

https://dspace.org/

From silence to voice: exploring the affordances of a multimodal approach to creative writing and its assessment in a writing group of grade 8 English First Additional Language learners

Beneke, Liesel

2018

https://hdl.handle.net/10539/27174

Beneke, Liesel (2018) From silence to voice: exploring the affordances of a multimodal approach to creative writing and its assessment in a writing group of grade 8 English First Additional Language learners, University of the Witwatersrand, Johannesburg, <http://hdl.handle.net/10539/27174>

Downloaded from a DSpace repository. https://dspace.org/

From Silence to Voice: Exploring the affordances of a multimodal approach to creative writing and its assessment in a writing group of Grade 8 English First Additional Language learners

Liesel Beneke

A thesis submitted to the Wits School of Education, Faculty of Humanities, University of the Witwatersrand in fulfilment of the requirements for the degree of Doctor of Philosophy by research

Johannesburg
2018

COPYRIGHT NOTICE

The copyright of this thesis vests in the University of the Witwatersrand, Johannesburg, South Africa, in accordance with the University's Intellectual Property Policy.
No portion of the text may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, including analogue and digital media, without prior written permission from the University. Extracts of or quotations from this thesis may, however, be made in terms of Sections 12 and 13 of the South African Copyright Act No. 98 of 1978 (as amended), for non-commercial or educational purposes. Full acknowledgement must be made to the author and the University.
An electronic version of this thesis may be found via the Library's online catalogue.
For permission requests, please contact the University Legal Office or the University Research Office (www.wits.ac.za).

ABSTRACT

Considerable research evidence points to the teaching and learning of writing in South African English First Additional Language (FAL) classrooms being largely reproductive, perhaps partly as a result of creativity being insufficiently conceptualized in the Curriculum and Assessment Policy Statement (CAPS) for Languages. For this study, Vygotsky's work on creativity and the work of numerous scholars in the field of multimodality were drawn on for devising an extracurricular writing intervention with a group of fifteen grade 8 FAL learners. For two school terms I met with the group for a weekly two- hour extra- curricular creative writing session during which texts in a range of genres were produced in response to a range of stimuli.

Vygotsky's theory of the imagination and Bakhtin's conceptualization of voice together with Canagarajah's heuristic for voice analysis were used to devise criteria for the analysis and assessment of creativity in these texts and to compare them with those in the learners' classroom writing portfolios. Central to these criteria are voice, versatility and language play. Analysis of the multimodal and sometimes bi- or multilingual texts that learners produced demonstrate that the criteria can be used productively to generate a descriptive overview of learners' imaginative work and that they can be used together with more traditional criteria such as those recommended by CAPS. The criteria were also used to develop a rubric that could be used to assess learn writing. Other findings from the analysis indicate that although some learners benefitted from this intervention more than others, the use of multimodal stimuli, especially visual images in digital form, and popular television shows, enabled all of them to establish links to their out-of-school identities and linguistic resources, and to produce writing with rich voice. Rich voice, in accordance with the theories of Bakhtin, is voice that shows evidence of

dialogical overtones (1986, p.92).

I argue that an imaginative writing ecology fosters a sense of ownership, collaboration, as well as engagement in writing tasks, giving learners a safe space in which they can take risks in their writing and explore language playfully. I also argue that it is possible for teachers to find 'space' within the CAPS curriculum to implement writing pedagogies that enable creativity

Keywords

English FAL; Writing; Creativity; Multimodality; Voice; Out-of-School Identities; Writing Assessment; Imaginative Pedagogy

DECLARATION

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

Liesel Beneke

4th day of October in the year 2018

To my husband, Thomas, my children, Sophie and Daniel,
and my parents, Ludwig and Ruth
S. D. G.

PRESENTATIONS EMANATING FROM THIS RESEARCH

Beneke, L. (2014, June). *Writing Remixed: Exploring a Multimodal Approach to the Teaching and Learning of Creative Writing.* Paper presented at Great Writing Conference, Imperial College, London.

Beneke, L. (2014, August). *ESL Writing: Soap Opera and its Potential for Third Space Writing*. Paper presented at the International Symposium on Language and Literacy in Multilingual Schools, University of the Witwatersrand, Johannesburg.

ACKNOWLEDGEMENTS

I am indebted to my supervisors, Dr Belinda Mendelowitz and Prof. Yvonne Reed for their patience and guidance. Dr Belinda Mendelowitz – I appreciate your enthusiasm, expertise, and passion for imaginative writing pedagogy. Prof. Yvonne Reed – I am grateful for your meticulous proficiency, your attention to detail, and your wisdom. Thank you to both of you for the countless Skype meetings between Wits, Germany and Northern KZN, and your willingness to engage in email feedback.

I could not have undertaken this research without the support of the principal and teachers at Ikhwezi High School[1].

I would never have managed to complete my studies without the enduring support of my husband, Thomas. Thank you for your encouragement when my own motivation was low, your interest in my work, and for your help with household chores. My children, Sophie and Daniel, you have had to share your mother with a laptop for many months. Thank you for your unconditional love. I am thankful for my grandparents, who taught me the value of a good story. Gratitude is owed to my parents, for their financial help and their motivation. Thank you to my father, for giving me the belief that I am capable of achieving anything that I set my mind to. Thank you to my mother: you have always been my role model, and in your teaching, you have encouraged me to find potential in every child.

