaboration and creativity (Gillen & Barton, 2010). There is a plethora of digital tools available to create texts, from rudimentary, mainstream programmes like Powerpoint to more complex tools such as MovieMaker and iMovie. What distinguishes Web 2.0-based versions of new media from what came previously is the capacity to participate and create content, rather than just 'read' (Gauntlett, 2011; Beach 2012; Gauntlett, 2014). This active role as a producer of media, rather than just a consumer, can provide learners with autonomy and this may have implications for motivation and engagement. Furthermore, Beach (2012) claims that users perceive that the content and information they share has value, and this is why they may share or collaborate with the larger public. The digital world provides a greater potential audience beyond the classroom, which could have positive or negative implications for motivation and engagement. The wider audience afforded by the internet may still share features with the four types of audience Elbow (2000) envisages for writing: audience with authority (e.g. teachers), audience of peers, audience of allies (e.g. readers who particularly care for the writer) and the audience of the self.

Wheeler (2016) acknowledges that we are moving from the social, "Read/Write" attributes of Web 2.0 towards Web 3.0, the "Read/Write/Collaborate" web that extends the capabilities of current digital technologies beyond connecting people and audiences to connecting knowledge and ultimately intelligences, possibilities that are already emerging. He speculates that Web 3.0 has possibilities for 3D visualisation, recommender systems that could establish personalised

learning pathways, and distributed computing that transgresses boundaries in terms of where and when learning takes place. The self-organised learning that will be necessary when learning facilitated by technology can happen “anytime, anyplace” will have implications for motivation and engagement.

The digital world particularly allows for sharing and collaboration, beyond the walls of the classroom, and is an important part of learners’ out-of-school realities. The collaborative element is part of learners’ out-of-school literacies, which I will explore further in the next section.

2.3.2.1. Out of school literacies’ impact on engagement

In this section, I explore the link between out-of-school literacies and how they affect learner engagement because many of the learners’ out-of-school literacies are digital and it is for this reason it is important to consider them. Out-of-school literacies refer to the types of literacy activities and texts learners are occupied with when they are not at school. The students of the twenty-first century have moved beyond the print-centric and their social engagement is “very much focused on the screen” (Tan & McWilliam, 2009, p. 222). Motivation and engagement must be understood “in relation to social context and the interactions in which young writers find themselves” (Moje, Overby, Tysvaer & Morris, 2008, p.5). This suggests that teachers should not only consider the activities of the classroom and the purposeful production of a final written product but must consider learners’ out-of-school literacy practices. Furthermore, the use of digital tools outside class in informal contexts can be transferred and can support learning in school contexts (Beach, 2012).

These practices include social networking (for example Facebook, Twitter, Instagram, Snapchat), emailing, texting, uploading and downloading videos and engaging with on-line gaming applications. Learners’ voluntary participation in these activities can be an indication that learners are sufficiently interested and engaged in these practices to continue participating in them and investing a significant amount of time on these activities. Moje et al (2008) found that the types of texts learners write outside school include chats, blogs, letters and notes, music lyrics, graffiti or tagging on paper followed by stories and poetry. They found that learners were motivated to write outside of school to preserve relationships and social networks and wrote for identity development, self-improvement and self-expression. The poetry writing intervention described in this study was an attempt to extend learners’ self-expression whilst

allowing them to use their own strengths and interests in the form of the subject matter of their poems and knowledge of and use of digital technology, in order to make their school activity meaningful in their own lives.

There are however, acknowledged difficulties surrounding the inclusion of outside literacy practices of learners in the classroom. The compulsory character of schools, individuals' identities, the lack of authentic purposeful tasks and the dominance of adults in classroom spaces are some of these challenges (Jewitt, 2008). Furthermore, there is an important point Green and Beavis (2013) raise about whether learners will be receptive to their out-of-school literacy practices and knowledge being used to engage them in-school, or whether they will see it as "an attempt to colonise their private, out-of-school worlds" (Green & Beavis, 2013, p.50).

This section has discussed the two major affordances of digital technology that were considered of particular importance for motivation and engagement in this study, namely creativity and collaboration. The next section explores some other affordances and challenges presented by the use of digital technology.

2.3.3. Affordances and challenges of using digital technology in the classroom

In the next section, I will explore some of the affordances and challenges that present themselves when digital technology is employed in the classroom. I will further suggest how these affordances and challenges could influence motivation and engagement.

An affordance that Abrams and Merchant (2013) identify related to the use of digital technology in the classroom is mobility. Digital technologies move learners away from traditional desk-driven work to create a "hands-on experience" (Mundy, Kupczynski & Kee, 2012) that can engage students in active thinking. However, creating this kind of environment presents a challenge, as allowances have to be made for the reality that more time and a different kind of space may be needed for classroom activities that use digital technologies, as the allocated time and space may not be sufficient (Abrams & Merchant, 2013).

Mundy, Kupczynski & Kee (2012) also reported that the use of technology resulted in increased positive emotions, like excitement. However, new technologies can be a source of non-educational distractions in the classroom, for instance, updating social media, searching online for unrelated material, which can lead to learners not remaining focused on the task at hand which could limit engagement (Sanders & George, 2017) and is a challenge in the digital classroom.

An affordance that Larson and Marsh (2015) identify is that digital technology enables students to mobilise choice and control in their learning tasks, allowing them more control over the pace and content of their learning. Choice and control result in autonomy, and this is corroborated by Warschauer (2006), who found that the use of digital technology in the classroom fulfilled students' personal reasons for doing things, rather than having to do things under the control of others. Students exercise choice and control are when they use their own devices, for example. However, this affordance is challenged by the fact that not all students are motivated enough to take responsibility to learn everything independently or to spend the necessary time finding out for themselves (Sanders & George, 2017). Also, if learners feel uncertain and unable to control the outcome of their learning or task, due to factors like their own, or teachers' lack of knowledge about how to use technology effectively, they can feel demotivated (Sanders & George, 2017).

Digital technology enables learners to draft and redraft when making an artistic product, which helps learners to reflect on and evaluate their process as they progress (Buckingham, 2007). They are able to see the results of their revisions immediately. This iterative process is similar to writing approaches, which follow the model of plan, translate into action and revise. It also relates to reflective ability (Claxton, 2008) mentioned in the motivation section 2.2.1. of this chapter.

School policies that do not provide ample access to online content and do not promote greater use of mobile devices pose a challenge to the digital classroom. Beach (2012) suggests these kinds of policies need revision. Furthermore, in terms of school policy and practice, there is a long history of educational technologies that are introduced and then fail to fulfil expectations which can be demotivating for students and teachers alike (Sanders & George, 2017).

In some educational contexts, learners may not be using technology to its full potential (Xerri, 2012). This could be as a result of learners' discomfort due to lack of technical "know-how" and experience (Davies & Merchant, 2009), or they may be affected by social goals (Davies, 2009). This could impact negatively on their motivation and engagement. Furthermore, digital technology does not have to be used all the time, in all situations, as it may not be suitable for the task at hand. If the choice of technology used for a task is unsuitable, it could lead to boredom, anxiety or disengagement (Sanders & George, 2017).

Tan and McWilliam (2009) state that while the digital world may be "different, exciting and seductive" (p. 223), if the use of the digital remains on the periphery, or is seen merely as an

extension of schooling, the dominant traditional print-based academic literacies culture that currently exists will remain intact, and there will be no need to re-examine the customary operations of mainstream schooling. An ongoing challenge in the classroom of the twenty-first century is to use technology in a transformative way in terms of literacy practice, and this study was an attempt to investigate this possibility.

2.4. Poetry and creative writing

In this section I will consider some of the attitudes associated with poetry teaching and creative writing as in this project, learners were engaged in writing this genre, in written form and digital form. I needed to consider how learners felt about poetry as this impacted their self-belief, their interest, the affordances of poetry as a genre, and how poetry writing influenced motivation and engagement.

2.4.1. Challenges for motivation and engagement when teaching poetry

Poetry teaching as a whole is acknowledged as problematic in schools the world over. Snapper (2013) outlines Andrews' argument that the study of poetry is problematic for three reasons: it is viewed as more difficult than other kinds of literature, due to the structure and language used; it has connotations of appealing to an elite and is seen as 'not useful' and far removed from 'everyday life'; its presentation in school curricula is characterised by canonical poems where meaning is 'appropriated by the teacher' and it is given a significant place in national assessment systems which leads to pedagogies that can be unsatisfying (Andrews, in Snapper, 2013, p. 34).

In South Africa, the CAPS document, which provides overall guidance for curriculum development in both public and private schools, is clear that "Poetry should be taught, not poems" (p.12) which suggests that a holistic view be taken in the exploration of poetry. The two essential questions that should be addressed when analysing a poem are "What is being said?" and "How do I know?" (CAPS, p.25; Eagleton, 2007 in Weaven & Clark, 2013). My contention is that if learners have explored poetry from the position of writer and constructor of the poem, they may be better equipped for answering these questions and this could affect their motivation and engagement when exploring the genre.

2.4.2. The value of teaching poetry for motivation and engagement

Teaching poetry as a literary genre is sometimes viewed by teachers as different to teaching learners to write their own poetry. It is my belief that these two aspects go hand-in-hand and

that there is value in poetry writing as a strategy towards enhancing the teaching of poetry as a literary genre. Xerri (2013) found that poetry writing and digital creation of poems in secondary schools should be encouraged as the advantages of the process include aiding self-expression and self-discovery; serving therapeutic and cathartic functions; improving learners' linguistic and critical reading skills and strengthening their personal engagement with texts (Xerri, 2013). I argue that creative poetry writing can help to reinforce and improve functional writing skills through helping learners to develop their own voices. Originality and imaginative content, along with the writer's ideas, intentions and sense of audience are essential to help young writers find their voices (Grainger, Goouch & Lambirth, 2005; Wilson 2007). Greater confidence in their ability to have a 'voice' will impact their writing and self-belief. Furthermore, Parr and Campbell (2006) found that learners recognise that poetry can be motivating and energising, particularly when learners actually engage in writing poems.

Cremin and Myhill (2012) differentiate between discovery writers and planner writers. Discovery writers find the meaning they wish to express as they write, whereas planner writers have a specific idea before they begin to write. These two different approaches to the creative writing process were evident in this study and affected the way the participants went about the poetry writing tasks.

Doing poetry writing without ascribing it a mark was also an attempt to shift form the product of the poem to the enjoyment of the process (Xerri, 2013). There was therefore no extrinsic reward for the poetry writing tasks.

2.4.3. Poetry in the digital world

Hughes and John (2009) and Emert (2015) maintain that poetry especially lends itself to multimodal exploration, more so than other literary genres, because it uses a synthesis of rhythmic and aural elements, image and "emotionally resonant language" (p. 59). This is supported by Xerri (2012) who furthermore argues that digital technologies allow for a combination of modes in one medium and can help to intensify learners' understanding and engagement with poetry. Wilson (2007) posits that poetry originates from playfulness. In its written form it is multimodal due to visual features such as font, style, size, line-spacing and colour combining with print. This project considered multimodal elements when considering the poems that are produced and asking learners about the choices they have made.

2.4.4. Projects combining poetry, the digital, multimodality, motivation and engagement

What follows is a description of three digital composing projects, which have been researched by others. These studies found that there were benefits for the learners involved and acknowledged how the learners' motivation and engagement was affected.

Firstly, Emert (2015) undertook the Transpoemation project in the United States with a group of ninth grade students who were perceived as "difficult". After writing their own poems and converting them to the screen with simple moviemaking tools, they proved themselves "capable and committed" (p. 63) students, overcoming the negative perceptions they had of themselves and the reputation they had at the school. This project seems to have changed their self-belief.

Similarly, Hughes and John (2009) undertook a project in Canada with high achieving seventh grade students. The students produced digital poems, undergoing a back and forth process between printed text and image. Students took a variety of different approaches to making their final product. Their engagement was evidenced through an atmosphere of eagerness and excitement in the classroom as they shared with their peers, and their delight at seeing their work "come together". They found that "combining poetry and new media proved to be an excellent vehicle to improve reading, writing, critical thinking and communication skills through creating learning opportunities that are purposeful and rich in real-world contexts" (p. 16). Critical thinking was evidenced in learners' investigation of their intentions as poets, consideration of the various connotations of words and their questioning of values, beliefs and attitudes beneath the process. Due to their eagerness to share their accomplishments, the quality of their reading, their written work and their collaboration was improved.

In South Africa, a digital storytelling project was undertaken with pre-service student teachers at tertiary level (Ivala, Chigona, Gachago & Condy, 2012). The project replaced "traditional" written assignments and asked students to respond to their course work from a personal point of view and with their own personal voice. In the composition of their final year digital storytelling projects, it was found that students were positively impacted, and through deep reflection about the design process and subject matter, came to an enriched understanding of themselves and their identities as teachers. Their engagement was evidenced in the time they took over their projects, the fact that their work accompanied them home, their enjoyment of the process and their positive interactions with peers and teachers. I am interested in Anderson's model (2003) as it was used by Ivala et al (2012), who found that increased engagement in a digital

storytelling project was facilitated through more time being allowed for project completion; students had control of their own learning; there was greater peer collaboration and there were increased interactions between student and teacher.

In all three of the above examples, engagement was evidenced in the time learners took to find exactly the right way to express the meaning in their creative writing. Collaboration and peer learning were seen in learners' interactions with one another. The participants had a purposeful goal in that their final performances would be seen by an authentic audience in the classroom, at a community fair and at special viewings for the wider institutional community.

My study attempted to find whether the positive benefits reported in the above examples could be seen in my South African Home Language classroom in the FET phase, a different context to those described in the examples in terms of age, subject matter and academic ability.

2.5. Conclusion

This chapter has provided the literature review and theoretical framework for my research. I have introduced the concepts of motivation and engagement exploring how particular qualities of motivation and engagement may appear in learners. The literature has suggested that motivation and engagement are complex constructs that are nuanced and difficult to measure but a number of qualities and actions have been identified that can indicate motivate and engagement in the writing of poems, either in the conventional written form, or in the digital form and in the presentation of poems. I have also explored digital literacy and the importance of creativity and collaboration therein. I have highlighted some of the affordances and challenges of digital technology that need to be considered for the purposes of motivation and engagement.

I have also provided some insights into the teaching of poetry and poetry writing, and have mentioned some examples of projects, which have used written poems, digital poems and presentations to justify my experiment.

It is these ideas that I have drawn on for the analysis of my data in Chapter 4, and as set out in my methodology, explained in the forthcoming Chapter 3.

Chapter 3: Methodology

3.1. Introduction

This chapter describes the research design, research site and participants and the process that was followed to collect the data. It provides justifications for the choice of each of the above in order to gather data to answer the research questions:

1. Does the use of digital technologies impact motivation and engagement in creative poetry writing more so than in conventional writing approaches?

1.1. What do the affordances of the written and the digital look like and how do these affect student engagement and motivation?

1.2. What are the challenges of using digital technologies in the poetry writing classroom and how does this affect engagement and motivation?

3.2. A Qualitative Research Design

The strengths of qualitative research are that it "can supply rich descriptions of phenomena and real-life situations that can expand readers' experiences, insights and knowledge (Merriam, 2009, p.41) which can affect and improve further educational practice. It is able to examine phenomena within real life contexts and it is for this reason that I have employed qualitative methods in this case study. Qualitative research in literacy studies is advantageous as it happens in the field, in this case, my Grade 10 English classroom. This was seen as useful for this study as the investigation was reliant on the perspectives of the participants involved in two poetry writing tasks and the presentation of those tasks.

I employed a qualitative research design methodology to capture the attitudes, behaviours and insights into the nature of motivation and engagement levels in students whilst writing a poem, first as a conventional written text and then constructing a poem digitally. The participants did not have to keep the poem identical to the written poem when making the digital poem. I viewed motivation and engagement in a poetry writing task as the central phenomenon needing exploration, understanding and interpretation (Merriam, 2009).

Qualitative research is about how people make sense of their lives and how they interpret their experiences (Merriam, 2009). This was helpful for my study as I needed to access what the participants themselves had to say about their experiences. I needed to use their own words to capture the nuances of their encounters with poetry.

The table below summarises the key elements of case studies, according to Merriam (2009) and applies them specifically to the case study under discussion:

Table 1: Qualities of Case Study in relation to this study

Single Case Study	Examples from the current study
• This design is chosen because researchers are interested in insight, discovery and interpretation	As a teacher of Grade 10 students, I accompanied them on a journey in discovering their perceptions of two different writing processes and the way this may have affected their motivation and engagement. I applied my insights to the data based on the reading that I have done and through my attempts to interpret the data I grappled with the ways in which motivation and engagement can be measured.
• Is a phenomenon that is particularistic	The phenomenon in this study is motivation and engagement.
• Units of analysis	Unit one: conventional writing process and written product Unit two: digital writing process and digital product Unit three: presentations of both the written and the digital poems.
• Occurring in a bounded context	The bounded system was my Grade 10 English classroom and the two different classes of which the participants are members over the period of a particular set of lessons
• Contains rich, thick description	Each of the participants' experiences of the two processes, and the products created, was discussed holistically as I tried to engage in deep analysis of each participant's experience.
• Does not claim particular methods for data collection or analysis	The data collection for this study was in the form of a self-report questionnaire, an observation schedule and field notes; a focus group interview; an analysis of the presentation of both the poems, an analysis of the process during the written and digital poems and artifacts: copies of the written and digital poems. These were selected as being appropriate for this study.

The critics of the case study approach see the following problems: difficult to cross check, selective reporting and the dangers of distortion and generalisation is not always possible

(Creswell, 2002). However, I chose a case study approach as it suited the purpose of this study because provided an opportunity to study the two writing processes in some depth.

Yin (2014) says case study is a design particularly suited to situations in which "it is impossible to separate the phenomenon's variables from their context" (p. 29). This research considered engagement and motivation in terms of artifacts created, behaviours observed and the experiences of the participants as reported and therefore the variables in this context were interwoven.

3.3. The Research Site

The research was conducted in the learners' own learning environments as well as the researcher's own teaching environment at Astren Community School and thus the case study investigated the phenomenon of motivation and engagement as it happened in a real-life context.

As mentioned in Chapter 1, the research was undertaken at Astren Community School. The name of the institution has been changed for the purposes of confidentiality and it will be referred to as Astren Community School. This student population was well-suited for the study because they had experience with writing poetry with pen and paper, and in using digital technologies, though not specifically in the English classroom. All six participants had access to computers at school but were also able to use their own devices at home to save sound and image files.

3.3.1. Sampling

For this project, I used "purposeful sampling" (Creswell, 2002, p. 206), a qualitative technique, where the individuals and the site are intentionally selected in order to learn about the central phenomenon. I intentionally selected individuals in the classes I teach at Astren Community School, to understand more about the central phenomenon, motivation and engagement in poetry writing. These participants were well-positioned to assist in my enquiry as they are "typical" Grade 10s: six high school students drawn from two mixed ability Grade 10 classes. Selecting a small number of participants, three in each class, was more manageable as it allowed me to keep an observation schedule and make detailed field notes. The classes at the school are not streamed according to ability and I chose these students because of their willingness to participate. The participants' ages range from fourteen to sixteen-years-old. There were three males and three females from a range of backgrounds. This is "typical sampling"

(Creswell, 2002, p. 208) as my participants appear typical to those unfamiliar with the situation, which is teaching poetry writing in a Grade 10 English classroom. I identified the individuals before data collection took place. I selected these students because they indicated their willingness to be part of the research and they represent the range of abilities and attitudes of the majority of the Grade 10 students.

3.3.2. Participants

What follows is an initial introduction of the participants. I will expand on these short descriptions when I discuss each participant in Chapter 4.

The participants in the one class, 10 A I have named Greg, Elizabeth and Lucia. The participants in 10B were Tylinn, Melissa and Kagiso. These names are pseudonyms that were chosen by each of the participants in order to ensure their anonymity:

1. Tylinn is a 15-year-old Indian boy. He is insightful and enjoys working with computers. He takes Information Technology as a subject.
2. Kagiso is a 15-year-old black boy. He is particularly fond of English. His subject choice includes Business Studies and Geography.
3. Melissa is a 15-year-old white girl. She is an only child, who is in her first year at Astren Community School and enjoys the social aspects of school life. She takes Advanced Programme English as an extra-curricular subject.
4. Elizabeth is a 15-year-old white girl. She is vivacious and popular with girls and boys alike. She takes Dramatic Arts as a subject.
5. Lucia is a 15-year-old black girl. She is outspoken and has a tendency to get a little distracted in class. She also takes Dramatic Arts as a subject.
6. Greg is a 16-year-old white boy. He has an eccentric outlook, but participates fully in the cultural and sporting life of the school. He is interested in the Visual and Dramatic Arts and has chosen these subjects for Matric.