[1] The school's name has been changed to protect the identity of the learners participating in the study.

I would also like to thank past teachers, colleagues and friends at diverse schools I have worked at, who have inspired me with their creativity, and with whom I have shared ideas and debates about pedagogy. Thanks are due to Linda Stoffberg, my High School English teacher, whose intellect and high expectations instilled a love for her subject in her students. Thank you to past colleagues Petra Conrads, Clarissa Wilbrink, Shannon McCallum, Dr Martina Dorner, Julia Salbert, Gebina Wildermann, Caroline Whelan-Klusacek, Krista Kremer, and Carole Wade. I owe a particular debt of gratitude to Rachel Paix, who inspired me through her continuous endeavours to explore imaginative pedagogy. To my violin teacher and friend, Petya Koleva, I am thankful for the many lessons in creativity, perseverance and self-discipline. My Masters supervisor, Dr Kobus Moolman, thank you for countless conversations about creative writing and writing voice.

Thank you to Carole Wade for your meticulous editing.

For support offered in a variety of ways, I am grateful to Buyisiwe Ndlovu, Ralph Böhmer, Walter and Ruth Beneke, Lutz and Rosmarie Böhmer, Juliane Schütte, Hayley Ponter, Cloudia Bromfield, Marie-Victoire Cumming and Nicole Haynes.

Lastly, I am indebted to the National Research Foundation for generously funding this research.