3.4. Methods and techniques for data collection

The following section describes the methods and techniques used to collect data to study the processes, actions and interactions (Cresswell, 2004) surrounding the two poetry writing processes for the research.

All the Grade 10 learners in both classes, 10A and 10B, were engaged in the tasks so that the participants did not feel singled out in any way.

In order to observe and view each different process, the conventional writing process occurred first and was then followed by the digital writing process. The processes were separated so that each process could be observed individually. Thereafter, both the written and digital poems were presented to the whole Grade 10 class.

3.4.1. The conventional writing process

The first half hour of instruction involved learners exploring two teacher-selected poems to help them revise their understanding of poetic techniques and to become confident in the use of poetic techniques in their own writing.

In the next half hour, the learners engaged in a series of teacher-led exercises and self-reflection and wrote their own poems. They were encouraged to relate the content of their poems to their personal experience in the context of their friends, their families, their school or neighbourhood. The broad topic offered for the poems was “memory is a weapon” which was chosen as it lent itself to wide interpretation (see Appendix A, page 102).

The learners were given an additional half hour of class time to write their poems. Another half hour was reserved for sharing their poems with their peers and the teacher. The completed poems were handed in after a total of one and a half hours’ work during class time.

3.4.2. The digital writing process

In the first half hour, learners were shown some examples of digital poetry. Learners discussed the different features of the digital texts they noticed, for example the use of image, the use of sound (spoken, sound effects and music), the different transitions used, the use of gesture and performance, composition elements that are not usually dealt with in a conventional poetry writing class. Learners were instructed that they would now have the opportunity to turn their written poems into digital poems. They were told that they did not have to keep their digital poem identical to their written one.

During the course of a week and a half, in three separate hour-long English periods, each learner created a digital version of his or her poem. The learners brought together digital composing skills, visuals symbolising the poem’s meaning and other modes of their choice. They were able to work outside class time as well in terms of sourcing digital material and constructing their poems digitally. Feedback was provided throughout the digital process, from peers and from the teacher.

3.4.3. Presentation of both the written and digital poems

In the next lesson, the participants were invited to share both their written poems, and their digital poems with an authentic audience of their peers. Both of the poems were presented to the class in the school's auditorium that has audiovisual facilities once both processes were completed. Everyone in the class did this, not only the participants. All of the learners were invited to share both their written and digital poems, but they were given the option of only sharing one, or neither, if they chose.

I now move on to a discussion of the instruments used for data collection. As mentioned, these were a self-report questionnaire (SRQ), a focus group interview (FG), observation schedule (OS), field notes (JA) and artifacts in the form of the poems. The initials provided in the brackets after each instrument are the code I will use to indicate where the evidence comes from when I discuss the data in Chapter 4. Each instrument will be discussed in the section that follows.

3.4.4. Self-report questionnaire (SRQ)

A copy of the self-report questionnaire (SRQ) can be viewed in Appendix C (page 105).

In self-report questionnaires, students respond to questions to indicate how they feel about something, what their beliefs are, or their self-perceived capability to perform well (McMillan, 2009). This was a useful tool to use for this project as it indicated students' preferences which influence motivation in poetry writing, which is the focus of this study. The motivation for using the self-report questionnaire in the inquiry was that it is a simple and effective way to gain information about participants' attitudes, values and interests. It focuses the participants' thinking and gives them a framework in which to analyse their own responses.

The self-report questionnaire was administered after both processes were completed and after the six participants had had an opportunity to share their poems with the whole class.

The first part of the self-report questionnaire was designed to develop an understanding of the participants' own perceptions of their motivation and engagement levels whilst engaged in the poetry writing task and the digital writing task. A series of sixteen statements was set up to indicate an aspect of motivation and engagement, drawn from the literature that was discussed in Chapter 2. Participants responded by indicating whether the statement was more true in either the written task, the digital task, in both tasks, or in neither of the tasks. The self-report questionnaire was chosen so that participants could indicate their preferences. Open-ended questions were included at the end of the questionnaire to access participants' further thoughts

on the tasks. These kinds of questions give unlimited space for response through using questions like how, what and why (Lankshear & Knobel, 2004) and this is why I chose to include them. The questions in this research explored issues around challenges working with digital technologies, levels of interaction, time spent on project and emotions associated with the creation of the poems.

The second part of the questionnaire aimed to investigate the students' perceptions of the use of digital technology in the classroom. Statements regarding the use of technology invited a "yes" or "no" response from the participants with an open-ended question at the end for them to add any further insights.

The questionnaires were answered during school time after both the written and digital tasks had been completed. The questionnaires were handed in directly after completion and were collected by the researcher in order to ensure that the responses were those of the participants.

Self-report is a justifiable methodology that can be used effectively to measure students' perceptions of motivation and engagement (Ellis & Coddington, 2013) but it is recommended to triangulate these findings with other data and so in the next section I will discuss how I did this with a focus group interview.

3.4.5. Focus group interview (FG)

Focus group interviews are useful for investigating perceptions of events (Rubin & Rubin, 2005) and they are valuable for finding out about the beliefs, opinions, values and experiences of the participants. I felt that this method would allow learners to share their learning experiences in their own words.

I conducted one focus group interview consisting of all six participants. The focus group interview provided qualitative data through open-ended questions concerning how the learners experienced the differences between the written and digital processes. The interview was semi-structured, consisting of pre-set questions, but there was an opportunity to probe the participants' responses and so other questions emerged. A copy of the questions used in the focus group can be found in the Appendix B (page 103). The choice of using a focus group interview was in order to stimulate discussion among the participants so that they could build on one another's interactions and ideas. McMillan (2009) acknowledges the focus group technique as most useful for "encouraging subjects, through their interaction with one another, to offer insights and opinions" (p. 294). The focus group interview was also employed to follow up on

the responses to the self-report questionnaires. The ensuing group discussion was useful to assess whether there was general consensus or divergence about the two processes. Because the focus group only contained six participants, there was little danger of the conversation being dominated by one learner. Also, in the focus group interview I could ask the participants about changes they made, if any, between the written and digital poems.

3.4.6. Observation

Observation allows the researcher to "take into account important contextual factors that may influence the interpretation and use of the results" which is essential for qualitative studies. (McMillan, p. 163). In this study, observation was used in conjunction with the focus group interview, self-report questionnaire and the artifact analysis to triangulate emerging findings (Merriam, 2009). Two different kinds of observation were employed: an observation schedule and field notes kept by the researcher.

3.4.6.1. Observation schedule (OS)

An observation schedule was designed and can be seen in Appendix D (page 108). I used the observation during both the written and digital poetry writing processes. Observation is useful in case studies as it provides information about the behaviour of the participants. The indicators of signs of engaged behaviour used were: number of peer-to-peer interactions, number of student-teacher interactions, number of signs of enjoyment and enthusiasm, and number of signs of frustration. The higher the number of interactions or indications of positive or negative feeling indicated engaged behaviour.

3.4.6.2. Field Notes (JA)

The field notes I kept supplemented the observation schedule and gave information about what was happening in the classroom, describing the feelings and activities. I made these notes during both processes and during the presentations, and also recorded my feelings and observations directly after the classes.

The participants were observed during the conventional writing process and during the digital writing process in order to compare their interactions and behaviours.

3.4.7. Artifacts

The two poems that were produced by each participant acted as artifacts (the 'traces' or 'products' created by research participants) and helped to contextualise the data (Lankshear &

Knobel, 2004). The written and digital poems were described and analysed in terms of the modes that were employed to make meaning, and how these different modes impacted on the motivation and engagement of the participants engaged in the task.

3.5. Methods and techniques for data analysis

As discussed, the primary sources of data that needed to be analysed in this inquiry were the completed self-report questionnaires, the six participants' written and digital poems and the presentations thereof, a transcript of the focus group interview and the observations made by the researcher through field notes and the observation schedule.

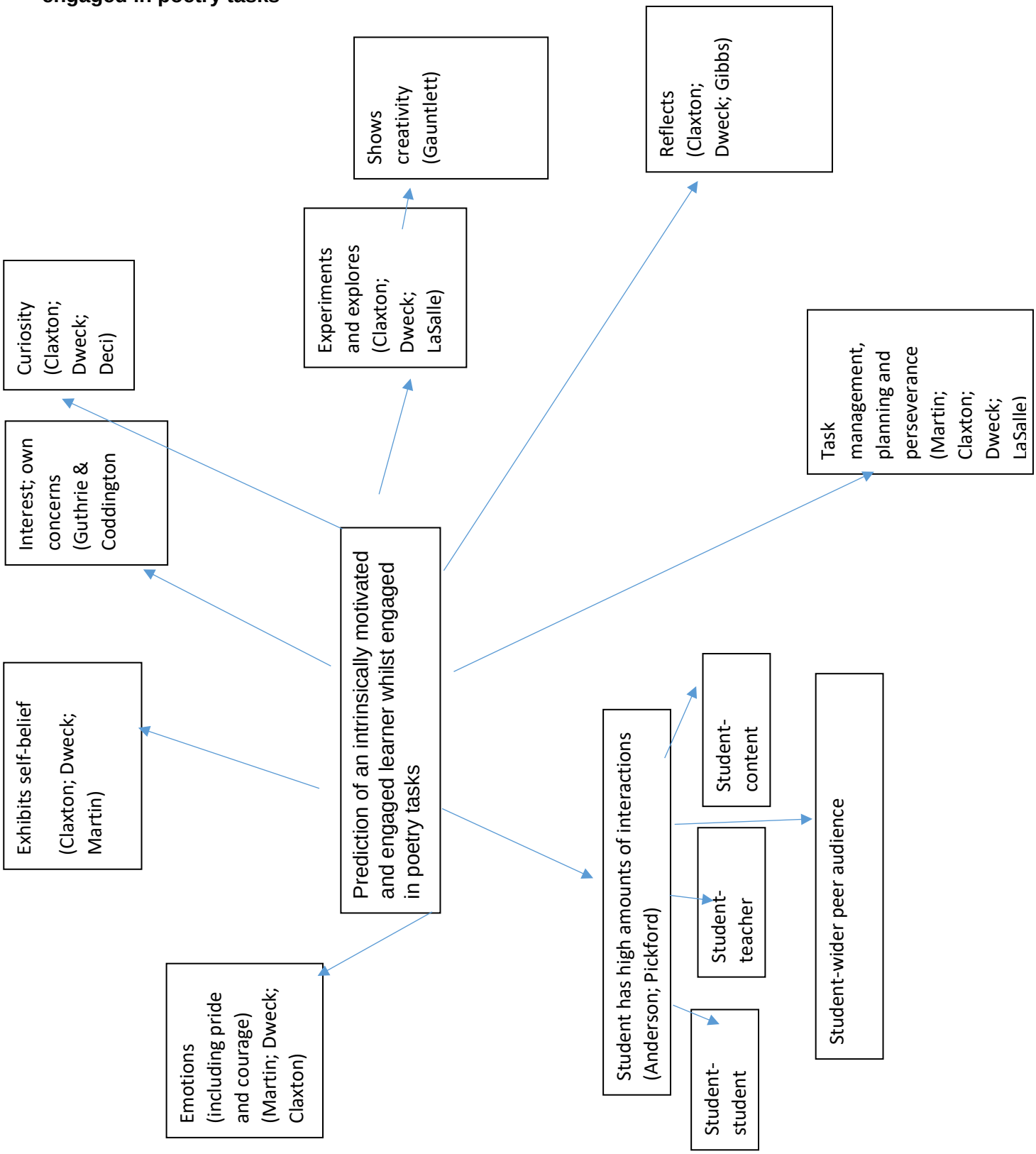
These sources of data were chosen to identify which process resulted in more motivation and engagement. This gave a holistic view of the process, from the learners' points of view (through the open-ended questionnaire responses and focus group interviews) and the researcher's point of view (observation schedule and field notes).

Data analysis in field research is a process of making meaning from complex, detailed descriptions (Lankshear & Knobel, 2004) in order to help us understand. According to Yin (2014), a worthwhile technique to use for descriptive case study analysis is pattern matching. In pattern matching, the researcher predicts a pattern before data collection, and then compares this pattern with their findings.

In order to analyse the levels of motivation and engagement for this project, I developed my own tool: I predicted the qualities and behaviours of an intrinsically motivated and engaged learner involved in a writing task, based on the literature. I drew mainly on Martin's model (2009), Anderson's interaction model (2003), Pickford (2016), Claxton (2008), Dweck (2000), Guthrie & Coddington (2009), LaSalle (2015) and Gauntlett (2011) to create a prototype. I then compared each of my participants to this prototype, considering their experiences of both the written and digital processes and the presentations of their poems, and saw to what extent they fulfilled or contradicted the expectations of my model.

I realised that I needed to extend Anderson's interaction model to include the interaction between the student and the wider peer audience to consider the presentations. The model I designed, "Prediction of an intrinsically motivated and engaged learner whilst engaged in poetry tasks" can be viewed in Figure 3 (page 34).

Figure 3: Model- Prediction of an intrinsically motivated and engaged learner whilst engaged in poetry tasks



I further analysed similarities, differences and themes though coding (Strauss & Corbin in Creswell, 2002) to refine the criteria of my model. The poems were re-read and the digital poems were re-watched many times in order to analyse the modes that were used.

In the self-report questionnaire, sixteen statements appeared in the first column, headed "Statement". Each one of these statements provided a description of an aspect of engagement. Statements 1-5 and statement 9 investigated interactions. Statements 6 – 8 investigated task planning, management, discipline and perseverance. Statements 10 -12 and statement 16 investigated emotions. Statements 13 to 15 looked at risk-taking, curiosity and creativity. The statements can be seen in Table 2 below:

Table 2: Self-report questionnaire analysis

	Statement	Weighting	Written	Digital	Neither	Both
1	I asked my peers for help and advice in making my poem	2				
2	I helped my peers with advice in making their poems	2				
3	I did research about what I wanted my poem to be about	2				
4	I did research to find out ways for constructing my poem	2				
5	I asked my teacher for input	1				
6	It took me longer to write this poem	1				
7	I spent more time outside the classroom working on/thinking about	2				
8	I went back and revised/edited this version more	2				
9	I wanted to share this version of my poem with an audience	2				
10	I expressed what I wanted to say more in this poem	2				
11	I got distracted/bored more during this process	0				
12	I had more fun/experienced more joy making this poem	2				
13	I took more risks in this poem	2				
14	I was more curious about	2				
15	I felt I was more creative in this poem	2				
16	I was most proud of this poem	2				

I assigned these statements a weighting which can be seen in the third column, under the heading "weighting". Thirteen statements were given a weighting of 2 to indicate positive engagement. These were statements 1-4, statements 7 – 10 and statements 12-16. Two statements, statement 5 "I asked my teacher for input" and statement 6, "It took me longer to write this poem" were given a weighting of 1 to indicate engagement that could either be

positive or negative. One statement, statement 11 “I got more bored/distracted” was given a weighting of zero to indicate no engagement in the tasks, either positive or negative.

In the fourth column, under the heading “Written”, the number of participants who found the statement appearing in the “Statement” column most true for the “Written” process is indicated. In the fifth column, under the heading “Digital”, the number of participants who reported the statement most true for the “Digital” poem is indicated. In the sixth column, under the heading, “Neither”, the number of participants who reported the statement most true for neither the “Digital” nor “Written” process is shown. In the last column, under the heading “Both”, the number of participants who reported the statement to be true about both the “Written” and “Digital” is indicated.

3.6. Ethical considerations:

I sought and received permission to undertake the research from the Wits School of Education ethics committee: Protocol number: 2015ECE051m. I then requested and obtained informed consent from the parents/guardians of all the participants. Permission was sought from the school’s board to conduct the research and ethics clearance was obtained from the university. These letters can be viewed in Appendices E – J (109-114)

In my efforts to pursue a trustworthy and reliable study, I employed four constructs that are described by Shenton (2004).

In Table 3 on the next page, I provide a definition of each of these constructs and show the strategies I put in place in order to achieve these criteria for trustworthiness in this study.

Table 3: Table showing trustworthiness criteria

CONSTRUCT FOR TRUSTWORTHY STUDY	MEASURE TO ENSURE TRUSTWORTHINESS	HOW THIS IS EMPLOYED IN MY STUDY
Credibility	Adoption of well-researched methods	- I have considered other case studies in literary research
	Development of familiarity of participating organisation	-as an educator at the school I am well aware of the ethos and rules surrounding the governance of Astren Community School and sought permission from the gatekeepers i.e. management and the Board
	Triangulation is the process of corroborating evidence from different individuals and sources (Creswell, 2002) to support a theme	-a variety of different methods were employed, namely observation, self-report questionnaire, focus group interview - I used a number of different participants, and their final poems, to attain a wide variety of responses and to check those responses against the responses of others - I transcribed the focus group interview verbatim
	Tactics to ensure participants are honest	-participants were given the opportunity to refuse to be part of the study and were encouraged to be frank in their responses at the beginning of the process - the participants were assured that their participation would in no way compromise their relationship with me, their teacher - participants were able to select a pseudonym if they wished to preserve confidentiality in this report.
	The researcher's reflective commentary	-throughout the project, I evaluated the process at every stage to determine whether my data collection was sufficient and effective

CONSTRUCT FOR TRUSTWORTHY STUDY	MEASURE TO ENSURE TRUSTWORTHINESS	HOW THIS IS EMPLOYED IN MY STUDY
Credibility	Thick description of the phenomenon under scrutiny	-I give detailed information about the contexts and the activities of the poetry writing scenarios in Chapter 4
Transferability	Is concerned with the extent to which the findings of the study can be applied to other situations	-It is acknowledged that this is a small study as it only looks at six participants; it is therefore unlikely that it may be applicable to other settings, types of writing or classrooms -it provides only a baseline understanding of what might occur in similar or different contexts and I make no claims of generalisability
Dependability	If the work were to be repeated, in the same context with the same number of participants the same results would be attained	-it is acknowledged that the descriptions in this study are static and frozen in the present and if the work was repeated, it is probable that different results would be attained
Confirmability	The intrusion of the researcher's biases are inevitable	-I admit my predispositions and have tried to as accurately as possible report on the participants' experiences in their own words

3.7. Limitations of the research

A limitation of case studies is that researcher bias can affect the final product. The fact that I am the participants' teacher is acknowledged. Case studies are also faulted for lack of representativeness. This sample is very small but the findings may have relevance in similar situations, however, I make no claims for generalisation.

A selection of different participants will show different results, which could depend on other contextual factors or academic ability in the wider scheme of things. It is possible that a case study can exaggerate or oversimplify a situation, as it only explores a small section of the whole "picture". I am conscious of this being a limitation of my study as the research only deals with the experiences of six participants and thus the findings cannot be seen as generally applicable to all secondary school students in Grade 10 in South Africa.

3.8. Conclusion

In this chapter, I have outlined the qualitative research process that was undertaken in this study. I have described the processes I followed to obtain data to answer my research questions. I have discussed the reasons for the methods and techniques that were chosen and have described how I will analyse the data, using the model, “Prediction of an intrinsically motivated and engaged learner whilst engaged in poetry tasks”. I have also explained the measures that I put in place to render a trustworthy study. I will now move on to Chapter 4 in which I will present and analyse the data.

Chapter 4: Presentation and analysis of data

4.1. Introduction

In this chapter, in order to answer my major research question “Does the use of digital technologies impact motivation and engagement in the creative poetry writing classroom more so than more conventional writing approaches?” I firstly present the results of the self-report questionnaire to give an overview of the six participants’ perceptions of their motivation and engagement during the written and digital processes.

Secondly, I discuss each of the participants and their poems to help contextualise the data for the reader. I analyse each of their written and digital poems to help answer my second research question, “What do the affordances of the digital and the written look like and how does this impact on motivation and engagement?” I also compare the written and digital poems. I include an analysis of the presentations of the written and digital poems.

Thirdly, to analyse the rest of the data, I will use the model I designed and explained in Chapter 3, “Prediction of an intrinsically motivated and engaged learner whilst engaged in poetry tasks” (page 34) as a lens through which I view each participant’s experience. The categories I consider are self-belief and interest, curiosity, emotions, experimentation and student-content interaction, reflections, task management, planning and perseverance, and interactions (student-student, student-teacher, student-wider peer audience). In this discussion, I use the participants’ responses, my observations in the field notes, the observation schedule and the various interview questions posed in the focus group interview in order to create as holistic a picture as possible of each individual participants’ experience.

Finally, within the discussion of each of their processes, I also review the participants’ experiences of using digital technology in order to answer my third research question, “What are the challenges of using digital technology in the poetry writing classroom and how does this affect motivation and engagement?”