TABLE OF CONTENTS

ABSTRACT ..... **iii**

Keywords ..... **iv**

DECLARATION ..... **v**

PRESENTATIONS EMANATING FROM THIS RESEARCH ..... **vii**

ACKNOWLEDGEMENTS ..... **viii**

TABLE OF CONTENTS ..... **x**

LIST OF FIGURES ..... **xvii**

LIST OF TABLES ..... **xix**

LIST OF ABBREVIATIONS ..... **xx**

CHAPTER 1: BACKGROUND TO THE STUDY **1**

1.1 Prologue **1**

1.2 Background: A Story of Silence – South African Education **2**

1.3 Background: Creative Writing in the South African school curriculum and classrooms **6**

1.4 Research Aims **11**

1.5 Research Questions **12**

1.6 Rationale **12**

Personal and Professional Background – My Story 12

1.6.1 12

1.6.2 Rationale for Research 14

1.7 Outline of Chapters 16

CHAPTER 2: LITERATURE REVIEW 17

2.1 Writing in the South African English FAL classroom 17

2.1.1 Introduction to the South African English FAL context 18

2.1.2 Writing in English FAL 19

2.2 Creativity and the Imagination in Education 22

2.2.1 Introduction 23

2.2.2 The History of Creativity in Education 25

2.2.3 A Creative Classroom Ecology 27

2.2.4 Conceptualising Creativity and Creative Teaching with a focus on the theories of Vygotsky 32

2.2.5 Creating a Space for Imaginative Writing in the South African Context 35

2.3 Third Space Theory and Play 37

2.3.1 Introduction – The Gulf between In- and Out-of-School Literacies 37

2.3.2 Third Space Theory 38

2.3.3 Entering Third Space through Play 42

2.4 Multimodal Pedagogy 45

2.4.1 Multimodal Theory 45

2.4.2 Using Multimodal Narrative to Unlock Alphabetic Writing 47

2.4.3 Artistic Modes 49

CHAPTER 3: THEORETICAL FRAMEWORK 52

3.1 Introduction 52

3.2 Vygotsky on Creativity 53

3.2.1 Vygotsky's Principal Theories of Creativity 53

3.2.2 Vygotsky on Creative Reworking 56

3.2.3 Vygotsky and Play 58

3.2.4 Vygotsky's Syncretic Creativity and Multimodality 60

3.3 Bakhtin on Voice 62

3.3.1 Introduction to Bakhtin 62

3.3.2 Bakhtin on Dialogism 64

3.3.3 Bakhtin on Heteroglossia 67

3.4 Vygotsky and Bakhtin – Writing Voice 68

3.4.1 Introduction to Voice 68

3.4.2 Vygotsky and Bakhtin – A Theory of Writing Voice 70

CHAPTER 4: RESEARCH METHODOLOGY 74

4.1 Introduction 74

4.2 Research Design 75

4.3 Ethical Considerations....77

4.4 Description of Research Site....78

4.5 Research Participants: The Writers....83

4.6 Data Collection....91

4.6.1 Summary of writing done in the classroom before the writing programme...93

4.6.2 Summary of writing produced during the extracurricular creative writing programme....93

4.7 The Writing Programme – Implementation....94

4.7.1 A: Pre-Writing Task....94

4.7.2 B: Character Description Task....95

4.7.3 C: Soap Opera Task....98

4.7.4 D: Photo Story Task....101

4.7.5 E: Writing and Music....102

4.7.6 F: *Storybird* Projects....103

4.8 Data Analysis....104

4.8.1 Introduction to Data Analysis....104

4.8.2 The Use of Textual Analysis to Examine Learner Texts....104

4.8.3 Assessment of Creative Writing....105

4.8.4 Criteria for the Analysis and Assessment of Creative Writing....107

4.8.5 Rich Writing Voice: Creative Remixing of Layers of Meaning to Generate Dialogical Overtones....108

4.8.6 Versatility 115

4.8.7 Language Play 116

CHAPTER 5: THE AFFORDANCES OF WORDS AND IMAGES FROM POPULAR MAGAZINES FOR STIMULATING CREATIVE WRITING 119

5.1 A note on Vygotsky's and Lévi-Strauss's work on the role of images in stimulating the imagination 119

5.2 A note on multimodal pedagogy 120

5.3 A note on generating creative writing ecology 121

5.4 Description of Collage Task 123

5.5 Collage Analysis 125

5.5.1 Londiwe's Collage 129

5.5.2 Lula's Collage 133

5.5.3 Palesa's Collage 137

5.5.4 Slindile's Collage 140

5.5.5 Thobile's Collage 144

5.5.6 Zama's Collage 147

5.5.7 Zinhle's Collage 150

5.6 Conclusions 153

CHAPTER 6: THE AFFORDANCES OF POPULAR SOAP OPERAS AS STIMULI FOR MULTILINGUAL IMAGINATIVE DIALOGUE WRITING 155

6.1 A Note on Creativity in the Writing Classroom 156

6.2 A Note on Third Space Theory 156

6.3 A Note on Multilingualism in Writing 157

6.4 A Note on Bakhtin's Authoritative and Internally Persuasive Dialogue .. 158

6.5 Overview of Texts to be analysed 159

6.5.1 Outline of the Portfolio Dialogue Task 160

6.5.2 Outline of the Soap Opera Task 161

6.6 Comparative Analysis of Palesa's and Slindile's Portfolio Dialogues and Soap Opera Scripts 163

6.6.1 Annotated Analyses of Palesa's and Slindile's Dialogues 164

6.6.2 Annotated Analysis of Palesa's and Slindile's Group Scrip 167

6.6.3 Comparative Analysis of Slindile's and Palesa's Dialogues and Script 169

6.7 Analysis of Soap Opera Scripts of Group 2 – 4 171

6.7.1 Analysis of an Extract of Lula's and Thobile's Scripts: Group 2 and 3 172

6.7.2 Commentary on Group 2 and Group 3 Scripts 177

6.7.3 Zama, Zinhle and Londiwe's Script/ Group 4 (Whole Script) 177

6.7.4 Commentary on Group 4's Script 185

6.8 Example of a Rubric for the Assessment of Creativity in Soap Opera Scripts Written in Groups 188

6.9 Conclusions 191

CHAPTER 7: THE AFFORDANCES OF DIGITAL WRITING ON THE *STORYBIRD* PLATFORM FOR THE DEVELOPMENT OF IMAGINATIVE WRITING 193

7.1 Writing a short story for the Grade 8 writing portfolio 194

7.2 Writing *Storybirds* 195

7.3 Affordances of a Genre/Process Conflation and *Storybird* 199

7.4 Portfolio Texts and *Storybirds* 205

7.4.1 Lula 205

7.4.2 Palesa 207

7.4.3 Slindile 209

7.4.4 Thobile 211

7.4.5 Zinhle 213

7.5 Analysis of texts using the criteria devised for this project 215

7.5.1 Remixing Impressions to Create Writing Voice 215

7.5.2 Identity Layer 216

7.5.3 Subjectivity Layer 219

7.5.4 Role Layer 224

7.5.5 Awareness Layer 228

7.5.6 Versatility 230

7.5.7 Language Play 233

7.6 Conclusions 236

CHAPTER 8: CONCLUSION 237

8.1 Introduction 237

8.2 The Use of the Criteria to Analyse and Assess Creative Writing 239

8.2.1 Introduction: Overview of the Criteria 239

8.2.2 Possibilities for the Use of the Criteria in a CAPS Classroom 242

8.3 The Affordances of Working with Multimodal Stimuli 245

8.4 The Implications of a Creative Classroom Ecology for Writing Pedagogy 248

8.5 Limitations of the Study and Recommendations for Future Research 250

8.6 Recommendations for South African Writing Pedagogy 251

REFERENCE LIST 253

APPENDICES 269

APPENDIX A: Information Letters and Consent Forms 269

APPENDIX B: Interview Questions 276

..... 276

APPENDIX C: Lula's *Storybird:* A selection of pages 279

APPENDIX D: Newspaper Article 280

APPENDIX E: Script Writing Sheet 281

LIST OF FIGURES

Figure 1. The Curve of the Development of the Imagination (Ribot, 1906, p. 169) 55

Figure 2. Representation of Shaw's Conceptualisation of Writing Voice as a Combination of Vygotskyan and Bakhtinian Theory (Shaw, 2010, p.9) 72

Figure 3. Character Information 99

Figure 4. Canagarajah's original heuristic showing the components of voice construction (2015, p. 124) 112