4.2. Findings from the self- report questionnaire (SRQ)

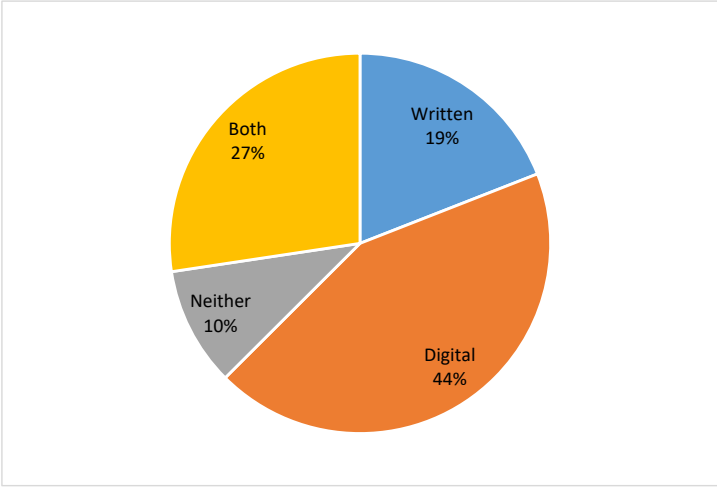
As indicated in Chapter 3, six participants supplied responses in total. I gave each of the statements a weighting as explained in Chapter 3. The table on the next page, Table 4, reflects this information gathered from the six participants:

Table 4: Results from self-report questionnaire (SRQ)

	Statement	Weighting	Written	Digital	Neither	Both
1	I asked my peers for help and advice in making my poem	2	1	3	0	2
2	I helped my peers with advice in making their poems	2	1	4	0	1
3	I did research about what I wanted my poem to be about	2	0	2	3	1
4	I did research to find out ways for constructing my poem	2	0	4	1	1
5	I asked my teacher for input	1	3	0	0	3
6	It took me longer to write this poem	1	1	3	1	1
7	I spent more time outside the classroom working on/thinking about	2	1	3	1	1
8	I went back and revised/edited this version more	2	1	4	0	1
9	I wanted to share this version of my poem with an audience	2	0	1	1	4
10	I expressed what I wanted to say more in this poem	2	1	1	1	3
11	I got distracted/bored more during this process	0	3	1	2	0
12	I had more fun/experienced more joy making this poem	2	1	3	0	2
13	I took more risks in this poem	2	2	0	1	3
14	I was more curious about	2	0	6	0	0
15	I felt I was more creative in this poem	2	2	4	0	0
16	I was most proud of this poem	2	4	0	0	2

I have chosen to include a clearer visual representation of this data in pie chart form, in Figure 4, in order to show the information as a percentage. When viewing this visual representation, it is immediately evident that there is a significant difference between the “Written” and the “Digital” with more engagement evident with the digital poem. However, engagement in “Both” processes, at 27% is also significant.

Figure 4: Summary of results from SRQ in pie-chart form



According to the self-report questionnaire results, it appears there was higher engagement according to the criteria on the questionnaire under the “Statement” column, during the digital writing process. As there were only six respondents, it is acknowledged that this is a limited sample.

4.3. Findings from the Observation Schedule (OS)

Below are copies of the observation schedules I kept during the observations of the two poetry writing processes.

Peer-to-peer interactions included talking to friends only; student-teacher interactions included only asking questions of the teacher; signs of frustration were outbursts or comments like “I don’t know how to do this”; expression of enjoyment included smiles.

I observed the participants over a period of one hour during the written process.

Table 5: Written process observation schedule

Indicator of engaged behaviour	Greg	Elizabeth	Melissa	Tylinn	Kagiso	Lucia
Peer-to-peer interaction	1	1111	1	11	111	111
Student-teacher interaction	11	11	1	11	1111	11
Signs of frustration	0	0	0	11	111	0
Expression of enjoyment	111	11	1	1	11	111
TOTALS	6	8	3	7	12	8

I observed the participants over a three-hour period during the digital process. This skews the results as the time observed was longer, but I chose a longer period because the digital construction of the poems took the students a longer time in class.

Table 6: Digital process observation schedule

Indicator of engaged behaviour	Greg	Elizabeth	Melissa	Tylinn	Kagiso	Lucia
Peer-to-peer interaction	111	11111	111	1111111	1111111	11111
Student-teacher interaction	11	1111	1	111		111
Signs of frustration	1	11	0	11	1111111	11
Expression of enjoyment	1111	11111	111	11111	111	1111
TOTALS	11	16	7	17	17	14

From the two observation schedules, the totals show the occurrence of more signs of engaged behaviour in the digital poetry writing process. Noticeably, there were higher interactions between peers and more expressions of enjoyment and frustration.

4.4. Participants' poems and experiences of the processes

In what follows, I explore the participants' experiences in more detail. I discuss the experiences of the participants through the lens of the model of "Prediction of an intrinsically motivated learner" which I designed. In the discussion, I make use of codes, placed in brackets after a statement, in order to indicate the source of the evidence. The codes used are as follows:

Descriptions from the researcher's field notes	Jen Aldridge	JA
Evidence from the observation schedule		OS
Evidence reported in the self-report questionnaire		SRQ
From the focus group interview		FG

The discussion of each participant will begin with a brief description of their personality and their position on poetry. This comes from my knowledge of them as their teacher. I will then provide a short analysis of each participant's written and digital poem and the presentations of their

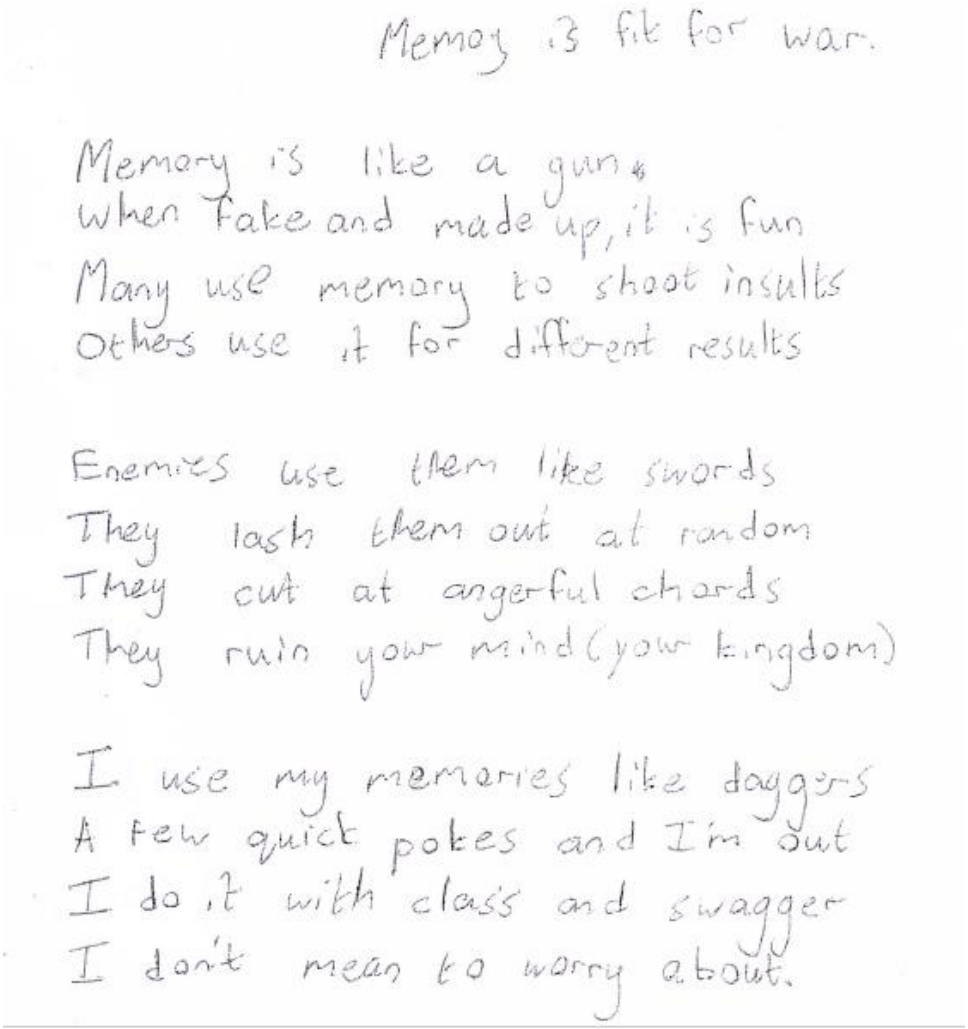
poems, followed by a discussion of their processes in relation to the model I designed, "Prediction of an intrinsically motivated and engaged learner in poetry writing tasks" (page 34).

4.4.1. Participant 1 - Tylinn

Tylinn is an energetic learner, a professed "gamer" who is particularly confident in his ability to use digital technology. He is a high achiever in Information Technology, which he takes as a school subject. I noted in the focus group interview that Tylinn valued the art of poetry as he said he liked poetry as you "can express yourself in an artistic and literate way at the same time" (FG). Here, he may be referring to the figurative ("artistic") and literal ("literate") connotations in poetic language. He declared that you need to know "a few rules... before making one [a poem] if you want to make a specific kind" (FG). This comment shows that he has learning focus (Martin, 2001). He thus shows an awareness of the requirements of studying and writing poetry at school and the "rules" of poetry that may be needed in the planning phase, as well as an awareness of genre. This confirms what Wilson (2007) says about children needing to have knowledge of the framework of how a poem might look or sound like before writing it down.

Tylinn's written poem

Tylinn's written poem is a reflection on memories in comparison to weaponry. The poem is succinct, made up of three neat stanzas of four lines each, placed in the middle of a page. He employs a simile in each stanza. In the first stanza, memory is compared to a "gun" that can "shoot insults". In the second stanza, memories are used "like swords". He uses anaphora in the repetition of the exclusive pronoun "they" at the beginning of each line. Each "they" is followed by a strong verb: "lash", "cut" and "ruin". These are brutal words that carry out the sword's bidding. In the third stanza, the pronoun shifts and becomes "I", the personal pronoun giving the speaker's perspective on memories. This seems to sum up his case for why memories are like weapons. Here, the memories are compared to "daggers" which the speaker wields with "class and swagger". Tylinn makes strong use of rhyme, using pair rhyme in the first stanza, and cross rhyme in the remaining two stanzas. This gives the poem a sing-song rhythm. A copy of the poem appears on the next page.



Memory is fit for war.

Memory is like a gun,
when fake and made up, it is fun
Many use memory to shoot insults
Others use it for different results

Enemies use them like swords
They lash them out at random
They cut at angerful chords
They ruin your mind (your kingdom)

I use my memories like daggers
A few quick pokes and I'm out
I do it with class and swagger
I don't mean to worry about.

Regarding punctuation, Tylinn uses an emphatic full stop at the end of the first line, which makes it into a declaratory statement, giving it importance. Other punctuation used is a comma in the second line, and then a full stop again at the end of the very last line. The rest of the poem flows quickly and uninterrupted, due to the lack of punctuation and the use of enjambed lines. The brackets around (your kingdom) in the eighth line lend this entity importance. Tylinn has made use of the following modes in the written poem: careful choice of vocabulary to suggest war and violence; clear decisions regarding stanza formation to contain each thought; thoughtful use of punctuation and line breaks. These are similar modes found in written poems as described by Wilson (2007).

Tylinn's digital poem

Tylinn's digital poem is a version of his written poem. The title, "Memory is fit for war" fades in ominously in the middle of a black frame. The title disappears and a whole frame is devoted to

Tylinn's name, which appears in the bottom right-hand corner, identifying him as the author. This could be seen as a mark of having pride in the product, a positive emotion (Kim, 2012) which could be seen as an indicator of positive emotion. A large space-age looking weapon dominates the next frame where the first two lines appear. This picture emphasises the "fake and made-up" image he depicts in the words. The remaining images he employs are a pistol that spews coloured smoke, a sword driven into the ground and an elaborately adorned dagger.

The font used for the actual poem is old-fashioned and curvy. It is differentiated from the angular, business-like font of the opening title, suggesting the idea of memory coming from olden-times. The font is also a surprising contrast to the modern-looking weapon. The lines of the poem are white, which stand out against the black background. They appear and disappear from the frame in a regular rhythm, but in different ways. For instance, to give a threatening effect, the line "others use it for different results" seems to loom out towards the viewer as the words expand and dissolve out of the frame. When the speaker talks of "a few quick pokes and I'm out" the lines spin out of the frame to emulate the content of the line. A sparkle effect is given to the first lines of the first two stanzas and to the line "they ruin your mind" to suggest significance or to give the effect of a revelation.

The different modes that Tylinn used to make his meaning were existing visuals that he combined with words, different types of font, different colours, and different types of transitions between images and the appearance of the words, resulting in a multimodal text (Kress & Van Leeuwen, 2001).

Comparison of Tylinn's written and digital poems

The images Tylinn chose for the digital poem seem to match the similes he created in the written poem and most of the digital poem uses the same words as the written poem. However, Tylinn did change the final line in his digital poem from "I don't mean to worry about" to the more ominous certainty, "Soon life's lights will go out" which he said he felt was more appropriate (FG). This change may have come about due to having a longer time to reflect on the meaning of the poem. The digital poem gave him more opportunity to reflect and revise (Buckingham, 2007). Another difference between the two poems is that instead of bracketing the words "your kingdom", in the digital poem, these words were given their own frame. This has a similar effect to the brackets in the written poem. Visually, the strong verbs, "lash", "cut" and "ruin" are given prominence in the written poem as the words appear directly underneath one another. This effect is slightly lost in the digital poem, where each line is given its own frame.

Tylinn's presentation of the poems

Tylinn was particularly eager to present both of his poems and he volunteered to present to the larger group first. He told me afterwards, "I was happy to show my poems to everyone" (FG). This extract from my field notes describes his enthusiasm when preparing for the presentation of the poems:

> "Ty has scampered to the front of the auditorium. He shuffles his papers and checks in with the computer operator to make sure his digital poem is lined up for presentation. He jokes with one of the girls in the front. He nods up at me, says, "Can I go?" Delight is evident on his face." (JA)

Tylinn read his poem clearly and confidently. Later, he said that reading his poem helped him to "add my own emotions" (FG). This comment suggests that he was emotionally immersed in the live reading of the poem. It also suggests that he might not have felt the immediacy of adding his own emotions with regards to the digital poem; he was slightly removed.

To view his digital poem, Tylinn settled himself in the front of the class, where he had read the poem, to view the digital poem with the rest of the group. He watched the poem along with the class, seeming to enjoy seeing it displayed on a big screen.

As shown in the description of his actions above, having a real purpose and an authentic audience was motivating for Tylinn, which was also shown by the participants in the poetry research of Hughes and John (2009).The presentation was a motivating factor for Tylinn for both the written and the digital poems.

Tylinn's process: the written and the digital

Self-belief: In the focus group discussion, Tylinn alluded to the fact that routine or familiarity with the task added to his self-belief: "because I'm used to doing poems in written tasks" (T). He also mentioned he understood the "rules" (FG) of poetry which gave him confidence. Tylinn told me with a cheeky smile, "I kind of wanted to show my technical skills" (FG) in terms of the digital poem. This comment shows his interest in technology and confidence about his success in using these tools. The word "show" suggests he may have wanted to "show off", indicating motivation and seeking an extrinsic motivator. Tylinn was the only participant who had "no problem" (FG) working with the laptops at school, whereas all the other participants overwhelmingly said they would prefer to work on their own devices. This may be because Tylinn is more used to working on the school's computers as an Information Technology student. Even so, he likes expressing himself digitally, stating it is something "which I don't often

get to do" (FG), even though he may work on a computer at school regularly. This observation highlights the fact that students and teachers may not be making full use of digital tools to engage students fully (Xerri, 2012).

Interest: Tylinn's approach to the digital process was differentiated from the other participants: just using computers in the classroom was motivating – it may not have mattered whether we were writing poetry or writing essays: the technology in and of itself was motivating. This supports Mundy, Kupczynski and Kee (2012) who espouse the intrinsic excitement and engagement associated with the use of digital tools. He did not mind using the school laptops but he was critical about the recommended application and said that he "did not think MovieMaker was a good application to use for the project" (FG). He complained that it was too restricting and that "when a certain mistake was made, it was impossible to just undo it" (SRQ). In this particular case, using this software negates Warschauer's (2006) thinking that writing and revision on a computer is easier than in the written form. It seems that this is not always the experience of learners. This challenge resulted in Tylinn having to go back and restart his poem over again, which was demotivating. In the focus group interview, he said of the application, "it was quite hard to work with and so that was overall more complicated. Whereas you could've just written down the poem" (FG) Tylinn's comment shows an awareness of the complexities of the digital process, having to use the editing software, along with other familiar technology skills like searching for imagery, downloading, saving and filing (Emert, 2015).

However, despite MovieMaker being "not user-friendly" (FG) in his opinion, and the fact that he faced a technical challenge in that some of his images did not save on his profile, this did not stop him from being motivated. In fact, he enjoyed the challenge, "even though it was more frustrating" (FG). It could be that the challenges and difficulties motivated him even more to preserver. On one occasion, Tylinn was observed having to restart his digital poem, as he was unable to save images at school. It is this perseverance that I argue is an indication of his engagement and motivation. He also reported this in the focus group interview but he solved this problem by sourcing digital imagery at home (FG).

Emotions: Tylinn is a level-headed young man but I did perceive him showing moments of frustration, "running his fingers through his thick dark hair in exasperation" (JA) during the written poem. He showed two instances of frustration during the digital poem (OS) but reported that he felt more frustrated than it appeared. When he did not find what he wanted in terms of imagery, he said, "it was a bit frustrating, but I got close" (FG). Although it may not have been perfect in terms of matching his original vision, he seemed to be satisfied, if not proud, of his

final result: He felt that the result of his digital poem “wasn’t quite what I wanted. But it was kind of close” (FG) He was “quite happy” (FG) to share both poems with a wider audience. Tylinn also said that he enjoyed the digital process more, and “felt quite boosted with self-esteem” (FG) His report that he was prouder of the written poem (SRQ) is perhaps because he was optimistic for the outcome of his digital poem and in the ultimately, he felt he did not achieve this. His enjoyment of both tasks was evident in his use of the word “phenomenal” (FG) to describe both processes. The word “phenomenal” in this case, implies a positive emotional response, and suggests a passionate connection to the experience (Fredericks, Alfeld & Eccles, 2010).

Experiments, explores, student-content interaction: Tylinn reported that he did research to find out ways of constructing his digital poem. Tylinn’s process for his digital poem was “to imagine what I wanted then to try finding something that was similar” (FG). It also displays that he is a planner writer (Cremin & Myhill, 2012). He had a fixed idea about the visual image he wanted to share. However, deeper experimentation and risk taking was hampered by technical glitches for Tylinn, he had to restart his poem (SRQ). He felt that with more time he could have experimented further. Deeper experimentation seemed evident in the digital poem.

Task management, planning and perseverance: Tylinn reported that he did not have enough time to complete his project due to technical difficulties (SRQ), but he did take the time to finish it off at home (SRQ) which suggests that he was engaged. He said that if he had finished earlier, it would have helped him in his revision process. During the written process, Tylinn reported that he got distracted. This was not evident from direct observations and his reason was that “I could not think of more to say” (FG) which suggests he may have had a bit of writer’s block in terms of generating ideas. Tylinn took time to revise his poem: “I went over the poem myself” to find out what kind of music would be good for it” (FG). However, he did not use any music in his final poem. He did not clarify whether this was because he could not find anything appropriate or because it was too difficult to do from a technical perspective. Tylinn managed his time efficiently for both poems.

Student-student interactions: Tylinn helped his peers extensively with the construction of their digital poems. As can be seen in the observation schedule, there were high peer-to-peer interactions for the digital poem in Tylinn’s case (17-recorded interactions). I noticed that peers called upon Tylinn to help them with their poems particularly with help to use the computer software to achieve certain effects. Tylinn’s position as an “expert” (Callahan and King, 2011) was clear. He worked out how to make the writing appear in different parts of the frame and

showed other members of the class how to achieve these effects: “Tylinn was busy with his own project, talking to himself under his breath, but a request comes from the learner seated in front of him to help make the writing appear on the screen from the top rather than appearing from the side. Tylinn says he will work it out first and then help. (JA). When he did sit next to his classmate, he was unable ultimately to solve the issue but he did provide some insights, which contributed to the problem-solving process for his friend. Tylinn “took the lead in discovering the affordances” of MovieMaker and shared them with his peers, which confirms findings that the use of digital technologies breaks down traditional hierarchies in classrooms and offers greater opportunity for collaborative learning (Callahan & King 2011; Warschauer, 2006).