Figure 5. Adapted heuristic showing components of writing voice, based on Canagarajah (2015, p.124) 113

Figure 6. Descriptors of Language Play 118

Figure 7. Example of a collage 124

Figure 8. This is an example of a selection of images that writers would see on their screens when scrolling down 197

Figure 9. This is an example of what writers would see on their screens after selecting a specific artist's work 197

Figure 10. This image shows how writers could select images from the artist's collection to inspire their stories 198

Figure 11. Rubric for Personal Writing from Subject Assessment Guidelines for English Home Language, Independent Examination Board (IEB,2016, p.11) 240

Figure 12. Excerpt from CAPS for English FAL Senior Phase (DoBE, 2011,p.118) 243

Figure 13. Excerpt from CAPS English FAL Senior Phase Teaching Plans (DoBE, 2011, p.112) 247

LIST OF TABLES

Table 1. Representation of backgrounds of the learners selected for analysis 85

Table 2. Showing layers of voice based on Canagarajah's heuristic (2015, p. 124) 127

Table 3. Outlining the descriptors of language play 128

Table 4. Showing layers of voice based on Canagarajah's heuristic (2015, p. 124) 216

Table 5. Representation of ethnic/ national affiliations in learners' *Storybirds* and in their portfolio texts..... 219

Table 6. Representation of phrases indicating links to learners' out-of-school communication..... 226

Table 7. Indicating Sentence Range in Portfolio Stories (P) and *Storybirds* (SB). 231

Table 8. Comparison of sentence types between Portfolio texts (P) and *Storybirds (*SB)..... 232

Table 9. Representation of language play in terms of pattern reforming, technical features for effect and humour in the portfolio story and in the *Storybird* 234

Table 10. A representation of language play in terms of imagery in the portfolio story and in *Storybird* 235

Table 11. Summary of criteria to assess creative writing (See Chapter 4)..... 242

LIST OF ABBREVIATIONS

BoP, the Base of the Pyramid
CAPS, Curriculum and Assessment Policy Statement
DoBE, Department of Basic Education
ESL, English Second Language
EFAL, English First Additional Language
FAL, First Additional Language
ICC, intra-class correlation
ISASA, Independent Schools Association of Southern Africa
KZN, KwaZulu-Natal
LoLT, Language of Learning and Teaching
L2, Second Language
PIRLS, Progress in International Reading Literacy Study
SACMEQ, Southern and Eastern Africa Consortium for Monitoring Educational Quality

Children want to write. They want to write the first day they attend school. This is no accident. Before they went to school, they marked up walls, pavements, and newspapers with crayons, pens or pencils … anything that makes a mark. The child's marks say, 'I am.'

'No you aren't,' say most school approaches to the teaching of writing.

(Graves, 1983, p.3).

CHAPTER 1: BACKGROUND TO THE STUDY

1.1 Prologue

Growing up in a large family, there was often an occasion to celebrate. At every celebration, cousins, aunts, uncles and grandparents always ended up sitting around a table, telling and listening to stories. These stories, often about the experiences of my ancestors or older relatives, were a significant feature of my childhood. Stories were part of each celebration, as much as presents, or food. I do not believe this experience in my family was unique. Clandinin & Connelly claim that 'Stories are universal, and humans are story-telling organisms, who, individually and collectively, lead storied lives' (1990, p. 10). My learning experiences were not only influenced by oral, but also by written stories. I remember my first writing notebook. It was striped, yellow and white. From the day I learnt to write, I started to fill it with words and phrases. After some time, these phrases developed into poems and short texts. These notebook scribblings, growing longer and more complex over the years, were and continue to be my stories. Stories are the space where I can voice my individual purpose, and where I can move beyond boundaries that restrict me. Writing them 'gives fluency to [my] life' (Winterson, 2012, para. 16).

But I do not conform to the stereotype of writers as solitary beings – content when observing from a distance, or alone in a room with their thoughts. I've always wanted to write, and have always loved writing, but at the same time, I am social, and happiest

when around people. I am passionate about the teaching profession, and love being surrounded by the vibrant and inquisitive minds of children. Another dominant element of my existence is music. I am a violinist, and used to work in a professional orchestra. The KZN Philharmonic Orchestra views education as one of its central aims, and a highlight of my experience with this orchestra was performing educational concerts in diverse South African schools, where I witnessed first-hand the universal appeal of music. For my doctoral research project I draw on my identities as writer, musician and teacher to investigate an approach to English additional language teaching in which multimodal stimuli and learners' rich linguistic repertoires are used to enhance creative writing in English. Such an imaginative teaching approach was implemented in and explored with an extracurricular writing group at Ikhwezi High School.

1.2 Background: A Story of Silence – South African Education

According to Stein (2008), South Africa has 'an appalling record with regards to its children', with the apartheid system having had a 'destructive and debilitating' effect on children and on their quality of life, significantly in terms of education (p. 39). Post-apartheid, the education system is still 'grossly inefficient, severely underperforming and egregiously unfair' (Spaull, 2013, p. 1).