Student-teacher interactions: Tylinn also asked me for direction in the written poem and said “I feel we needed your feedback more in the written one” (FG) but continued that, as the digital poem was a version of the written poem, he didn’t really need much teacher input (FG). These learners may not have asked me for help in the digital process, possibly because they did not perceive me as an expert in the use of technology or because they felt comfortable, and had autonomy to complete the work on their own. Tylinn took ownership of the process and his reaction in terms of student-teacher interactions shows the shifting dynamics in the hierarchy of the classroom where digital technology is being employed (Warschauer, 2006).

Reflective ability: When looking back at the process in the focus group interview, Tylinn, felt that the written and the digital were “different”, but one was not better than the other was. He did not ascribe one of the tasks as more valuable than the other, which suggests they were both equally motivating on the aspect of valuing of task (Martin, 2001). He had the view that the print and the digital complement one another in terms of poetic expression. He said the digital poem was a “little harder” (FG) in expressing himself because “we’re not really used to that” (FG). This experience, which was different from the norm, was neither debilitating nor uncomfortable, just a “little harder” (FG).

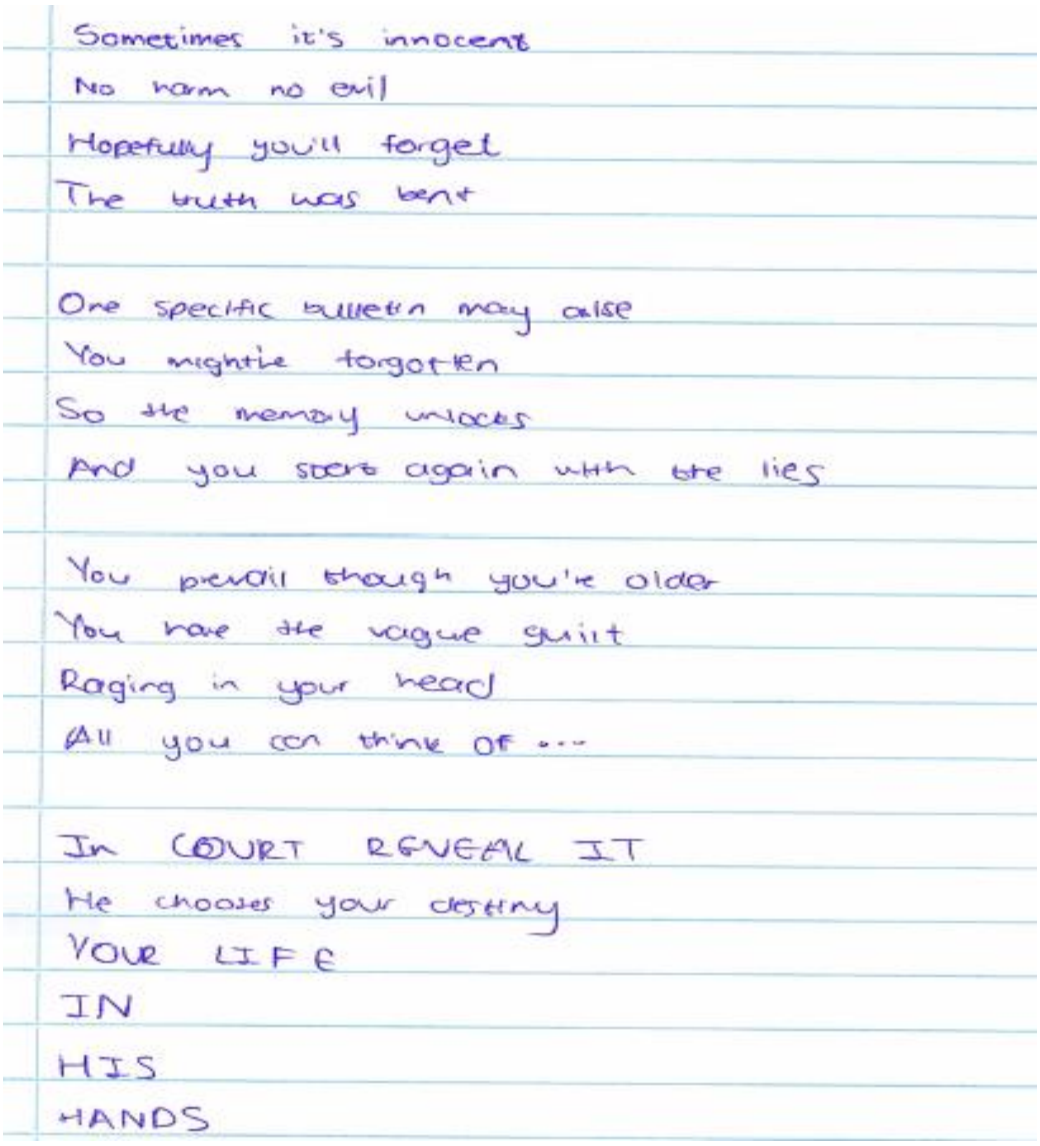
According to the model, “Prediction of an intrinsically motivated and engaged learner in poetry tasks”, I judged that Tylinn was more engaged in the digital writing task as I perceived him to be more engaged in reflective ability, student-student interactions, experimentation and curiosity in the digital task. He showed more engagement in student-teacher interactions in the written task only. He was equally engaged and motivated in both tasks regarding his task planning, emotions, self-belief and creativity.

4.4.2. Participant 2 - Kagiso

Kagiso is an eloquent young man who is particularly fond of English and claims it is his favourite subject. He is on a bursary for his academic achievements and takes his school work seriously. He is fastidious and neat, in his person, his thinking and in the way he organises his work. He is a demonstrative person and his emotions are usually evident through his body language.

Kagiso's written poem

His written poem deals with a character who ends up in court for an unspecified crime. There appears to be deceit involved in this interaction, and a judge has immense power over the character. Kagiso uses the second person narrator, using the pronouns "you" and "your" often, which seems to involve the reader directly, making him or her feel like the accused. The lines are short and punchy. He uses repetition in the second line of the first stanza, "no harm, no evil" to reiterate the opening statement, "Sometimes it's innocent". His written poem appears on the next page.


Sometimes it's innocent
No harm no evil
Hopefully you'll forget
The truth was bent

One specific bullet'n may arise
You might've forgotten
So the memory unlocks
And you start again with the lies

You prevail though you're older
You have the vague guilt
Raging in your head
All you can think of ...

In COURT REVEAL IT
He chooses your destiny
YOUR LIFE
IN
HIS
HANDS

The written poem is set out in a neat and orderly pattern, with little evidence of revision in the form of deletions. There is little use of end rhyme, with only “arise” and “lies” in the first and last lines of the second stanza evident.

He makes little use of punctuation, only using ellipsis at the end of the third stanza. This is effective as it creates a dramatic pause and leaves the reader to decide at what important thoughts may be “raging in your head”. Font is an important affordance in the use of the digital, and influences the way text is read (Myhill, 2006). However, Kagiso has used a change of font in the written mode, evidenced by the use of the capital letters in the fourth stanza, which seem to shout out and emphasise the seriousness of the fate of the character in the poem. Once

secrets have been “revealed”, a third party has the power to “choose your destiny”. The story of the written poem is not explicit and there are innuendos which leave it open to suggestion.

The written poem displays the following use of modes: choice of vocabulary, clear decisions about stanza formation (Wilson, 2007). He has also made a conscious decision to use the capital letters in the last stanza as a font, which influences the way the text is read (Myhill, 2006).

Kagiso’s digital poem

Kagiso’s digital poem stands in contrast to the first poem as it is quite chaotic. He makes use of quick transitions between the chosen visuals: a child playing soccer, people dancing at a nightclub, two presenters of the evening news: a man with his head sunken in his hands. The visuals explain the journey of the character more clearly. Like the other participants, most lines match a particular visual, but he also includes extra visuals that do not have lines of text accompanying them: a man with a gun to his head, hands clinking glasses of alcohol, a bloodied dagger; a police line stating “do not cross” ; parts of a board game and a shot of a calendar showing May 2016. These additional images suggest potential reasons for why the accused finds himself in court. Kagiso also uses thumping music throughout the digital poem to create a sense of chaos to depict his main character’s fate. When the word “lies” from the second stanza appears in the digital poem, it is synchronised with the same lyric sung in the musical track.

He has made use of transitions to help convey the chaotic meaning, and he has not simply matched the text to visuals but has used the affordances of the digital to tell the story in more detail. Callahan and King (2011) observed that for some, the word must take precedence and the image plays a supporting role. Kagiso countered this belief in his digital poem, as he allowed for extra images that did not match with the text. He felt these additions “added to the meaning of the poem” (FG) making it more “specific”. Furthermore, he showed understanding of the dominance of the image and how the world has become more reliant on the visual (Jewitt, 2008): “People prefer to see the visuals and pictures and all that stuff rather than reading paragraphs, like in general. That’s how people are. They’re more interested in the visual than text randomly” (FG). This generalisation suggests that this is his own preference.

Comparison of Kagiso's written and digital poems

The inclusion of the extra images and the music in the digital poem opens up the meaning of the poem, changing the undercurrents of aggression in the written poem to a frenetic, disturbed mood in the digital poem.

Kagiso found it challenging that he was forced to make choices, select and evaluate his information more rigorously to fit all of his information into the digital poem. Kagiso found the digital poem more difficult to express meaning because he "couldn't add all the information that I wanted to because it was very short" (FG). His poem was slightly longer than his peers' poems and he included more frames so with this assessment, Kagiso seemed to be a little harsh on himself. At the end of both processes, Kagiso reported that he felt his written poem expressed his meaning best, even though having to add pictures to the digital poem "made it more specific" (FG). This seems odd because it seems as though being forced to make your meaning more specific would help your expression, but Kagiso felt more confident in the written poem to express his meaning.

Kagiso definitely found the digital process challenging when using the school's technology, and was vocal about the technological problems. In reaction to Greg, who said, "I didn't use the school's technology" (FG), Kagiso snorted derisively and said "Good choice" (FG). He said that he found the digital demotivating, as he felt it confined his creativity in that the digital technology resulted in allowing him only "to copy and paste existing media"(FG). He felt that with "better software… you can do it properly without being limited" (FG). Simply cutting and pasting, which is a valid feature of remixing (Callahan & King, 2011) was not motivating for Kagiso. He reported that he could not find the images and sounds he wanted because they did not exist, and he said the software did not allow him to make the changes or decisions he wanted to. The complaint about the software echoed Tylinn's frustration with using the same software. Kagiso stated he preferred working on his software at home. In order to counter some of the problems he had with the recommended application, he used images that he found on his phone during the process of constructing his poem – a device with which he is more familiar. The use of his phone for this purpose showed that he was intent on continuing to find a solution, which indicated his perseverance and motivation to complete the task.

Creativity: Overall Kagiso found that writing both poems was positive, as it enabled him "to do things in a creative way different to the normal English class lessons we do" (FG). The novelty of the task seemed to stimulate engagement.

Kagiso's presentation of the poems

Kagiso treated the reading of his written poem to the larger group as a preamble to the digital poem, and seemed a little uncomfortable. This is evident from my field notes:

"Kagiso raced through the reading of his poem. He only looks up at the audience once and then buries his face back in the text" (JA).

He tended to swallow the ends of his lines whilst reading which made him inaudible. However, his body language became more relaxed and expansive when he told me to show his digital poem to the rest of the class. Instead of going to the back of the classroom, he stayed in the front during the viewing of his digital poem, aligning his live presence with the digital presentation. These actions suggest that for Kagiso, the digital poem was the "main event" and perhaps he felt more confident about it.

Kagiso's process: the written and the digital

Self-belief: Kagiso declared that writing his poem was "quite simple for me" (FG), displaying self-belief (McMillan, 2009) in his abilities. However, he did not have the same self-belief in the digital poem, because he said, "I'm not the most creative, visual person" (FG). However, this seemingly negative belief did not make him demotivated in terms of attempting the digital poem, as he still appeared to take to the task with alacrity (JA). His belief that he was not a visual person did not have a destructive influence on his process (Pajares, 2003). The written poem appeared to be more motivating for him, due to his familiarity with the task.

Interest: The subject matter of both poems was interesting for Kagiso because he could exercise choice (Larson & Marsh, 2015). The content of the poems was the same and thus, in terms of interest, the written and digital poems were equally motivating for him.

Curiosity: Kagiso was more curious about working on the digital poem because "it was different to the normal" and "I'm not really used to doing that" (FG). These comments were delivered in an upbeat tone, suggesting that this new experience could be enriching. This finding is consistent with Claxton (2008) who describes curious learners as drawn to things that are novel and puzzling. Kagiso also asked more probing questions (Claxton, 2008) regarding the digital poem, which confirmed his curiosity.

Experiments, explores, student-content interaction: Kagiso did not seem to experiment much in the written poem. More experimentation happened for Kagiso in the digital poem. He expressed that his process "it was more a trial and error type of thing" (FG). For instance, he

tried a variety of tracks to accompany his images, which he rearranged multiple times: “I think I tried like seven different songs and the one I felt worked best is the one I chose” (FG). This is a perfect example of “tinkering” behaviour as described by Claxton (2008), as a process of trying different things to find something that works, and this suggests that the digital process was engaging for Kagiso.

Kagiso said he did research to find out ways to construct his digital poem. This entailed asking his neighbour to help save some of his images, which indicates that he drew on resources in others that he does not have. He also took a lot of time to find, select and evaluate the images he used in his poem, weighing realistic images of people with more abstract images of a calendar and board game. This behaviour displayed what Gillen and Barton (2010) call criticality or human judgment, showing analytical and evaluative ability and indicated engaged behaviour.

Task management, planning and perseverance: For the written poem, it took Kagiso a long time to decide on his subject matter and I observed him looking around the classroom, struggling to get going and he exhibited distracted behaviour. “Kagiso is fiddling in his bag. He gets a ruler. He takes his phone out of his pocket. He finds a pencil in his pencil bag” (JA). He reported that he did not spend time outside class working or thinking about either of his poems (SRQ). This was not entirely true as he worked into break on two occasions when he made his digital poem (JA). In addition, when he did not finish in class, he completed the task at home. Because he was allowed to work beyond class time, he was able to manage the task. Kagiso used his written poems as template for the digital poem. This contributed towards the fact that Kagiso took longer time to complete his digital poem.

Kagiso showed perseverance. With regards to the digital poem, he said, “I love the idea of doing something that really frustrates you and finally pulling through” (FG). However, he stated, “Doing something really hard gave me a feeling of satisfaction, you’re stuck and then you pull through” (FG). These words shows resilience and perseverance (Martin, 2009) as well as the disposition of a growth mindset (Dweck, 2000) which indicate that Kagiso was engaged during the digital process. He did not have to draw on as many of his personal resources in terms of the written poem.

Student-student interactions: Kagiso reported that he did not ask his peers for help and advice in making his digital poem and seemed a bit dismissive of their help: “I wouldn’t say I didn’t ask any of them, but basically if it makes sense to me, I think it’s fine” (FG). This confirms his belief in his competence (Martin 2009; McMillan, 2009). I observed him talking to his friends,

but according to him, he was not giving and receiving information regarding the task. This may indicate he was distracted, and these informal peer interactions were not directed towards the formal learning experience, calling the quality of these interactions into question. For Anderson (2003), interactions between and amongst students can result in formal and informal learning (2003), but, as per his comment above, Kagiso did not seem to value his friends' inputs. However, this did not stop him from interacting with them as he showed the second highest number of peer interactions of all the participants in the written poem, (3) and the joint highest number of peer interactions in the digital poem, (7). Despite his reservations about his peers, it appears as though he was similarly engaged in both the written and digital tasks in terms of his interactions with them.

Student-teacher interactions: Kagiso placed a higher value on the input of his teacher: "If I do have my doubts then I will ask you" (FG). Kagiso requested guidance from me for his written poem, and asked for input four times (OS) and asked for less teacher support during the digital process, preferring to run his ideas and challenges past his friends. He reported that he needed more teacher feedback for the written process to help him make initial choices. He looked to me for clear guidance and learning focus (Martin, 2009). He had more teacher interactions in the written poem rather than the digital poem. The greater amount of teacher interaction, drawing on the model, is an indicator of more engagement in the conventional writing process.

Emotions: Kagiso is an animated person and his emotions are indicated by the tone of his voice. He seemed to be absorbed in his written poem and "worked quietly" (JA) with concentration which indicates reason and discipline (Claxton, 2008). This careful, measured concentration was in contrast to his frustration with the digital process, which he summed up with his sighing and exclaiming "yeah, eventually" (FG) when asked whether he pushed through the difficulties associated with the digital poem. He displayed more negative emotions when talking about the digital process. This kind of frustration in students was evident for D'Mello and Mills (2014) in their writing project. His emotions appear to have been similarly engaged in the digital and in the written.

Reflective ability: Kagiso displayed reflective ability more in terms of his digital poem. This was shown through how he spoke in the focus group: "… you have to make sure the pictures make sense, the duration of the picture" (FG), offering tangible ways for how he could improve the digital poem, rather than about the written poem. In terms of Gibbs' reflective cycle (in Dye, 2011), his action plan for what he would do differently in the tasks was reserved for changing the software that was used in the digital poem and preferring to use his own device.

According to the model “Prediction of an intrinsically motivated and engaged learner in poetry tasks”, it would appear as though Kagiso was more engaged in the digital process as he displayed more indicators of motivation and engagement in the digital for task planning, reflective ability, experimentation and curiosity. He was most engaged in the written task for student-teacher interaction, and his self-belief. The other indicators, emotions, creativity, self-interest were equally evident in both the digital and the written processes.

4.4.3. Participant 3 - Melissa

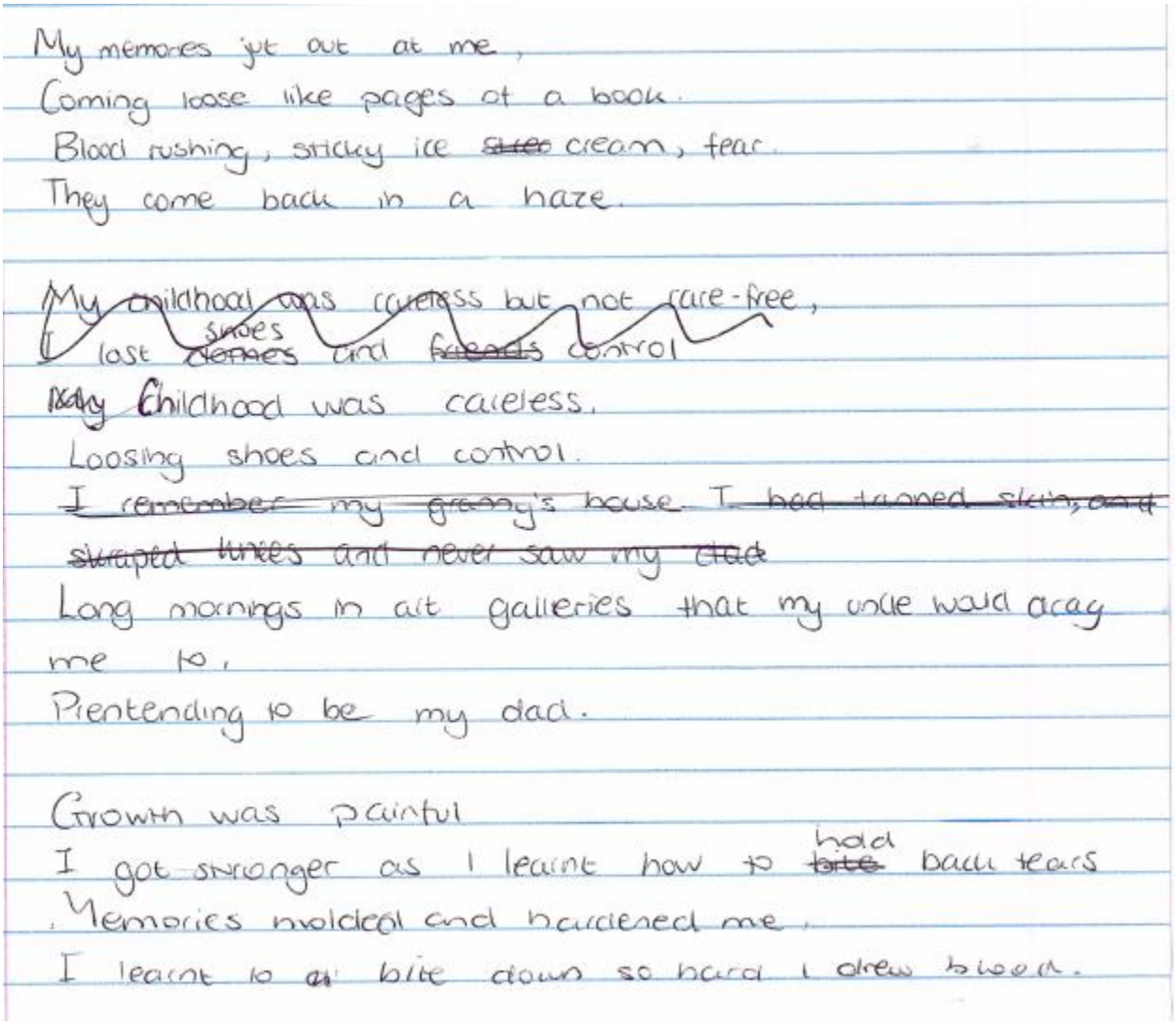
Melissa only arrived at Astren Community School in Grade 10 and is “new”. She is quietly confident and brings a seriousness to her schoolwork. She is an only child and particularly enjoys the social aspects of school life. She is a high achiever academically and an avid reader who also takes Advanced Programme English, a supplementary subject. In terms of poetry, she stated that the best thing about it was that it can be something “young people can relate to and it can make you feel differently” (FG). The worst thing about poetry in school for her was that the poems we studied are occasionally “boring poems that I don’t feel add value to my life” (SRQ). Hence, she found the experience of writing her own poems valuable, as it was an opportunity to explore her own concerns, which were not boring to her. She really seemed to value the personal nature of her subject matter as she used the word “personal” a number of times in the focus group interview.

Melissa’s written poem

Melissa’s poem is a richly figurative, poignant account about her childhood and expresses difficult family relationships. Each stanza begins with a statement, which is explored in the next two lines and then summed up in the fourth line of each stanza. She uses the surprising verb, “jut out” to describe memories in the first line. She employs some powerful imagery: memories “coming loose like pages of a book… they come back in a haze”. She also makes interesting, sometimes startling juxtapositions: “Blood rushing, sticky ice cream, fear”; “Loosing [sic] shoes and control”. In terms of structure, she uses the length of the line “Long mornings in art galleries that my uncle would drag me to” to emphasise the boredom and the long time spent in the galleries.

The third stanza seems to sum up her journey through these memories and hints at a transformation from soft and vulnerable to “molded and hardened”.

Melissa does not make use of rhyme, but has divided her experience into three stanzas of four lines each. To create the rhythm, she makes use of end stopping in terms of the punctuation, the commas and full stops demanding pauses, which help to create a contemplative mood. There is evidence of revision in the second stanza. It is clear that Melissa has discarded four lines in stanza two through the deletions. She keeps the ideas and reuses aspects of them later in the poem, e.g. “never saw my dad” becomes, “pretending to be my dad”. The revisions, in my opinion, improve the poem and also show that Melissa has taken a reasoned and disciplined approach towards managing the task (Claxton, 2008).



Melissa’s digital poem

Melissa’s digital poem was a version of the first. She chose not to use any sound to reiterate the contemplative mood and perhaps to emulate the silence experienced during “Long mornings in

art galleries". She used three water visuals, one to describe a haze, one to suggest being trapped under water, and one of a beach suggesting a holiday environment. The transitions between the images are slow and languid. The lines of text appear at the bottom of the frame for most of the lines. The line "Pretending to be my dad" appears at the top of its frame, which gives this line importance. The colour of the letters alternate between black and white, in contrast to the images upon which they appear.

She uses a slow pan from left to right to show three plants growing from small to large on the line, "Growth is hard". The visual effect mimics the idea of growth, and lends the line a different rhythm to what has come before visually.

A mixture of colour, and black and white images, is included in the digital poem. Melissa commented that she "just used regular images" and this shows that she did not take too critical a view of her selection of the visuals.

Comparison of Melissa's written and digital poems

I would judge Melissa's written poem as a lot more powerful than the digital poem. It has a reflective quality that seems lost in the digital poem. This may be because of the extension of the digital poem with a few more lines: "I don't know why I do certain things, Or why my memories hold me under water, But there's always a reason." This addition, which I argue as negative, may have been because she had more time to work on her digital poem, which she stated in the focus group interview. The addition of these lines seems to explain the poem and attempts to tie up the meaning neatly, instead of leaving it open to the reader's interpretation, which is what happens in the written poem and is more effective.

In terms of the digital poem, Melissa said she "refined some words" (FG). In her estimation, she felt the digital version of her poem "was better because I had more time to look at it" (FG). She is demonstrating Claxton's (2008) quality of being a reflective learner in this assessment of her process.

She made some changes to her digital poem e.g., I lost shoes and control, instead of "Loosing shoes and control" and changes the tense of "Memories molded and hardened me" to "Memory molds and hardens me" which gives the poem more immediacy.

Melissa said that she preferred her written poem. I got the impression this was because she considers language-only text as intellectually superior to texts that contained visuals. This viewpoint agrees with the findings of Callahan and King (2011) who found that despite the

overall shift towards a focus on visual and multimodal texts, there is still a hierarchy that exists which places language-only texts as intellectually superior.

Creativity: Melissa reported that she felt more creative in the written poem (SRQ) and this could be because this was where she was coming up with original ideas, whereas using the digital, whilst she found it more enjoyable and was more proud of it (SRQ), was, in my belief, more an extension of the written poem.

Melissa's presentation of the poems

Melissa was different to her classmates in that she was reluctant to share either of her poems with the larger peer audience. On the day when the rest of the class presented their poems, she was tight-lipped and indicated she did not wish to share her poems, with a "shake of the head" (JA). In the focus group interview, she said that she chose only to share her poems with a close friend and me, the teacher. This could suggest that she was deeply invested with sharing her personal story and thus only felt comfortable sharing with people she trusted: "I didn't want to ask the entire class for feedback given that it was very personal" (FG). Not wanting to share her poem with the larger group does not mean that Melissa was not motivated or engaged. Perhaps it indicates the contrary, deep engagement and motivation because she was so emotionally invested. The live presentation element seemed to have little bearing on her motivation and engagement. She was engaged by the other aspects of the project (Pickford, 2016) and did not need the presentation of her work to an audience to motivate her. This is a different reaction to Tylinn, who wanted to "show off" (FG). Yet – both are indicators of motivation – the resistance as well as the desire to perform. This suggests that this criterion on the model needs to be more nuanced. Other indicators, particularly her report about her emotions, as well as the high quality of both her final written and digital products show that she was engaged in the process. This seems to be at odds with Anderson's model (2003) which suggests that a high amount of interactions shows engagement.

Melissa's process: the written and the digital

Self-belief: Because she is a strong academic candidate in English, Melissa found writing a poem manageable, although she confessed she felt some "writer's block" (FG) when trying to write her written poem. For the digital poem, Melissa showed self-awareness when she described herself as "quite a visual person" (FG). This suggests she felt confident in the visual mode as part of the digital task. She expressed that, in the English classroom, we "haven't really been exposed to that" (FG) when referring to using digital technology but she seemed unfazed

as revealed in my observations: “Melissa is just getting on with it” (JA). It appears that she had equal self-belief in both the written and digital processes.

Interest: I will discuss Melissa’s interest in the summary section in 4.4.5.1. as it aligns with the experiences of two of the other candidates.

Curiosity: Melissa took her time with her written poem and produced two drafts (JA). This suggests she may have been displaying the characteristics of a discovery writer (Cremin and Myhill, 2012), working out her message through writing about it, rather than planning before, and was curious about what she discovered during the writing process.

Task management, planning and perseverance: For the most part, Melissa made efficient use of her time and managed to complete her work in class. She did not use extra time in class, saving the images she found on a flash stick, and then completing her poem at home. This indicates commitment and perseverance. During the digital process, Melissa did not appear as focused as she was during the written process. I observed her checking her phone and surfing the internet for things that were not relevant to the task: “Melissa is showing her friend pictures of One Direction” (JA). This is one of the constraints of the use of digital technology in the classroom: the internet or the technology is not always being used for educationally purposeful reasons (Sanders & George, 2017).This action suggests she was distracted, and was supported by her report that that she got bored and distracted in the digital task. These emotions imply disengagement (Martin, 2009; Pajares, 2003). However, she did not experience these negative emotions in the written task (SRQ) where she displayed concentration.

Melissa admitted that during the written poem she experienced “a bit of writer’s block and found it difficult to get my ideas on the page” (FG). However, she persevered and managed to write her poem. She felt in the digital task, “that we had enough time that we could push through” (FG). She also reported in the focus group interview that she felt compelled to finish the poem, not for extrinsic reasons, but because “You feel compelled to finish it, you don’t want to just stop” (FG). This suggests she persevered for intrinsic reasons and because she wanted to discover something, and because of her desire to master the written task, rather than just complete the work (Dweck, 2000; Martin, 2009). Using these criteria (task planning and perseverance) as a guide, suggest that the written poem was more motivating.

Emotions: Melissa expressed that she found the digital process “enjoyable” (FG) because she had not been “exposed to that” (FG). She found doing something different, writing poems, a novel and enjoyable task (also expressed by Kagiso). I observed her showing delight when

showing her friend a particular moment during the digital poem, smiling and talking through her choice (JA). This behaviour was interesting as she was ultimately reluctant to share with the whole group. She did not ever show signs of frustration during either of the processes (OS), although she admitted to having "writer's block" (FG) in the written poem. I observed her expressing a sign of enjoyment (OS) during the written poem, which may have been one of relief having worked through her writer's block.

While she claimed to enjoy the digital poem more, as reported in the SRQ, observed in the OS, and seconded by her words, "because I'm also quite a visual person and I like to express my ideas like that" (FG), Melissa was the one participant who said she preferred writing her poem to producing it digitally. She said, "I think if we did it again I would write because that was more personal" (FG). This highlights that despite enjoying the digital process, she preferred to write in the conventional form. The array of emotions displayed suggest that both the written and digital were engaging for Melissa in terms of emotion.

Experiments, explores, student-content interaction: In terms of experimenting, exploring and taking risks, Melissa said, "Digitally mine wasn't that complicated. I just used regular images. I didn't even have a song so mine wasn't that advanced" (FG). With this statement, Melissa seemed to be judging herself a little harshly which shows she may not have been entirely satisfied with her final digital product. The use of self-deprecating language in this statement about the digital suggests there were aspects of the digital poem that she found less engaging. She did not take too long in her selection of appropriate images and so was not fully involved in the student-content interaction (Anderson, 2003). From her almost throwaway comment, "I just used regular images" (FG) I can deduce that the use of stock images from the internet removed her a bit from the subject matter. The fact that these were "regular" suggests that they were simply adequate, nothing complex and suggest that she did not seem to be as analytical and evaluative in her choices as Kagiso. This suggests she did not explore deeply (Claxton, 2008) and might indicate that in terms of experimentation in the digital mode, she was less motivated. She said, "…just putting, making a digital version wasn't that hard" (FG).This suggests that she may have been more experimental in her written process rather than in the digital process

Student-student interaction: Melissa had the least amounts of interactions with peers in both the written and digital poems. I observed Melissa interacting with a friend once during the written poem and she only asked me one question (OS). She seemed to be absorbed in constructing her poem (JA). This minimal peer interaction is a demonstration of being capable of

working independently and it suggests she felt confident to work on her own. During the digital process, she interacted with her one close friend three times (OS) which was more frequently than in the written process. Thus, according to this criterion, it appears that the digital was more engaging.

Student-teacher interaction: Melissa only asked me one question during the process of digitally writing her poem and one question during the written poem (OS). This suggests that Melissa only used my inputs to keep her on task but was confident in her capabilities without needing teacher support. She was able to work independently which shows self-belief (Martin, 2009; McMillan, 2009). The digital and written appear to be equally engaging in this when using student-teacher indication as a measure of engagement.

Reflective ability: Melissa stated at the end of the SRQ that she would like to do more digital tasks that made use of the internet to do research, but not to do a poem on MovieMaker (SRQ). In terms of technology, Melissa was critical about the recommended application, and proceeded to complete her poem on iMovie, another application. She expressed that she preferred to write poetry in the conventional way, but would be open to presenting other work digitally in the future. Perhaps the personal nature of her poem influenced this decision.

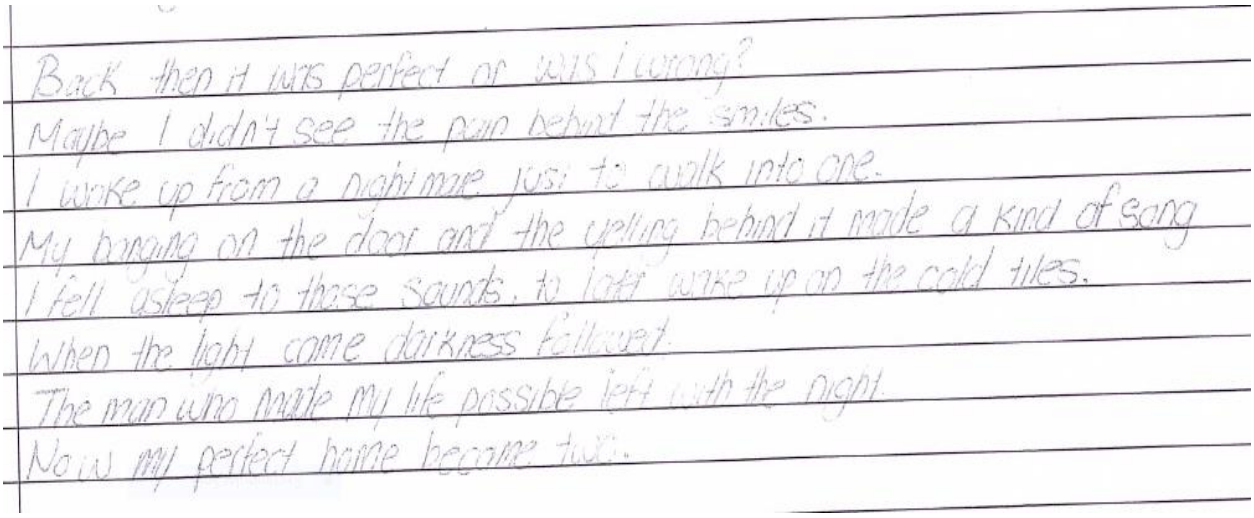
According to the model, it would appear as though, whilst Melissa was interested in the digital poem, she was more intrinsically engaged by the written poem. This engagement is suggested in the written with the following factors: interest, task planning and perseverance, experimentation, creativity and curiosity. In the digital task, she was more engaged in terms of student-student interactions. The rest of the criteria, self-belief, interest, emotions, student-teacher interaction and reflective ability were evident in both processes.

4.4.4. Participant 4 - Elizabeth

Elizabeth is a vivacious fifteen-year-old girl who enjoys popularity amongst her peers. She becomes a little nervous about her academic achievements but is fully involved in other aspects of school life. Elizabeth is sporty and won the Best Actress Award in the school houseplay festival, so she has experienced some success with stage performance. She enjoys the variety of different poems she has been exposed to at school but declared the worst thing about poetry is “some of the questions you get after the poem” (SRQ). This attitude highlights and confirms the general way poetry is perceived and taught at high school level: comprehension and analysis is valued, usually for test purposes, rather than enjoyment and appreciation, and this can be demotivating. (Parr & Campbell, 2006; Andrews in Snapper, 2013)

Elizabeth's written poem

Elizabeth's written poem takes us into her past with the opening, "Back then", after which she poses the rhetorical question: "Back then it was perfect or was I wrong?" She proceeds to explore her response to this question on the successive lines, each line containing a complete thought, shown with full stops at the end. This slows down the rhythm of the poem so that, for each new idea, the reader is given time for contemplation. The subject matter deals with the speaker's feelings and the events surrounding her parents' divorce. The diction, "pain", "nightmare", "cold" and "darkness" suggests this was a traumatic experience. There are only two incidences of rhyme, with "song" in the first line and "wrong" in the fourth as well as "smiles" in the second line and "tiles" in the fifth and it does not follow a rigid rhyme scheme, but it is not entirely free verse. She uses a metaphor when she compares her "banging on the door and the yelling behind it" to a "kind of song". She uses paradoxes in line five, with "fell asleep "and "woke up" and in line 6, "When light came darkness followed". The poem ends in the present as she introduces the last line with the word "Now". The use of just one stanza suggests that what is described in the poem is a self-contained experience. Elizabeth's written poem appears below:



Elizabeth's digital poem

The first image is of a house, which spins in an anti-clockwise direction, suggesting the movement of the broken mechanism of a clock. This suggests that the home is broken, or spinning out of control. The first line, using a white font, appears at the top of the frame. The house almost comes to rest in the frame, right side up, but it is then "bumped out" of the frame diagonally. An image of a girl is revealed, with her hands in front of her face. Elizabeth allows

the viewer to absorb the image, before the line fades into the top of the frame. She uses this technique, showing the visual before the line of text appears, throughout the digital poem. It is as though she explains the selected image with the line of poetry. This way of structuring the poem, giving the visual mode prominence, aligns with the dominance of the visual mode, which is recognised by Jewitt (2008). The transitions throughout the poem are slow, and this contributes to the sombre and ominous mood. For instance, one transition emulates turning the page of a book to reveal a little girl with her arms wrapped around her legs in an attempt to comfort herself. This image spins out and dissolves, revealing a solid locked door.

It appears as though the mood will be lightened by the touching image of a girl's small feet balanced on a man's shoes as if they are dancing near the end of the poem, but then the accompanying line "The man who made my life possible left with the night" highlights the sadness involved. In the final frame, to suggest a return to equilibrium and to suggest how the "perfect home became two", the image of the house from the first frame returns, right side up, and looks stable. Elizabeth begins and ends the digital poem with the same image of the house. However, the way the house appears at the end is different to the confusing twirling movement at the beginning, which suggests a kind of resolution.

Comparison of Elizabeth's written and digital poems

Elizabeth's digital poem uses the same lines as her written poem- she made no revisions in terms of the text. She uses paradoxical images in the written poem, which are echoed in the digital poem with the contrast she creates in the choice of black and white images only. The digital poem appears to me to be more disturbing, evoking a stronger emotional reaction and is thus, for me as a viewer, more effective. This is possibly due to the choice of pictures: the three different images of different girls, each one alone, conveys a forlorn quality, which is reiterated because of the cumulative effect of the repetition of these similar images.

Creativity: Creativity is evident in both poems through the choice of images, expressed in words in the handwritten poem and in the visuals of the digital poem, particularly the use of transitions.

Elizabeth's presentation of the poems

The most noticeable thing about Elizabeth's experience of this project is how she interpreted, and reacted to the showing of her poems to the wider audience. Elizabeth read her poem quite shyly, "glancing upwards at the end of lines" (JA). She then went back to her seat for the

viewing of her digital poem to be close to her good friends. She said afterwards, “I was a bit nervous, well, to show my poems to people, to a whole group… because it was so personal but I’m glad that I did… I just wanted to let people know what I have been through in my life” (FG). This statement indicates that the desire to share her personal story, allowing people to acknowledge and “see what she has been through” was motivating for her. This aligns with what Xerri (2013) asserts about poetry writing having cathartic and therapeutic functions.

Elizabeth commented that she enjoyed watching the digital poems, including her own, but said about the readings of the written poems: “we could see the expression throughout, how she was saying it, and I found that a bit more intimate and I prefer that than just watching images. The way how we, reading the poems expressed ourselves, I did like that” (FG). This seems to indicate that she found the mode of live presentation more engaging than the digital presentation. Elizabeth’s comment shows an understanding that different people respond to different modal elements, and are captured by different factors (Pickford, 2016), in her case, the affective attributes. She acknowledged that her preference for the readings of the written poems and the display of the digital poems was a personal choice: “It depends on the kind of person you are” (FG). She said that the readings of the written poems were engaging for her, both when presenting her poem, and when watching others read their written poems. Nevertheless, she acknowledged that other people would be interested largely in the visual elements: “If you’re not comfortable expressing yourself in front of others I definitely go for the digital version instead of just saying it yourself” (FG). For Elizabeth, the two-dimensional digital versions of the poems, which largely engaged the visual sense, and to a lesser extent, the aural sense, removed the audience from the content. The digital presentations suggested an impersonal interaction, whereas the presentations of the written poems, employing face-to-face interaction, were most personal and engaging for her. This is perhaps because other senses (like smell, touch and movement) were engaged. Elizabeth’s observation, that the selection of a particular mode or modes, opens up or closes off our bodily engagement with the world, is aligned with Kress (2003) who recognises that different cognitive and affective potentials are possible when different senses are employed. Presenting the written poem for the wider student audience was motivating for Elizabeth, but not necessarily for others, and certainly not for Melissa and Lucia, the other participants in this study, who chose not to read their written poems at all.