Although numerous policies and action plans have been put in place by the post-apartheid government to improve their situation, including the 'National Plan of Action for South African children', many children continue to suffer from the effects of violence, broken family structures and economic inequalities (Stein, 2008, p.39; UNICEF, 2012, p.17). Such inequalities translate into disparities in children's access to 'life's essentials' – such as water, sanitation, food, early childhood development programmes and basic education, as well as adequate healthcare (UNICEF, 2012, p.17). The majority of South African children, 55,7%, live in poverty (Statistics South Africa, 2014, p. 29).

Although the South African government spends a comparatively high 17% of its budget on education, educational outcomes have not improved significantly since the apartheid era. They remain 'persistently poor and unequal' (Stein, 2008, p. 39). A significant factor in the perpetuation of this cycle of inequality is that many of today's teachers were 'victims of Bantu Education, a racially segregated, unequal system of education enforced in the apartheid years' (Stein, 2008, p. 39). Instead of the racial divide of the past, however, a class divide now exists. According to Spaull, analysis of data on South African schools shows that 'there are in effect two different public school systems in South Africa' (2013, p. 6). While the poorest children typically do not have access to a quality education, middle class to wealthy children attend private schools or 'ex-Model C government schools', which vary in quality, but generally have a much higher standard of resources, facilities and teachers. Globally, South Africa has one of the highest intra-class correlation rates (ICC)[2] (Hall, Lake, Smith & Woolard, 2012), which translates into the South African education system offering its poorest learners very limited opportunities for social mobility. Schools could serve to compensate for the inequalities of the past, but they need to be well managed and resourced, and high quality, committed teachers are also necessary.

The PIRLS (Progress in International Reading Literacy Study) 2011, undertaken by the International Association for the Evaluation of Educational Achievement, presents comprehensive information on the state of the South African education system and its schools. According to the PIRLS report, one in five South African primary school children learn in schools that have inadequate resources (including lack of access to electricity and water). The PIRLS report documents that children learning in such under-resourced schools achieved on average over 100 points less in the PIRLS

ICC (intraclass correlation) 'measures variation in educational quality in terms of class'. ICC ranges from 0 (perfectly equal education systems) to 1 (completely unequal systems). South Africa's ICC for reading at primary level, for example, has remained consistently above 0.60, which is higher than other countries in the region. (Hall et al., 2012, p. 74)

assessments than children at schools with sufficient resources. The worst performing South African learners in the PIRLS study were learners attending rural schools, which were the most under-resourced (Douse, Howie, Tshele, Van Staden, Zimmerman, 2012). South African schools had one of 'the lowest rates of library provision' of the 49 countries participating in the PIRLS study, in spite of the fact that other countries were more economically impoverished (Douse et al., 2012, p. 69). A staggering 79% of South African learners do not have access to a school library (Hall et al. 2012).

The role language plays in educational inequality was highlighted in the results of the 2011 Pre-PIRLS test. South African Grade 4 learners, along with learners from other countries who had performed poorly in the 2006 PIRLS, were included in the Pre-PIRLS test. In South Africa PIRLS 2006 was conducted in all 11 official languages. In 2011, the Pre-PIRLS testing was in all 11 official languages at Grade 4 level, while the PIRLS testing at Grade 5 level was in English and Afrikaans only. Pre-PIRLS 2011 tests were conducted in the language learners had been educated in during Foundation Phase. Children being tested in English and Afrikaans achieved, on average, results above the International centre point of 500 points. Children being tested in African languages achieved results that were, on average 100 – 150 points lower than those tested in Afrikaans or English. This difference is reported to constitute about 2 – 2.5 years of schooling (Douse et al., 2012). According to the SACMEQ III Project results (Pupil Achievement in Reading and Mathematics), over 50% of middle-class children were comfortable reading at an advanced level, while less than 1 % of underprivileged children managed to read at this level (Hungi et al., 2010). It is clear from the PIRLS report and from the SACMEQ III Project results that children from impoverished families who have an African language as a home language are generally disadvantaged in the South African education system.

The multilingual nature of South African society adds another layer of complexity to the challenges faced by South African schools and teachers. In addition to the 11 official languages, there are several other languages spoken as home languages in South Africa. In the Language in Education Policy, the government recognizes that

> our cultural diversity is a valuable national asset and hence [the government] is tasked, amongst other things, to promote multilingualism, the development of the official languages, and respect for all languages used in the country, including South African Sign Language and the languages referred to in the South African Constitution (DoE, 1997, p. 1).

Furthermore, the South African Constitution states that all official languages must 'enjoy parity of esteem and must be treated equitably' (RSA, 1996, p. 124). Despite these promises, English, the home language of only 8% of the South African population, dominates South African education, media and politics (The Economist, 2011). From Grade 4, 80% of South African children have English as de facto Language of Learning and Teaching (LoLT) (Douse et al., 2012).