Elizabeth's process: the written and the digital

Self-belief: Elizabeth said, "I didn't find any of them difficult" (FG) and seemed to be confident about her abilities to write both the poems successfully.

Interest: I will discuss Elizabeth's interest in the summary section in 4.4.5.1. as it aligns with the experiences of two of the other participants, Melissa and Lucia.

Task management, planning and perseverance: Elizabeth viewed the written poem "as a guideline for your digital" (FG) and took the following strategic approach in terms of planning her digital poem: "Ok, I know what I felt here let me see if I can make people see what I mean" (FG). This comment suggests she had a clear learning goal in mind (Martin, 2009). She was one of the first students to finish her digital poem. She completed it in the first session but then needed to redo it in the second lesson, as she had not saved her work appropriately. This was an instance where the digital technology proved a constraint in completing the task and it seemed to irritate Elizabeth that she had to redo the work. I overheard her saying to her peer, "I'll have to do it again" (JA). Despite this irritation, she persisted and after engaging assistance from her peer, she redid the work, proclaiming herself "proud" (FG) of the final product.

Elizabeth did not really revise her digital poem. She did not look for new images when she lost her poem due to technical difficulty, but searched for the same ones. This could suggest that she just wanted to remain on task. In the focus group interview, Elizabeth said she wanted to use music in her poem but could not get this right and so abandoned it. In some ways, this was expedient. She kept her attention on completing the task. She did not persevere for very long, even though she was one of the first students to finish her poem and could have looked further for music or sound effects (JA). For Claxton (2008), powerful exploration manifests itself when learners are open to new possibilities that emerge during a process. When Elizabeth simply found the same images, even when she had the time to investigate further, it could suggest she was less motivated. She could have explored further, which may have indicated greater engagement (like Claxton, 2008). This does not suggest disengagement (Martin, 2009) but it does not suggest a high level of engagement, and it may also indicate that she was satisfied with her original choices and felt no need for further exploration. Overall, she seemed to be similarly engaged in the digital and the written processes according to indicator task planning and perseverance.

Experiments, explores, student-content interaction: Elizabeth reported doing research into the content of the digital poem through her selection of the visual images, but no research into the process or topic in the written poem (SRQ). This suggests she was more motivated in the digital poem. She did not do any research into the content of her written poem per se, although she had to draw on her emotional resources to construct it. She did not investigate how to use the MovieMaker application online. Her interaction with the content was to find appropriate images so she looked at a variety of different websites to make those decisions. Experimentation was not a reliable indicator of Elizabeth's engagement, as she did not seem to experiment particularly in either of the processes.

Curiosity: LaSalle suggests that continued attempts to delve into increasingly challenging topics and processes shows greater effort and engagement with writing (LaSalle, 2015). I would argue that this would also indicate curiosity. This quality was not hugely noticeable in Elizabeth's process. Once she had completed her poems, even with the extra time she had available, she did not delve further. This echoes the finding for Elizabeth under task management.

Emotions: Elizabeth was proud of what she expressed in both her poems and said, "when you see the end result, you're like, proud of it" (FG) when talking about the digital poem. This expressed feelings of satisfaction (Pajares, 2003). Elizabeth was also "glad" (FG) that she showed her poem to the larger class. This suggests that sharing the poems was almost a cathartic experience for her, the use of the word "glad" which may become a motivating factor for her in the future. The cathartic function that poetry can play for a high school learner agrees with the findings of Xerri (2012). Elizabeth had trouble saving components of her digital poem which could be seen as being demotivating and she "found that quite frustrating" (FG). It seemed as though, for Elizabeth, her emotions were equally engaged by the written and digital processes.

Student-student interaction: Elizabeth was the only participant who reported that she helped a peer with advice in the written poem (SRQ) and not in the digital poem. However, she was observed working closely with one of her peers on the digital poem where she was receiving assistance. This may indicate that she did not have much confidence in her own abilities with the digital tools but she was motivated because of her friend's influence. She had more interactions with her peers during the digital process.

Student-teacher interaction: Elizabeth checked with me whether her written poem "was ok" once she had completed it. (JA). With this comment, she appears to be seeking reassurance and a validation of her efforts, an extrinsic motivator. She reported in the focus group interview that teacher feedback was important for both processes to make sure "you're on the right track" (FG). This comment seems to link to having clear learning focus (Martin, 2009) as a motivating factor as well as reassurance. A higher number of student-teacher interactions indicates greater engagement (Anderson, 2003) and this kind of feedback was key for optimising Elizabeth's process.

"I wanted to see if an outsider had a better understanding of what I was talking about" (FG) is how she justified wanting my input and she wanted to judge her success on whether her teacher, me, would get it since "you don't know about my past life" (FG). The desire to share her own personal story was certainly motivating for Elizabeth, as evidenced in these words, but the statement above also expresses her doubts about whether the written poem could adequately contain the context of what she was trying to express.

Reflective ability: Elizabeth expressed she would "definitely like to do more poems this way" (FG) in response to the digital process. She commented on the institutional restrictions – some sites are blocked on the school network- in a matter-of-fact manner: "I understand there have to be restrictions but it did affect how we wanted our poems to turn out. Take away some of the restrictions for the time being, that would really help us" (FG). This viewpoint supports the findings of Beach (2012) who suggests a need to revise school policies to provide greater access to online content. She did not have any ideas as to how to circumvent this problem, for instance finding alternative sites that were not blocked.

According to the criteria in the model, Elizabeth was slightly more engaged with the digital task, as she showed student-student interactions, reflective ability, and experimentation qualities more in the digital process. She only showed higher student-teacher interactions in the written process. However, she exhibited emotions, task management, self-belief, interest and curiosity in both processes.

4.4.5. Participant 5 - Lucia

Lucia is a bubbly, outspoken student, a confident Dramatic Arts student who is popular amongst her peers. Her teachers believe she has a tendency to underperform in academic tasks. When she is unprepared, she manages to make herself inconspicuous in class. This ability to "fly beneath the radar" contributes to her being a little distracted in class at times.

In terms of her position on poetry, she said that “a poem needs to shoot some emotion in me otherwise I find it boring” (SRQ). Her choice of the verb “shoot” suggests a forceful connection to poetry, and that for her, a good poem is almost energising, or deeply affecting. The use of this descriptive word implies a strong emotional connection that suggests poetry was intrinsically motivating to her.

Lucia’s written poem

Lucia’s poem uses playing cards as a metaphor, which suggests a game of chance. Whilst Lucia professed to particularly enjoying the rhyming element of poetry (SRQ), she did not use it extensively in her written poem, only using it in the last stanza with “intention” and connection”. She created a strong rhythm through the repetition of the phrase: “Cards, Cards, Cards”. The cards are given importance with the capital letters. This repetition is accompanied by other rhetorical flourishes: for instance, she applies the rule of three in the second line with “shredded, teared, forgotten”. The rhetorical questions “How did this happen” and “Why?” are each given a line of their own. The use of the word “teared” is interesting: it could be interpreted as a faulty past tense for “tear” but also evokes the image of tears, acting as an adjective related to tears, like tearstained.

Whilst the first stanza presents the problems through the rhetorical questions, the second stanza creates a context for why these questions were posed – it explains the callous actions of “he”, who “created a life, chose to neglect it”. The “but” at the beginning of the third stanza suggests a change in the character of “he”, but the speaker rejects this change with “too bad, you’re forgotten”, statements which make the tone harsh and accusatory.

She deletes “I’ve grown” in the penultimate line and puts the focus on the “he” who has previously abandoned the speaker with “you’re forgotten”. The poem seems to move full circle, ending with the same line “Cards, Cards, Cards” with which it started.

The modes she has employed are font (capital letters for emphasis in places), line breaks, clear stanza formation (Wilson, 2007). A copy of her poem appears on the next page.

Cards, Cards, Cards
shredded, teared, forgotten
How did this happen
Why?

Cards, Cards, Cards
He left us
~~He~~ he didn't care
created a life
chose to neglect it
Cards, Cards, Cards

But now, he returns
with a different intention
Too bad
We'll never have a connection
~~I've grown~~ you're forgotten
Cards, Cards, Cards

Lucia's digital poem

Lucia's digital poem opens with a corridor of sorts, delineated by playing cards. She moves from the corridor to a plain black background where words appear separately: "shredded", followed by "teared" then "forgotten". She breaks the line and focuses on the words individually, giving each word particular prominence. Each word disappears before the next one appears, giving each word particular emphasis. The images include a woman with her face in her hands, a man in silhouette with his head in his hands, a newborn baby being lifted up and presented to the world. The additional line, "who was seated on his shoulder" has each word placed diagonally across the frame, appearing as though the lines are descending. Each frame changes to the next with a similar tempo, which is suggested by the music. The dramatic, melancholy piano music lends the words seriousness and adds to the depressing mood of the piece. Lucia makes use of black and white imagery for dramatic effect.

Comparison of Lucia's written and digital poems

Lucia keeps the use of repetition alive in the digital poem, returning to the image of the corridor of cards.

Instead of two rhetorical questions in the first stanza, she combines them into one, "Why did this happen?"

She changes the line "left us" to "left with the devil" in the digital poem. She appears to be giving more information as to why "he" left. In the written poem, this is left to our imagination but in the digital poem, she is more specific as to the reasons for his abandonment. She also ends the digital poem with ellipsis, suggesting there is more of the story to come, which is different to the written poem, which seems to be self-contained, ending as it began.

The speaker in the written poem seems to be angry, whereas, in the digital poem, the dull music seems to be create a more melancholic mood. I perceive the emotional quality to be different in the two poems.

Creativity: Lucia used verbal poetry techniques to create her written poem and employed remix techniques successfully to create her digital poem. Lucia felt she expressed herself better in the digital poem because she felt as though she was more creative and this made her proud of her final product.

Lucia's presentation of the poems

On the day we presented the poems, Lucia did not want to share her written poem with the larger group as she felt it was too "personal" (FG). However, she did want to share her digital poem. Unfortunately, the digital poem did not want to play at first (JA). This made Lucia exasperated. Here, technical problems, (the fact that Lucia had saved her images onto a machine and not managed to transfer this to her flash drive) hampered her presentation. This event shows the difficulty that arises when working on different platforms and how mobility and being able to take your work with you presents challenges in the technological sphere. A friend went with her to the computer laboratory to try to restore the poem, but Lucia was then only able to show the digital poem to the rest of the class in the next lesson. She went to the effort of fixing the technical problems because she did want to show her poem to the rest of the class, which shows motivation.

When explaining her decision to present the digital poem and not her written one, Lucia said that she felt that having refined her ideas and "with the pictures and stuff" (FG), the digital poem was more suitable to show a larger audience. This may be because she had used generic images in her digital poem, which helped to remove her from the personal subject matter. She felt safer having translated her ideas into the digital mode using the pictures and sound. This was interesting because the content of both the poems was almost identical. In fact, to me as the observer, the identity of "he" and the speaker is more explicit in the digital poem and potentially makes the writer, Lucia, more vulnerable.

In terms of showing the poems to the audience, Lucia observed, "everyone seeing all our poems in class made us want to make it the best" (FG). This shows that she desired recognition from her peers, and could be seen as an extrinsic motivator. This desire to make the work "the best" was her performance goal (Dweck, 2000).

Lucia's process: the written and the digital

Self-belief: Lucia reported that the written poem was easy "because we're used to it…cos we have done that in primary school" (FG). Lucia highlights that this is an activity that has been relegated to the past, as she had already been a high school student for two and a half years. However her previous experience with the genre made it "not necessarily difficult to make either of them" (FG). The mechanics of producing the poem did not present an insurmountable challenge. She perceived she was capable and competent in producing the poems.

Interest: I will discuss Lucia's self-interest in the summary section in 4.4.5.1. as it aligns with the experiences of two of the other candidates.

Curiosity: Lucia asked me whether the poems were for marks, which suggests her curiosity was reserved for finding out an extrinsic reason for the tasks and was not an indicator of intrinsic motivation. Concerning the digital poem, Lucia spoke of having to "figure it out for ourselves" and how this was "like a learning curve" (FG). She did not seem to enjoy this feeling, or find it motivating like the boys did, but it did not debilitate her process.

Task management, planning and perseverance: Lucia reported becoming distracted in the written poem, and took the whole lesson to complete it. (JA). Like Elizabeth, Lucia said it was easier to make the digital poem "cos I had the words already" (FG). Once again, the written poem acted as a plan or blueprint for the digital one. This could suggest that Lucia values the power of the word - it appears that the word is dominant over the visual and the word must precede the image. Lucia seemed to be very busy at school when working on the computers, talking to friends and searching for images (JA), but she ended up having to complete the digital task at home, which perhaps shows a contradiction: she was engaged enough to complete the task outside class, but it is suggested that this became necessary because she was diverted during the allotted class time.

Lucia judged that she wanted to make the poem "flow" and in order to create this flow, she took more time with the digital task to revise and reflect as she "narrowed it down" (FG).

She also said she had heard from other people that they could not save images and sound clips and therefore sourced these images and sound clips "at home in my own time knowing it was possible to get… "(FG). This statement showed that she factored in additional time and used her resources at home in terms of planning for the task. However, she was the only participant who said she could not save her work at school (SRQ), which seemed odd, as I was not made aware of this problem. I suspect her preference was for working at home, in her "own time", being able to regulate herself, which aligns with Melissa' experience. Wheeler (2016) predicts that this kind of behaviour will be a driving feature of learning in the world of Web 3.0.

Emotions: Lucia also did not show any outward signs of frustration when writing her written poem, and only two instances of frustration in the digital process: "Lucia is clasping her hands whilst looking at the screen" (JA). She expressed enjoyment during the written process, and in the digital process exclaimed to a peer "I like this, I like this" (JA). This was in response to one of the transitions she had created. Some anxiety was displayed about the digital poem, shown

in the comment, “we’re not really used to that” (FG), a line that Lucia delivered with an emphatic tone. Unlike for Kagiso, for whom “not being used to” a task seemed to be an exciting challenge to master, Lucia, “not being used to” something was a state that seemed to fill her with trepidation. This attitude could be seen to align with experiences of learners who have a fixed mindset (Dweck, 2000) and feel helpless when confronted by challenges during learning.

Student-student interaction: In the written poem, Lucia was observed in three interactions with a peer (OS). In the interview, it was clear she worked with the poem outside class time, stating, “When I let my other friends read it, they thought of something different” (FG). Her “other” friends were those not in the same class as her. She reported that she assisted her peers during both the written and the digital processes and this was evident in the five interactions during the digital process (OS). Lucia “definitely” (FG) wanted feedback from her friends. This statement exhibited how important sociability and collaboration was for her.

Student-teacher interaction: In the written poem, Lucia had two interactions with me (OS). Her questions were both about the content of the work rather than the construction. She checked in with me three times to ask advice (OS) during the digital poem but this time her questions were about where she should save her pictures and when the poem needed to be finished. Knowing what was expected in terms time and completion, essentially limits for the tasks, was of concern for her and appeared to be motivating. This assisted her with the planning of her task.

Experiments, explores, student-content interaction: Lucia reported that she did research to find out how to construct the digital poem (SRQ) but this was not evident in my observations. This research may have happened at home. It appeared as though Lucia’s attempts at experimentation were negatively influenced by technology. She expressed frustration at not being able to find “exactly what I wanted” (FG) and claimed this was because the “internet wouldn’t work” (FG). However, it was not the internet that would not work but rather the firewall that prevented her from accessing Youtube, which was her “go to” site to find her pictures and music.

Reflective ability: I found Lucia’s reflection on the use of technology particularly illuminating. She referred to the deep influence technology has on her life: “But I think, seeing the way we live with all our phones and technology always evolving and everything, it was interesting to combine the two…having the opportunity to be creative that was very interesting” (FG). Here, Lucia shows appreciation for the use of her out – of - school engagement with technology (Moje et al, 2008) and acknowledges the digital as a creative force.

In terms of the technology infrastructure at the school, Lucia expressed a common complaint: "We are given new things but it's not explained properly or it gets forgotten" (FG). This observation confirms the findings of Sanders & George (2017) who highlight that new technologies are introduced and then abandoned. This history of poor communication regarding using technology at school seemed to impact on Lucia's motivation and engagement.

Based on the model, I would judge that Lucia was most engaged in the digital task in terms of reflective ability, student-teacher interactions and curiosity. In terms of experimentation, student-student interactions, emotions, task management, self-belief, interest and creativity, she seemed to be equally engaged in both the written and the digital processes. There was no criterion in the model in which she appeared most engaged in the conventional writing process alone.

4.4.5.1. Summary of the first five participants

In this next section, I highlight some interesting similarities and issues that arose in the analysis of the first five participants. These include interest, experimentation, student-content interaction, student-wider audience interaction and challenges of digital technology.

Interest: As indicated in the discussions of Melissa, Elizabeth and Lucia, I now discuss the criterion of interest separately as there were similarities in the three girls' poetry writing experiences. What was particularly illuminating for me about the girls' poems is that all three wrote stories about deeply personal events. In terms of content, they all seem to deal with feelings of abandonment. They expressed that dealing with real-life concerns was interesting and motivating for them, connecting to a personal experience. Elizabeth wrote about "a very personal experience in my life" (FG). For Melissa, the use of personal subject matter appeared to be a motivating factor. She found that the use of her personal story made the process "very easy" (FG) in the written poem. She commented, "We could express ourselves very well and say what we wanted" (FG). Melissa felt the fact that the topic "wasn't very restricting" (FG) and allowed her freedom to express herself, which was empowering and motivating. Allowing choice was key to her motivation and engagement, and this finding corroborates the findings of Larson & Marsh (2015) who argue that choice is a key factor in motivating learners. She felt that she expressed herself equally effectively in her written and digital poem (SRQ) and was proud of both of her efforts (SRQ). I think this assessment is true, but as explained earlier in the analysis of both her poems, Melissa's written poem was more effective for the reader. This was echoed by Lucia who felt she expressed herself better in the digital poem (SRQ) and also found it "very

easy" to write down something "very personal to me" (FG). She was reluctant to elaborate further on the content of the poem. The girls took a risk in revealing details about their personal lives, which, according to LaSalle (2015) shows engagement. For all three girls, interest was activated by the personal subject matter in both the written and digital poems.

While the boys were also quite interested in their topics, which were a court case and weaponry, I found the girls' connection to their own concerns and private experiences, and exploring this through the medium of poetry writing an interesting perspective on motivation. I believe it showed courage (Claxton, 2008) to work with intensely personal experiences in the classroom. The fact that they all three found this motivating is encouraging and suggests the classroom can be a place for personal growth.

Experimentation: Certainly, in these five cases, the participants were looking for content in terms of visual images and music to remix when creating their digital poems. For the most part, this manifested itself in the cutting and pasting of different visual images to match each line of the poem, with different choices being made in terms of transitioning from one frame to another.

Student – content interaction: This project did not lend itself to "conventional" content research that Anderson (2003) describes, with students researching subject matter from outside their own experience online or elsewhere. The starting point for the poems was each participant's personal memory and experience. They needed to do internal investigation into their own memories for the generation of content.

Student - outside interaction: Both of these boys reported interactions that were beyond the classroom and outside of my predicted model. Kagiso told me that he felt pride at his brother's reaction to his poem, as he showed his digital poem to him before the viewing in class. Tylinn said he shared his finished digital poem with his mother "who liked it" (FG). This suggests that another layer of audience, an audience of allies who care about the writer, (Elbow 2000), can also show that a learner is engaged with the work.

Challenges of digital technology: Emert (2015) says that simply introducing digital technologies to students is not instructionally sufficient (p. 64) and this was apparent in the participants' experiences. I chose to use the Moviemaker application as a recommended tool for creating the digital poems. My reasons were that the software was free as part of the Windows Essential suite, and available, as it was installed on Astren Community School's computers. Yet, Microsoft discontinued this product in January 2017 and replaced it with Story Remix, a new video editor. This is a distinct example of how quickly new technologies are developed and how

difficult it is for schools' technological infrastructure to keep up (Buckingham, 2007; Sanders and George, 2017). Four of the participants created their poems using Moviemaker. The learners did have a session where they were introduced to the technology, and they were given an opportunity to experiment on their own. However, the challenges only became evident when the participants were actually involved in the process. In the training session, because there was no particular goal, although the challenges may have presented a problem, they did not require a solution. Learners did not always use the same laptop in each session when creating their digital poems and a challenge was revealed when they had saved their images on one device and then could not easily transfer their work to another device, whether at school or at home. This caused frustration for Tylinn, Kagiso and Lucia in particular, which was partially demotivating, as it was an "administrative" issue, rather than a complex "thinking" or creative issue.