The hegemonic position of the English language in South Africa has a complex historical background. The 'anglophile orientation of black leadership' is a result of the fact that the English language has long been considered as a 'passport to upward mobility' (Alexander, 2003, p. 9). At this stage of South Africa's development, it is probably not possible to phase out English as the language of power. It has been argued that the best way forward for South African education would be to ensure that all South African learners have access to an education that gives them proficiency in English, while at the same time supporting the development of their home language, as outlined in the additive bilingualism approach suggested by the Language in Education Policy (Granville et al., 1998; Alexander, 2003). Unfortunately, an effective implementation of this approach is far from the current reality, as the PIRLS 2011 study indicates that many South African learners are not sufficiently literate in either their home language (Pre-PIRLS study) or in English (PIRLS study) (Douse et al., 2012). The results of PIRLS 2016, released in December 2017, show no significant national progress, with South African learners' reading skills ranked last of the 50 participating countries, and with 8 out of 10 South African learners unable to read for meaning (Mullis, Martin, Foy & Hooper, 2017). Unequal access to economic resources, to quality education, and to linguistic resources thus serves to silence the potential of many of South Africa's learners.

1.3 Background: Creative Writing in the South African school curriculum and classrooms

Since South Africa's transition to democracy in 1994, there have been several curricular revisions implemented in the country's schools. These repeated curricular changes have not facilitated stability and progress in South African education. In 1997, the South African Department of Education launched an ambitious curriculum policy, Curriculum 2005, with an outcomes-based approach. This policy was highly contested, and was subsequently reviewed and revised. The Revised National Curriculum Statement was implemented in 2004, and became known as the NCS. A panel of experts was appointed in 2009 by the Department of Basic Education to investigate problems experienced in the implementation of the NCS, and to provide recommendations for improvement. Subsequently, the NCS was revised in 2011, and this version was called the CAPS (the Curriculum and Assessment Policy Statement). The CAPS for Senior Phase was implemented in 2012. The CAPS consists of an introductory section (common to all subjects), and is followed by guidelines, which are subject-specific. These guidelines specify, in detail, the exact content to be taught in the subject, as well as an outline detailing the structure of assessments. This is presented in tightly-planned, rather prescriptive two-week teaching cycles (Grussendorff, Booyse & Burroughs, 2014). In these cycles, there also seems to be an undue emphasis placed on assessments, tests and examinations (Sithebe & Moore, 2015).

Umalusi, the South African Quality Council for Education, tasked a team of experts to analyse the revisions to the curriculum. Although their team analysed the CAPS for FET Phase[3], and the research for this study has been undertaken for learners in the Senior Phase, the concerns raised by the Umalusi team are significant for all phases. Firstly, the Umalusi team identified the discrepancy between active and critical learning

[3] FET Phase is Further Education and Training Phase, or Grades 10 – 12 in South African schools.

envisaged by CAPS, and the shift from learner-centred, discovery-based learning evident in the NCS to learning that is 'content-driven', with the learner as a 'recipient of a body of predetermined knowledge' (Grussendorff et al., 2014, p. 38). Sithebe & Moore claim that the shift to such a teacher-centred approach can have 'potentially negative consequences on creative instructional design' (2015, p. 6). The Umalusi team also noted the problematic conceptualisation of teachers in the CAPS. The kind of teacher that is envisaged by the designers of CAPS is not explicitly stated (Grussendorff et al., 2014). On the one hand, the prescriptive approach, in which teaching plans are provided, positions teachers as incapable of writing their own plans. On the other, significant gaps in the CAPS teaching plans, as well as the lack of attention to 'depth of progression', require teachers to be knowledgeable and highly-skilled in order to respond to the curriculum document (Grussendorff et al., 2014, p. 41). The Umalusi team also criticize the reversion from the NCS curriculum to 'a traditional understanding of the notion of a subject and the reinsertion of clear discipline boundaries between the various subjects' (Grussendorff et al., 2014, pg. 41).

Such an approach is problematic, because a curriculum with boundaries in place between subject disciplines is likely to inhibit transfer of knowledge and skills between school and everyday life. This kind of curriculum implies a 'closing down of the mind and imagination' because of the way in which 'education is imparted as a discrete set of skills rather than a holistic development of the whole person' (Sithebe & Moore, 2015, p. 5).

The CAPS for English FAL is similarly criticized in the Umalusi report, for failing to account for linguistic objectives relating to human experience, language aesthetics, and the way in which language is a social construct. Instead, language is described as functional, as a 'tool' and 'a cultural and aesthetic means' useful in making sense of our world (DoBE, 2010, p. 8). According to the Umalusi English FAL evaluation team, there has been a shift in the linguistic objectives away from the 'explicit recognition of unequal status of language and varieties—a key specific articulated in the NCS'. The team claims that the implications of such a shift are far-reaching, in that they project a

‘degree of denial around the complex language realities experienced in every school in this country’ (Grussendorff et al., 2014, p. 45). In South African schools, although most learners use English as their LOLT, only 7% of these learners have English as their home language. In many cases, these learners are proficient in more than one of the country’s other official languages (DoBE, 2010). This ‘complex language reality’ (Grussendorff et al., 2014, p. 45) should be considered in the curriculum more explicitly, in order to offer the necessary support to teachers and learners. Furthermore, multilingualism in South Africa’s classrooms can be used to enrich writing instruction, especially in the pre-writing/planning phase, a possibility not explored in CAPS that is explored in this research.

Sithebe & Moore also point out that in the CAPS English FAL documents, language is depicted as a ‘neutral means of communication instead of being socially situated: there is less of a focus on critical literacy’ than was the case in Curriculum 2005 (2015, p. 8). This shift, they claim, may have implications for the imaginative teaching of language:

> Critical literacy is so often where learners’ own voice and imagination is given place to play and explore. Without this space, learners’ experience of the language classroom is reduced to learning and practising of discrete reading and writing skills – a dismal prospect. This shift is … an international trend that has been noted and criticized (Sithebe & Moore, 2015, p. 9).

This research does not have the scope to further explore the link between critical literacy and imaginative teaching, but does look at ways in which creative writing and its assessment are socially situated.

Although the precursors to CAPS, Curriculum 2005 and the Revised National Curriculum, afforded limited ‘space’ in language learning for an imaginative approach to writing to develop, this space was not effectively used in the majority of South African classrooms (Taylor & Vinjevold, 1999, p. 105). In South African language classrooms, uncreative, reproductive, ‘low level drill instruction perpetuated limited writing development’ (Taylor & Vinjevold, 1999, p. 106).

As a result of her investigation of writing inside and outside the classroom in Soweto primary schools, Bizos argues that the teaching and learning of writing that is currently

done in schools is ‘mostly reproductive rather than productive’ (2009, p. 21). Hendricks, in her study of writing practices at Eastern Cape schools, found that classroom writing consisted predominantly of reproductive, ‘decontextualized grammar tasks’, and that the few extended texts that were written were mainly ‘personal expressive texts which are unlikely to develop learners’ ability to write abstract, context-reduced genres’ (Hendricks, 2006, p. 1). The focus on reproductive writing was reinforced by the First Additional Language standards of the Revised National Curriculum, which implied that ‘Teachers should focus on the basics with First Additional language learners and that creativity/ the imagination is not a central part of acquiring a new language’ (Mendelowitz, 2010, p. 28).

The recently implemented CAPS curriculum encourages ‘an active and critical approach to learning’ as opposed to the ‘rote and uncritical learning of given truths’ (DoBE, 2011, p. 1). Yet, it is unlikely that the guidelines for the implementation of these principles – extremely prescriptive 2-week teaching and learning cycles, as well as the exact specification of the number of words learners must read and write, can result in the development of ‘active and critical thinking’. Development of active thinking is made possible by the use of the imagination in thinking of things ‘flexibly’ (Egan, 2002, p. 47). If teachers adhere to the prescriptive teaching and learning cycles of the CAPS documents, they are unlikely to encourage learners to develop flexible, imaginative thinking.

In the CAPS for Senior Phase (Grade 7-9) English First Additional Language creativity and imagination appear to be backgrounded. The only direct reference to creativity is in a statement that learners should be enabled to 'communicate functionally and creatively' (DoBE, 2011, p. 35) with no explicit guidance given to teachers in regard to how they can assist learners to achieve these goals. While it is possible to use the CAPS creatively and imaginatively, I argue that such a response requires imaginative teachers and textbook authors with deep knowledge of their subject and of a range of pedagogic approaches. An imaginative approach, for example, is possible, when approaching the teaching and writing of the types of texts prescribed in CAPS for the first term in Grade

8 (a narrative/reflective essay, a speech, a friendly letter, and a report/magazine article based on visual stimulus) (DoBE, 2011, pp. 76 – 80). Unfortunately, the sub skills listed under each genre tend to focus on mechanical, surface aspects of writing, rather than to encourage teachers to engage learners to craft their writing for a specific genre and audience. Another significant barrier to working imaginatively is the time pressure of working in tightly-packed two-week cycles, as well as the regimented approach to process writing that is described (DoBE, 2011). An imaginative teacher would have to find possibilities for a less regimented and prescriptive approach in sentences in the CAPS curriculum such as, 'The time given is an approximate indication of how long it could take to cover the content' and 'Writing instruction will usually involve working through the writing process' (DoBE, 2011, p.36).

Writing is introduced by the CAPS document for English First Additional Language in the following way:

> Writing is a powerful instrument of communication that allows learners to construct and communicate thoughts and ideas coherently. Frequent writing practice across a variety of contexts, tasks and subjects enables learners to communicate functionally and creatively. Writing which is appropriately scaffolded using writing frames (as and when necessary), produces competent, versatile writers who will be able to use their skills to develop and present appropriate written, visual and multi-media texts for a variety of purposes. (DoBE, 2011, p. 35)

From this introduction, it is clear that the curriculum places foremost importance on the function of writing as a communication tool. What is described here, the use of teacher scaffolding using writing frames, is essentially the 'genre approach' to writing teaching. This type of teaching is 'underpinned by the belief that learning should be based on explicit awareness of language, rather than on experimentation and exploration' (Hyland, 2003b, p. 22).