The boys seemed to contradict each other in their views on the multimodal capabilities of the digital poem. On the one hand, Kagiso felt the meaning of the poem was shut down and confined (FG) when he added pictures and music. This seems to contradict the affordances of remixing which are outlined by Callahan & King (2011). On the other hand, Tylinn welcomed the greater choice of modes and said "With the digital, there's way more possibilities in expressing" (FG). Tylinn's enthusiasm for using technology made his assessment of the possibilities of multimodal affordances far more positive. On the technical side, they both liked the challenge of having to "figure things out for yourself" which displays a growth mindset (Dweck, 2000) In the case of both boys, more revision and rewriting happened during the digital writing process.

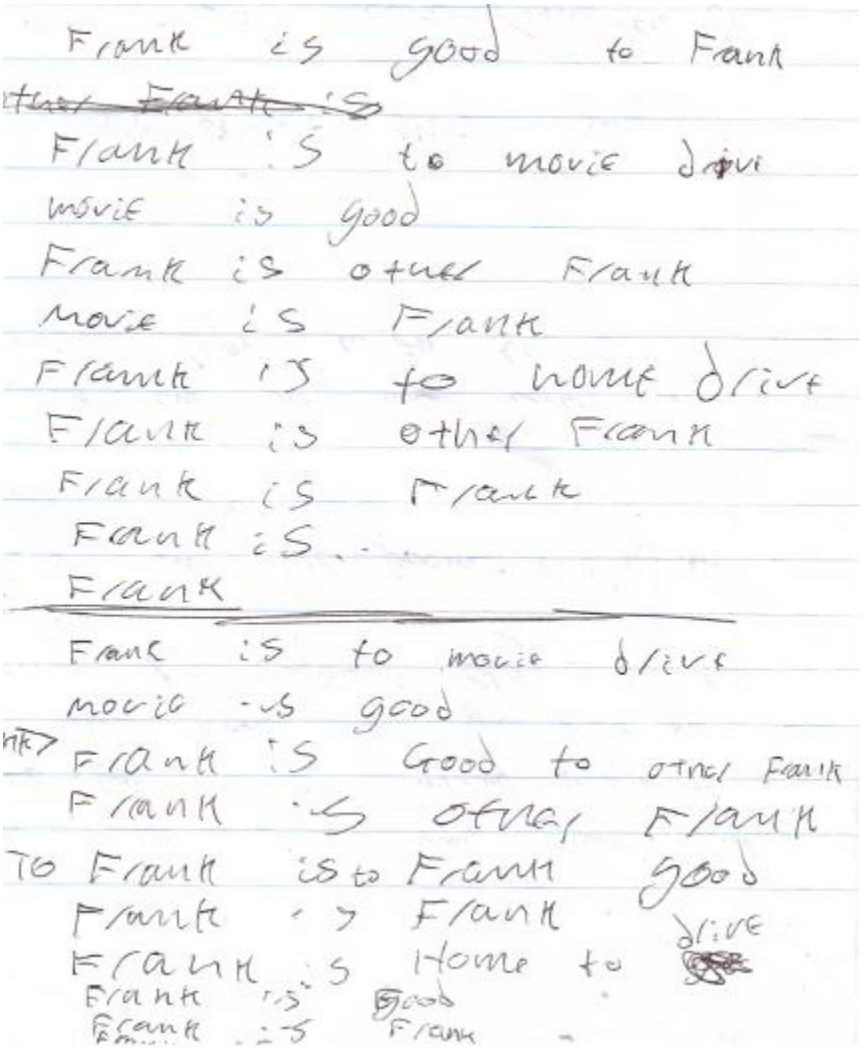
4.4.6. Participant 6 – Greg

I call Greg an "outlier", not only because of his "alternative" personality, but because his experience of the digital process was markedly different from the other participants in this study. Greg does not fit the stereotypical picture of a fifteen-year-old boy: he is an independent and alternative figure who wanders the halls of Astren Community School pretending to be a knight, calling his best friend his squire, and despite this unconventional behaviour, has no fear of being teased. He enjoys fantasy fiction, yet is also an integral part of the Under 16 rugby team. His school subjects include creative learning areas like Visual Arts and Dramatic Arts and these are balanced with Information Technology, which relies on logic and mathematical skills. Greg is a confident individual with a wide range of differing interests.

It was no surprise to discover that Greg, an avid reader, likes poetry, and he proclaimed, “Poems are awesome” (SRQ). The word “awesome”, used as slang here, suggests that Greg appreciates the motivating and energising facets of poetry (Parr & Campbell, 2006). His enthusiasm for the genre certainly activated his initial interest in both tasks. Poetry as a genre was intrinsically interesting to him.

Greg’s written poem

For his written poem, Greg created a character, “Frank”, inspired by an exercise we had done in class the week before, where only eight words were permitted to create a poem. The restriction on the number of words enhanced creativity as it helped to liberate Greg into novel, imaginative territory (Greig, 2005). Greg’s poem appears below:



The poem relies heavily on the repetition of “Frank is…” to create the rhythm, except in the third, sixth and twelfth lines. There is a thick scratch through the second line, perhaps indicating revision, but more likely showing a shift of thought. The poem is rather cryptic, possibly because of the restriction that was imposed, but it suggests that Frank is taking a journey, “to movie drive” and that he enjoys the movie, which seems to contain another character called Frank. Instead of a clear line break, the next stanza seems to be denoted by the thick black line scrawled between lines ten and eleven. The last line, the almost nonsensical, mirror-like line, Frank is Frank, proved a springboard for the digital poem.

Greg’s digital poem

The digital poem follows the character Frank, depicted by a clay figure, into an alternate universe where he becomes one with different aspects of nature: the trees, the river, the birds. Clouds and butterflies appear, sometimes obscuring the drawing of the river and the trees or they are used to reveal new lines of the poem. Eventually Frank returns to his home, and the poet reveals that Frank is a man who may be seen as mad. The mood alternates between whimsical and threatening. A variety of modes is used: visually, there is the stark contrast of black drawings against the white background, along with primary colours to accentuate the blue of the river and the green of the trees; the use of Greg’s own handwriting where the lines of the poem appear in the clouds or the river, for the aural mode, an upbeat tune played on a violin accompanies the action. This is interspersed with spooky laughter. This combination of modes in one medium deepens the poet’s and the reader’s understanding, as Xerri (2012) found. While the hand-drawn images are rudimentary and two-dimensional, they are intentionally so, and add to the final product which is of a high quality, with almost seamless editing. Greg’s poem does not make use of clear transitions, frame-by-frame as his fellow participants used.

Comparison of Greg’s written and digital poems

Greg’s poems are quite different in that he does not keep the same lines he used in the written poem in the digital poem. He allows the visuals of his digital poem to dominate the story, rather than the words, another difference in comparison to the other participants. He allowed the visual mode to dominate. However, Greg seems to remain true to the spirit of the original poem, having the character, Frank, confront himself.

Greg's presentation of the poems

Greg jumped up on the desk to read his written poem. He used sweeping arm gestures to punctuate this performance. Even though it was not prepared, his reading of the written poem was more a performance than it was a presentation as he played with pitch and tone, matching his arm gestures. He then moved rather sheepishly to the back of the auditorium to view his digital poem with the rest of the audience, as if to make himself invisible. The rest of the class were quite rowdy after Greg's rather grandiose performance of the written poem, which earned some laughs, but then, the class watched Greg's digital poem quietly. At the end of the viewing, one class member commented disbelievingly, "Did you make that, Greg?" (JA). This showed his admiration for Greg's work and could be seen as an extrinsic reward. However, Greg seemed to acknowledge this in a matter-of- fact manner, which suggests he was not extrinsically motivated through his peer's recognition. Greg expressed that "the advantage is that for a person who's reading it; they can bring their connotations to the writing whereas the digital poem you are showing them everything" (FG). Greg's comment suggests that his digital poem confined his meaning, whereas his written poem was more open to interpretation. He did not think this was better or worse, just "different" (FG). This feeling was echoed by Tylinn, who also did not place a value judgment on the written or digital process.

Greg's process: the written and the digital

Self-belief: Greg identifies himself as an artist, prefacing one of his responses in the focus group with the words "As an artist, I feel…" (FG). This suggests that he aligns his creative work with Big C creativity (Czsikzentmihalyi, 1990; Hulme, Menter & Conroy, 2011), the preserve of a few selected, talented individuals rather than little c creativity, which is associated with everyday creative processes that may go unacknowledged. This belief about himself could have been a motivator for him in the written poem, the digital poem and the presentation of the poem, as poetry is an artistic endeavour.

Task management, planning and perseverance: During the written process, Greg was engaged for a full half-hour. He consistently seemed to doodle on a page next to his written poem. He was observed talking to his peer only once during this time. The only question he asked me was about whether his poem needed to contain full sentences (JA). However, when given a chance to revisit his written poem in the next period, he did not really make use of it, working instead on his art project, which was due the next day. He had left the art project too late and so he was under time pressure to complete it. He was extrinsically motivated as the art

project was for marks. He did not report in the self-report questionnaire that he felt distracted, yet his behaviour suggests otherwise: the fact that he had lost interest in reworking, revising or deepening the meaning of his written poem displayed negative emotions associated with disengagement (Martin, 2009).

In the next lesson, when told that the class would be making their poems digital, Greg seemed to be a little exasperated that he would be continuing work on the poem -he emitted a loud sigh and rolled his eyes, seemingly an indication of boredom, which, according to D'Mello and Mills (2014) reflects disengagement. Either he changed his mind or I misread his dramatic actions, because the next day, when he began to work on the digital poem, it was clear he had changed his mind and no longer considered the idea of the digital task as boring. It was clear that he had thought carefully about his approach: during the digital process, after the whole class had each fetched a laptop from the computer bank, Greg made the surprising request for a pair of scissors. I observed him move his laptop out of the way in order to "give him space to use his old school technology" (JA). This included a thick black permanent marker, scissors and glue. He proceeded to spend the rest of the period cutting up pieces of paper in order to construct the characters who appeared in his poem: the main character, Frank, the butterflies, the birds, the trees. He stuck together pieces of exam pad paper to create a background.

He then set up this kind of cyclorama (curved backdrop) underneath his desk, precariously balanced against the legs. He positioned himself, cellphone in hand, beneath the desk, and, using the camera on his phone, he filmed his characters in front of the crude drawings he had made on the background. After filming each section, he coloured in parts of the river, or changed part of the drawing to film the next part of his character, Frank's, journey.

As can be seen from the description above, this was a painstaking process. Greg was engaged in making a stop- motion animation sequence, which required a lot of time and effort. He folded paper to create butterflies. He used his cellphone to photograph the butterflies and then re-shot some of the moments. From beginning to end, he worked methodically, which indicated that he had a plan. For Martin (2009), this kind of planning is an example of engaged behaviour.

Furthermore, Greg declared that he stayed up until late last night working on it (JA). This comment indicated that he had devoted a large amount of physical and psychological energy, outside school, to the task, which Ivala et al (2013) suggests shows greater engagement.

During the process of creating the visuals for his poem, Greg appeared to be completely absorbed in his own world, crouching under the desk in the classroom. On re-reading my notes,

I could observe the quality of “flow” most evidently in Greg’s digital process. This total absorption in the task, largely tuning the world out, and having no notion of time passing (Czsikzentmihalyi, 1990) suggested that Greg was experiencing a state of flow, and indicates his engagement. Fredericks, Alfeld and Eccles (2010) associate the state of flow with gifted learners, who show their motivation through their passion for the activity, which Greg seemed to display. His interaction with peers was minimal and when they asked what he was doing, he shrugged them off. During class time, he did not open his laptop once.

Greg reported that the written poem was more enjoyable and that he felt he was more creative in this poem. This could be because the written poem made use of only a few words and so to create sense, it required more ingenuity. The limitations imposed inspired creativity. He may have found it more enjoyable as it was easier and less time-consuming than the huge amount of effort he put into his digital poem.

Experiments, explores, student-content interaction: Claxton (2008) maintains that an experimental learner likes to “mess around with interesting materials to uncover their potential” (p. 124). This quality of experimentation was significantly evident in terms of Greg’s digital process in the following ways: he did not make any use of existing images from the internet, but rather used his own original imagery, entirely from scratch, that he constructed physically. This made him stand out from his peers as he made extensive use of his own creative resources; he did not only remix existing material. He did not simply “translate” his written poem into the digital format but changed it radically; he seemed to make more use of multimodal affordances making conscious colour choices, moulding figures out of paper and playing with the possibilities. What Greg did in terms of the construction and combination of different visual imagery was very playful, his actions seeming to embody Wilson’s (2007) belief that poetry is playful.

Greg’s two poems are different. The written poem is slightly nonsensical and the digital becomes a little story with an existential theme. When asked about the changes he made, he said that he changed “pretty much everything” (FG) and then he behaved in an almost embarrassed fashion, saying that he made his digital poem a “tiny bit more serious” (FG). Claxton (2008) aligns risk with having courage, and trying something even though you may not know what the outcome may be. Greg exhibited this kind of risky behaviour in a way, because he could not rely on his written poem for the meaning of the second poem. He took an even greater risk by publishing his digital poem online, opening himself up to comments from a wider audience.

Whilst I did not observe this, Greg told me that he did some research about how to do stop animation online. He also activated prior knowledge from his visual arts class to create his animation and from memories of when he was much younger, playing with an application that allowed you to make stop animation movies with Lego figurines (FG). This showed use of his out-of-school literacy practices (Moje et al, 2008) and the transference of skills learned outside academic environments to support his learning in school (Beach, 2012).

He indicated later in the focus group interview that he did not use the school's technology because he preferred to use an application of his own choosing which he had at home. He managed to capture many of his images during the class time, but edited the poem and added his music later at home. He therefore took advantage of the choice and control that can be derived using digital technology (Larson & Marsh, 2015).What was noticeable about Greg's process with the digital poem was that Greg used technology to help him with his vision. Technology did not dictate the process to him, but he rather used technology for his own purposes. His mindset was not what he could do with technology, but what technology could do for him, which supports Mills' statement, that "new literacies involve making and remaking media rather than being made by them (Mills, 2010)

Emotions: Greg said he was motivated to finish the digital poem because he "thought it was for marks" (FG). This suggests he was working towards a performance goal (Dweck, 2000). This statement sounds as though he was extrinsically motivated, but in reality, through watching him work and seeing the enjoyment and flow he was experiencing, he displayed intrinsic motivation.

Student-student interactions: In terms of other students, Greg said he did not ask his peers for help with either of the poems. He was quite isolated from the rest of the class. He did report that he offered his peers advice for their digital poems. This relatively low number of interactions with peers suggests he was not engaged, according to Anderson's model (2003). However, he seemed to be interacting deeply with his content, in the way that he was creating each image.

Student-teacher interaction: Greg did ask for teacher feedback, just to check whether he was on the right track, which ties in with the booster behaviour of learning focus (Martin, 2009) but largely, he worked independently. The dominant role of the teacher had no effect on him – in this case, he had the greater agency (Knobel & Lankshear in Jewitt, 2008). He had relatively few interactions in the observation schedule (two only, in both the written and the digital).

Reflective ability: Greg said that at first, he was excited about showing his digital poem on the internet. As he spoke, he appeared deflated because the post of his poem on YouTube had not

gathered many hits. He was demotivated that a wider audience had not seen his poem. This is interesting as one of the advantages of digital technology is that creative products can reach a wide audience (Gauntlett, 2014), yet when the wide audience did not recognise his work, Greg appeared a little disappointed. It was evident in a slight slouch of the shoulders (JA) during the focus group interview. He downplayed this a little by saying that he realised “you don’t get popular on Youtube with one video” (FG) and that what he felt was not “perfectionism exactly”, but “like any artist after creating a piece of art you never feel truly satisfied (FG). This comment may align with Greg’s self-report questionnaire where he indicated that he felt he had not been successful in expressing himself in either of the poems. He has a belief about himself as an artist, that his creative work is never complete.

I considered Greg an “outlier” for a number of reasons. He can be identified as a supercommunicator (Beach, 2012), in this project, because he published and distributed his work for an online audience on Youtube. This was in contrast to his peers, who kept their poems either for the class peer audience or simply for themselves. Greg seemed to embrace more fully the different modes available, and used the greatest number of modes in his digital poem. The amount of visual images, the thoughtful use of colour, the use of movement, music, voice and the careful and surprising transitions all made his digital poem the most complex of all the participants, meshing modes together in a more complex fashion. Significantly, Greg did not use the technology available at school. Greg’s behaviour in this regard aligns with Beach’s (2012) finding that the majority of high school students prefer using their cell or smart phones to laptops. In the focus group, the rest of the participants also expressed this view, but Greg completely disregarded the school equipment and did not bother to use it in the construction of his digital poem.

In relation to the model I designed, it would appear as though, for Greg, the digital poem was more engaging. I make this claim because he displayed more indicators of motivation and engagement in the digital task, namely task planning, experimentation, student-wider audience interaction and reflective ability. The other indicators, self-belief, interest, emotions and creativity were equally evident in both the written and digital processes.

4.5. Conclusion

In this chapter, I have focused on describing and analysing the data gathered from participants in this study, with reference to the written and digital poems they each created, the

presentations of those poems and an analysis of each of their processes in terms of the motivation and engagement model I designed.

In the final chapter, I move to discuss the findings and limitations of the study in more detail. I will provide recommendations in response to the matters that have emerged from the study and suggest areas for further research.

Chapter 5: Conclusion

5.1. Introduction

In the previous chapter, I presented a description and analysis of the data in a detailed discussion of the experiences of six participants engaged in a written poetry task, a digital composing task and the presentation of these poems. This chapter is concerned with summarising my findings and making recommendations for future research.

The purpose of this study was to examine whether motivation and engagement levels were higher during a written poetry task or a digital poetry task in the work of six Grade 10 students. Because there was no specific model designed to look at this phenomenon, I conceptualised my own model, drawing on the literature review. I also wanted to explore how this motivation and engagement manifested itself, particularly in terms of the multimodal affordances offered by both the conventional poetry writing process and poetry writing using digital technology. I was also interested in the challenges presented by both processes, and particularly the challenge of using digital technology in the language arts classroom.

5.2. Findings

My findings largely support the themes of the prior literature on motivation, digital literacy and multimodality with some exceptions. I will discuss my findings in terms of each of the research questions that guided this research.

5.2.1. Response to major research question: Does the use of digital technologies impact motivation and engagement in the creative poetry writing classroom more so than more conventional writing approaches?

It seems as though there was higher motivation and engagement for the digital poetry writing experience for all six participants, which agrees with what the digital literacy enthusiasts say, and was in line with my expectations. The writing did become more public, more collaborative and more visible (Warschauer, 2006) during the digital composing process. However, what was also shown is that the print/writing mode still has a place. The suggestion is that these can be used in tandem as they complement each other. For five out of the six participants in this study, the written mode was essential to the planning phase of the digital poem. In this intervention, the digital was still perceived as an add-on, or a “nice to have”, perhaps because no marks were assigned for this work and there was no extrinsic reward. Writing was seen as more important,

more “school-like”. This intervention did nothing to change that view. This might be different if marks or assessment criteria are attached to the tasks.

5.2.2. Response to question 1.1: What do the affordances of the written and the digital look like and how do these affect student engagement and motivation?

This study showed that multimodality is stimulating in creating poetic imagery specifically, and digital technology certainly aids in creating multimodal products. It appeared as though the participants appreciated the opportunity that the digital mode gave them in terms of greater scope for expression. The use of the visual mode was most dominant in the digital poems created, and music, rather than voice was used in the aural mode. In the digital, most of the poems kept the words the students had originally written and words were still given prominence in all of the digital poems. It therefore appears that the written is useful as preparation for the digital.

In both tasks and during the presentations, creating supportive environments where interaction is encouraged does seem to contribute to engagement, but in this case, high amounts of interactions did not always mean high levels of engagement. Even when there were fewer interactions, engagement was still evident.

5.2.3. Response to question 1.2: What are the challenges of using digital technology in the poetry writing classroom and how do these affect student engagement and emotion?

In terms of attitudes towards technology, it appears that technology certainly has a place in the creative poetry writing classroom. Most of the participants enjoyed working creatively with the different modal affordances of digital technology. However, most of the participants were unhappy about the recommended application, MovieMaker. This indicates that there are many different products available and the selection of the app to be used in a particular task needs careful consideration by educators in their planning. My findings suggest that the school environment can undermine or hinder motivation and engagement because of the restriction of access to certain sites and equipment, which is soon outdated.

Sanders and George (2017) articulate that there is massive spend on the latest technology by schools, which is not used appropriately, and then ultimately abandoned, and this claim was supported by the participants. The participants held onto their negative beliefs about school technology, despite the fact that in this task they did not experience problems with access or lose class time due to poor organisation. However, it is telling that the bank of laptops we used

to construct the poems have not made an appearance in my, or, to my knowledge, any other classroom in the school, since the poetry intervention. This highlights another challenge expressed by Sanders and George (2017) in their concept of the technology innovation cycle: Schools are under pressure from the outside world to remain up-to-date with current ICT trends. After the installation of a new, often costly, ICT system, once the initial excitement dwindles, these technologies, through negative beliefs of teachers and students, poor ineffective pedagogical usage and software that is unsuited for meaningful learning, deteriorate and then fade out.

My findings support those of Beach (2012) who found that the “majority of high school students prefer using their smart phones over laptops”. Due to their comments in the focus group interview and responses in the self-report survey, it would appear that in this study and particular social context, the use of a personal device, to which a learner has unlimited access at any time, in any space, where they can regulate the planning and execution of their task, is hugely preferable to any technological devices provided by the school. This indicates the continued movement towards the prediction that learning in the world of Web 3.0 will be hugely influenced by mobile technologies (Wheeler, 2009).

This study shows that creativity and inventive thinking was achieved partly due to the digital affordances, but it seems as though it was the learners’ beliefs and individual approaches in response to the tasks that brought about creative products. Their enthusiasm for poetry, for personal expression and the freedom they were provided in the classroom seem to have also had an influence.

5.3. Limitations

My findings need to be interpreted in light of the following methodological issues. First, I spent more class time on the digital poetry writing task rather than on the written, which may have skewed the results. Second, I did not ask the participants specifically about their motivation and engagement. Instead, I inferred their motivation and engagement from their responses and activities according to the model. Finally, I drew my sample from primarily well-off South African families who have access to technology and the internet. In addition, the participants were not hugely different in terms of general school motivation and academic achievement. This study could have had different results if the learners had come from different ends of the academic spectrum. In terms of the use of digital technology in schools, there remains a need for research in less resource-rich families and schools.

Writing poems was already a unique experience in the English classroom at Grade 10 level and because it was an unusual task, it immediately piqued the participants' interests. The tasks were inherently interesting because they were novel and this may have been immediately engaging which could have affected the results.

The model I designed, "Prediction of an intrinsically motivated and engaged learner whilst engaged in poetry tasks" has gone some way towards exploring the nature of motivation and engagement in two different types of poetry writing tasks. Some insights have been gained regarding learners' experiences. However, some of the indicators I included, particularly curiosity and reflection are so nuanced that it is difficult to impose a model as an indicator. Furthermore, the qualities of interactions with other students and content are interwoven and enmeshed, which makes the factors difficult to gauge - many of the aspects in terms of interactions tended to overlap which made it difficult to impose the model. The study did not make full use of the collaborative aspects and interactions presented by the digital, but rather relied on the collaborative interactions in the classroom. It was very difficult to discuss emotions separately as they informed the discussion of the other criteria. The separation between the indicators of motivation and engagement could be made more explicit. However, I chose to do a qualitative research into motivation and engagement, rather than one relying on numbers, scales and variables in order to capture participants' motivation and engagement in a tangible way in my actual classroom environment, to see whether my instincts regarding motivated and engaged learners could be corroborated. The model is thus a starting point for assessing how learners experience motivation and engagement.

5.4. Recommendations

The results of my study indicate, in some ways, how motivation and engagement levels during different writing tasks may better support and serve the needs of students in the English classroom. Allowing students more choice in terms of subject matter and mode of expression proves motivating. Providing opportunities for students to incorporate outside interests works well and can stimulate greater self-knowledge. Furthermore, choice regarding which technological devices and digital applications to use, and when and how to use them appears to be motivating for learners.

The digital and the written need to be more integrated, more often, to make an impact on learners and for them to enjoy the benefits of both. Inclusion of more digital tasks can help those who are engaged by the digital to achieve learning goals but not at the expense of those who

are more comfortable writing in the conventional manner. This integration is important for producing learners that are flexible, adaptable and creative, acknowledged dispositions needed for the workplace in the twenty-first century (Hague & Payton 2010). I was impressed by how engaging personal writing seemed to be for learners in an environment where marks and assessment were removed from the classroom and educators need to persist in seeking out opportunities for learning that are not extrinsically motivated. I believe the appreciation expressed for the opportunity to engage in self-expression can be used to help motivation and engagement. This kind of personal writing, whether in the handwritten print form, or digitally needs to be encouraged.

5.4.1. Suggestions for further research

The experience reported on in this study may have been enhanced by sharing the poetry with a wider audience online as this is one of the affordances of the digital. Greater research could be done in terms of a wider audience, beyond the walls of one classroom. This study focused on the experiences of a small group and did not make use of one of the major affordances available to us currently: that of greater connectivity with a wider community and so in some ways, this study fell into the trap of using technology to replicate what could have been done without the major technological advances of Web 2.0. Other teachers could use these findings to develop rich poetry interventions for their high school classes in the digital world and in the material, “live” world. The growing popularity of poetry slam contests in South Africa, where poetry is performed for an audience of peers could also be a fertile space for research in terms of finding out more ways to connect, motivate and engage young people in all types of poetry, not only for school, but also for life. Alternately, perhaps writing that is not as personal as poetry would be better as a starting point for experimentation with disseminating ideas in the internet forum.

5.5. Conclusion

During the production of this research report, I have been exploring and assessing my own levels of motivation and engagement within this project. In the interest of coming to a better understanding of my own practice as an educator, I applied the data analysis tool I designed to assess my subjects on their intrinsic motivation to my own research process. It resulted in the following findings:

My self-belief has been compromised by doubts about my own ability. Interest in the subject matter has fluctuated. I have experienced a myriad of emotions: negative emotions like self-

sabotage and anxiety, which have resulted in disengagement and procrastination; frustration at being unable to articulate my ideas in a lucid fashion and then joy at finally grasping a concept or discovering things that I can implement to enhance the experiences of the students I teach. I have managed tasks better when I have planned appropriately but sometimes the planning seemed to overwhelm the action of writing my report.I have experimented with the research design, rearranging and further exploring topics of which I had little knowledge; this has resulted in some creativity, for instance in the design of my own template for assessing motivation and engagement levels in poetry writing. I have done much reflection on my own process in compiling this research and revised the document and my thinking about the research questions countless times. My discipline has also waivered, resulting in a haphazard approach at times. I have interacted with peers within my teaching environment (a high number) and to a lesser extent, those in the same university course; with my supervisor (teacher) with the content (the literature that has informed this study) and now with a wider peer audience in the academic community, offering up the research for assessment. Experiencing this research journey has also shifted my interactions with my learners, as I have been reminded of how it feels to be in their position, which has enabled me to begin providing a more empathetic and flexible learning environment.

Motivation and engagement are complex constructs and there are multiple motivational pathways to energise and inspire each individual. Because of its ubiquity and power in the modern world, the responsible and innovative use of technology in the classroom continues to need greater consideration by schools and educators. My investigation suggests that with personal content, a collaborative approach, appropriate digital tools and a balance between the use of the written and the digital, poetry can be enlivened in the Grade 10 classroom.

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Appendix A

Grade 10 Writing Tasks

Part One:

You are going to explore, in writing, the following topic:

"Memory is a weapon" (from the play, Sophiatown by Junction Avenue Theatre Company)

Think about how this topic relates to your personal experience. Consider how memory is a weapon in the context of either your friends, your family, your school or your neighbourhood or a combination of any of these.

1. You will have time to go and think about what interests you about "memory as a weapon", and then we will have time in class to brainstorm around your ideas.
2. Once you have come up with a plan, you will write your own poem around this topic.
3. We will take two hour long lessons to complete the written poem

Part Two:

1. You are going to create a digital poem around the topic, "Memory is a weapon". Your digital poem need not necessarily be a direct replica of your written poem. However it needs to express a similar message. You can use a combination of images, music, words, colours, sound – or any other expressive tool to make your digital poem.
4. You will have four hour long lessons in class to assemble your digital poem. You will have time to gather digital material at home and may bring your own device to school.
5. You are going to work individually, in class, but may ask your friends for help.
6. Once your poems have been written you will share this work with the class

Appendix B

Focus Group Discussion Questions

(At the end of each question, in brackets, I demonstrate how each question is designed to examine the issues surrounding motivation as demonstrated in the literature.)

To answer question 1: **Does the use of digital technology impact motivation and engagement in the creative writing classroom more so than conventional writing approaches?**

1a) Did you find writing poems different from normal school work? Was it different in a positive or in a negative way? (This will show whether creativity can be seen as a motivating force; perceptions of themselves as writers)

1b) Which did you find more difficult? Writing or making your poem digital? Why? (This will compare the challenges of the written mode and the digital mode; evaluating material and making judgements on usefulness)

1c) Did you push through these difficulties or did you give up? (This will give information about issues of curiosity, courage, perseverance)

1d) Did you feel you needed to get teacher feedback? Why or why not? (This investigates student-teacher interactions)

1e) Did you feel you needed to get feedback from your friends? Why or why not? (This investigates peer interactions and collaboration)

To answer question 1.1: **Do multimodal affordances provide more engagement and motivation and what is the effect on the student?**

1.1.a) Do you think your poem was improved by allowing and expecting you to use technology? Why or why not? (This investigates affordances of the digital mode versus the written mode)

1.1. b) What do you think your strengths and weaknesses were in each mode (written and digital)? (This investigates the affordances of mode; self-efficacy; ability to reflect)

1.1.c) What changes did you make when transforming your poem into the digital mode? Why did you make those changes? How did you make those changes?

(This investigates affordances of different modes; willingness to experiment and investigate; evaluating material and making judgement on usefulness)

1.1.d) Which process did you find more complicated? How did that make you feel? (This investigates affective attributes and feelings of “flow”)

1.1.e) Which process opened up more possibilities for the meaning of your poem? (This investigates affordances of using different modes; affective attributes; reflection; willingness to explore and experiment)

1.1.f) Which process did you enjoy more? (This links to feelings of “flow”; intrinsic motivation; affective attributes)

To answer question 1.2: **What are the challenges of using digital technologies in the classroom in this task?**

1.2.a) What did you find most difficult when working with digital technology at school?

1.2.b) How did this make you feel? (This investigates affective attributes)

1.2.c) If you had the choice to create a poem again, using either the digital or the print mode, which would you choose and why? (Compares the processes; investigates challenges)

1.2.d) Would you like to do this process again? Why or why not? (This investigates willingness to persevere)

Appendix C

Self-report questionnaire

The best thing about poetry is

_____

_____

The worst thing about poetry is

_____

Place a tick in the block which answers the question most appropriately:				
Motivating indicator:	Written poem	Digital poem	Both	Neither
Question 1				
Type of interaction: in which process did you have more of the following interactions?				
Student-student interaction I asked my peers for help and advice in making my poem				
I helped my peers with advice in making their poems				
Student-content interaction I did research about what I wanted my poem to be about				
I did research to find out ways for constructing my poem				
Student-teacher interaction I asked my teacher my teacher for input				

Compare the experiences of writing a written poem and writing a digital poem according to the following:				
It took me longer to write this poem				
I spent more time outside class working on/thinking about				
I went back and revised/edited this version more				
I wanted to share this version of my poem with an audience				
I expressed what I wanted to say more in this poem				
I got distracted/bored more during this process				
I had more fun/experienced more joy making this poem				
I took more risks in this poem				
I was more curious about				
I felt I was more creative in this poem				
I was most proud of this poem				

Question 1.2.		
Place a tick in the box that is most appropriate *I encountered the following challenges working with digital technologies:*	Yes	No
I could not find the images and sound I wanted because the websites were blocked		
I could not find the images and sound I wanted because they did not exist		
I could not save the images and sound I wanted		
The app I used did not enable me to make the changes/decisions I wanted to		
I did not have enough time to complete my project		
I preferred working on my own device rather than the computers at school		
State any other challenges that you found when working on your poems (both written and digital)_____ _____ _____		

Appendix D

Observation schedule

Indicator of engaged behaviour	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5	Participant 6
Peer-to-peer interaction						
Student-teacher interaction						
Signs of frustration						
Expression of enjoyment						
TOTALS						

Appendix E

LETTER TO THE PRINCIPAL

Dear Mr Smith and the School Management Team,

My name is Jennifer Aldridge and I am a High School Educator employed at your school and a Master's student in the School of Education at the University of the Witwatersrand.

I am doing research on Practical, Purposeful Poetry: Exploring motivation and Engagement levels in a comparison of the use of print and digital approaches.

My research involves conducting qualitative research in order to better understand how young South African high school students use and interact with digital media in the practice of their writing. I want to investigate how:

a) digital media impacts on motivation and engagement in the writing classroom

b) the affordances digital media offer in terms of different modes of expression (visual, audio, gestural, colour, special effects)

c) the challenges associated with digital media in the classroom.

A case study methodology will be used which will include detailed field notes by the researcher, focus group interviews and questionnaires with students, as well as the texts created by the students.

The project will involve the creation of two texts by participants, one in the traditional written mode and one using digital media.

The research will take place during a two-week period in which learners will create two texts, during class time, on personal devices and computers at Astren High School's computer centre. Learners may be called after school for a focus group interview lasting no longer than an hour.

Learners will be drawn from the Grade 10 group at Astren High School. There will be approximately 6 participants.

This is an exploration of the potential of new digital literacy practices in the classroom, one of the priority's in Astren High School's staff and student development.

I am wanting to conduct this research in my own classroom with the Grade 10 learners in my care in order to enhance my own professional development and to enrich my students. Although research will be happening in my classroom it will form part of the school day and the curriculum.

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. The names of the research participants and identity of the school will be kept confidential at all times and in all academic writing about the study. Your individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed between 3-5 years after completion of the project. Please let me know if you require any further information. I look forward to your response as soon as is convenient.

Appendix F

LETTER TO THE ASTREN SCHOOL BOARD

Dear Mr Brown and the Astren Board

My name is Jennifer Aldridge and I am a High School Educator employed at your school and a Master's student in the School of Education at the University of the Witwatersrand.

I am doing research on Practical, Purposeful Poetry Writing: Exploring the levels of motivation and engagement in a comparison of the use of print and digital approaches

My research involves conducting qualitative research in order to better understand how young South African high school students use and interact with digital media in the practice of their writing. I want to investigate how:

a) digital media impacts on motivation and engagement in the writing classroom

b) the affordances digital media offer in terms of different modes of expression (visual, audio, gestural, colour, special effects)

c) the challenges associated with digital media in the classroom.

A case study methodology will be used which will include detailed field notes by the researcher, focus group interviews and questionnaires with students and the texts created by the students.

The project will involve the creation of two texts by participants, one in the traditional written mode and one using digital media.

The research will take place during a two-week period in which learners will create two texts, during class time, on personal devices and computers at Astren High School's computer centre. Learners may be called after school for a focus group interview lasting no longer than an hour.

Learners will be drawn from the Grade 10 group at Astren High School. There will be approximately 16 participants.

This is an exploration of the potential of new digital literacy practices in the classroom, one of the priority's in Astren High School's staff and student development.

I am wanting to conduct this research in my own classroom with the Grade 10 learners in my care in order to enhance my own professional development and to enrich my students. Although research will be happening in my classroom it will form part of the school day and the curriculum. Some participants will be invited to an interview one afternoon for no longer than an hour.

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.

The names of the research participants and identity of the school will be kept confidential at all times and in all academic writing about the study. Your individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed between 3-5 years after completion of the project. Please let me know if you require any further information. I look forward to your response as soon as is convenient.

Appendix G

INFORMATION SHEET LEARNERS

Dear Learner

My name is Jennifer Aldridge and I am your English teacher as well as a Master's student in the School of Education at the University of the Witwatersrand.

I am doing research on Practical, Purposeful Poetry Writing: Exploring motivation and engagement levels in a comparison of the use of print and digital approaches.

My investigation involves how we can use and interact with digital media in the practice of writing and how that can influence our classroom to make writing even more fun than it is already.

I want to investigate how you use digital media creatively in the classroom and what possibilites there are for using it more often in our English classes.

I was wondering whether you would mind being involved in creating a written piece and a digital text which I will analyse for my research. We will be working on this in class and you may be asked to stay after school one afternoon for a focus group interview. I need your permission to observe how you work in class and I will ask you to fill in a questionnaire. You will work on the computers available at school or your own device. You may be invited for an interview one afternoon after school where I will audiotape your interview just so that I can accurately record your thoughts.

Remember, this is not a test, it is not for marks. Everybody is expected to do the tasks but it is voluntary whether you allow me to use them in my study or not. Also, if you decide halfway through that you prefer to stop, this is completely your choice and will not affect you negatively in any way.

I will not be using your own name but you can make one up and no one will be able to identify you in anything I write or present. All information about you will be kept confidential in all my writing about the study. Also, all collected information will be stored safely and destroyed between 3-5 years after I have completed my project.

Your parents have also been given an information sheet and consent form, but at the end of the day it is your decision whether or not to join me in the study.

I look forward to working with you!

Please feel free to contact me if you have any questions.

Appendix H

Learner Consent Form

Please fill in the reply slip below if you agree to participate in my study called: Practical, Purposeful Poetry Writing: Exploring motivation and engagement levels in a comparison of the use of print and digital approaches

My name is: _____

Permission to review/collect documents/artifacts **Circle one**

I agree that my written text and digital text can be used for this study only.
YES/NO

Permission to observe you in class

I agree to be observed in class.
YES/NO

Permission to be audiotaped

I agree to be audiotaped during the interview or observation lesson
YES/NO

I know that the audiotapes will be used for this project only
YES/NO

Permission to be interviewed in a focus group

I would like to be part of a focus group for this study.
YES/NO

I know that I can stop participating at any time and don't have to

answer all the questions asked.
YES/NO

Permission for questionnaire

I agree to fill in a question and answer sheet for this study.
YES/NO

Informed Consent

I understand that:

- my name and information will be kept confidential and safe and that my name and the name of my school will not be revealed.
- I do not have to answer every question and can withdraw from the study at any time.
- I can ask not to be audiotaped
- all the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

Appendix I

INFORMATION SHEET PARENTS

Dear Parent

My name is Jennifer Aldridge and I am your child's English teacher as well as a Master's student in the School of Education at the University of the Witwatersrand.

I am doing research on Practical, Purposeful Poetry Writing: Exploring Motivation and Engagement Levels in the use of print and digital approaches

My research involves conducting qualitative research in order to better understand how young South African high school students use and interact with new media in the practice of their writing. I want to investigate how:

The project will involve the creation of two texts by participants, one in the traditional written mode and one using digital media.

The research will take place during a two-week period in which learners will create two texts, during class time, on personal devices and computers at Astren High School's computer centre.

The reason why I have chosen your child's class is because I work with them every day and want to enhance my teaching. This will be part of the school day. They may be asked to attend focus group interview one afternoon after school for no longer than an hour.

I was wondering whether you would mind if I use the work your child produces, as well as information gleaned in a focus group discussion and questionnaire as data for my research project. We will be doing the work as part of our class work in any case.

Your child will not be advantaged or disadvantaged in any way. S/he will be reassured that s/he can withdraw her/his permission at any time during this project without any penalty. There are no foreseeable risks in participating and your child will not be paid for this study.

Your child's name and identity will be kept confidential at all times and in all academic writing about the study. His/her individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed between 3-5 years after completion of the project.

Please let me know if you require any further information.

Thank you very much for your help.

Yours sincerely,

Appendix J

Parent's Consent Form

Please fill in and return the reply slip below indicating your willingness to allow your child to participate in the research project called : Practical, Purposeful Poetry Writing: Exploring Motivation and Engagement Levels in a comparison of the use of print and digital approaches.

I, _____ the parent of _____

Permission to review/collect documents/artifacts **Circle one**

I agree that my child's written and digital text can be used for this study only. YES/NO

Permission to observe my child in class

I agree that my child may be observed in class. YES/NO

Permission to be audiotaped

I agree that my child may be audiotaped during interview or observations. YES/NO

I know that the audiotapes will be used for this project only YES/NO

Permission to be part of a focus group discussion

I agree that my child may be part of a focus group discussion for this study. YES/NO

I know that he/she can stop participating in the discussion at any time and doesn't have to answer all the questions asked. YES/NO

Permission for questionnaire/test

I agree that my child may fill in a question and answer sheet or write a test for this study. YES/NO

Informed Consent

I understand that:

- my child's name and information will be kept confidential and safe and that my name and the name of my school will not be revealed.
- he/she does not have to answer every question and can withdraw from the study at any time.
- he/she can ask not to be audiotaped
- all the data collected during this study will be destroyed within 3-5 years after completion of my project.