Genre pedagogy is combined with a regimented version of process writing in the CAPS documents, which lends itself to being implemented in a manner that emphasises reproductive writing, format, and correction of surface errors. This approach to teaching writing relies on 'cognitive homogeneity' (Hyland, 2007, p.149), and has been

'criticised as running the risk of static, decontextualized pedagogy' (Hyland, 2003b, p. 14). Such teaching is inappropriate in a curriculum that is trying to 'bring about active, critical learning' (DoBE, 2011, p. 1).

This research suggests that the implementation of the CAPS curriculum, if it is implemented rigidly, is unlikely to bring about changes in the type of reproductive writing in South African classrooms as described earlier. The CAPS curriculum does, however, offer possibilities for imaginative teaching and learning to be realised, and it is the aim of this research to investigate ways of doing this.

An imaginative approach to writing pedagogy using a multimodal approach to inspire writing of South African English First Additional Language learners in the Senior Phase (Grade 7 –9) is investigated in this research. This approach is based on the belief that learners' imaginations are the 'most powerful and energetic teaching tools' (Egan, 1986, p.2). The research assumes that learners are already engaging in complex narrative practices, albeit in modes or languages that are different from the written mode dominating educational practice. It investigates 'how these diverse forms can be 'remixed', rubbed up against each other to create new forms, new meanings, and new possibilities for learning' (Stein, 2008, p. 3).

1.4 Research Aims

1. to investigate the affordances of multimodal stimuli for promoting creative writing with rich voice[4];

[4] Rich voice, in accordance with Bakhtin, is considered to be voice with evidence of rich dialogical overtones (1986, p.92).

2. to investigate what constitutes an imaginative classroom ecology and to investigate whether, and if so how, such a classroom ecology can influence the writing of a group of Grade 8 English FAL learners; and
3. to devise and use criteria for the analysis and assessment of creativity in Grade 8 English FAL learners' writing.

1.5 Research Questions

1. What are the affordances of multimodal stimuli for promoting creative writing with rich voice?
2. What constitutes an imaginative classroom ecology, and how, if at all, does such a classroom ecology influence the writing of a group of Grade 8 English FAL learners?
3. How can criteria for the analysis and assessment of creativity in Grade 8 English FAL writing be devised and used?

1.6 Rationale

1.6.1 Personal and Professional Background – My Story

I have "grown up" in the teaching profession, as my mother was, for many years, the principal of a private, bilingual school in Durban. From a young age I have been inspired by her passion for educating and by her constant endeavours to be a better educator through questioning and improving her own practice. Her work at this school has also shown me that children are natural linguists, and easily achieve proficiency in

multiple languages when in a suitable learning environment. I studied languages, mathematics and music at university, before completing my PGCE, with the understanding that improving my creative abilities would contribute positively towards my development as a teacher. I completed a Masters in Creative Writing, for the purpose of which I wrote a novel that aimed to explore the communal and individual stories of the German community in Wartburg, South Africa. This novel expresses my belief that diverse stories form the core of human existence; and that exploring these stories can be personally and communally empowering.

In spite of my love for my home country, my husband's studies led us to Germany for several years, where, after completing a CELTA qualification, I taught what is termed in Germany, English as a Second Language – firstly to adults, and for the last two years at a bilingual primary school near Frankfurt.

During my time teaching English Second Language, I experimented with numerous different methods to teach writing. After achieving moderate success with the writing tasks suggested by the textbook, I tried a more imaginative approach, more in line with my own teaching values. Instead of teaching the learners grammar through writing exercises, they internalised the grammar structures we studied in creative stories. They did this by writing stories in their exercise books as well as using an online Creative Writing programme called *Storybird*. *Storybird* uses an extensive collection of evocative pictures to activate the imagination. The story-writing approach, from the first weeks of its implementation, improved each learner's written English. Learners, inspired by the pictures, clearly enjoyed writing their stories. They started writing stories as well as sharing the stories they had written in their own free time. Story-writing encouraged learners to think actively about how they were expressing themselves and about the linguistic structures they were using, much more effectively than reproducing grammatical structures from their textbooks did. My experimentation led me to believe the imagination, and the story, could and should be at the heart of writing pedagogy in English additional language. The online project also enabled the children to share their stories with other children and parents within the school

community. Children could also comment on one another's stories. Through commenting on and sharing stories with one another, a culture of story-writing and reading began to develop that influenced positively the children's attitudes to learning English in that it gave them a sense of ownership of the language.

As I began drafting my ideas for this research project, I realised that much of what I do in the classroom is based on intuition. I know that intuitively I already make imaginative choices but I would like to improve my teaching practice by working towards acquiring a more explicit understanding of the potential of multimodal narrative and the imagination in the English additional language writing classroom, as well as how such imaginative work can be analysed and assessed. As we always intended to and now have returned to South Africa, it is important to me that this theory should emerge in a South African context. It is my hope that my journey towards this understanding will inform and inspire other English additional language teachers to view pedagogy as story-telling (Egan, 1986).

1.6.2 Rationale for Research

Although possibilities for imaginative teaching existed in previous South African curricula, as well as in the current CAPS curriculum, research has shown that very little imaginative writing is happening in South African classrooms. Instead, reproductive writing exercises dominate the country's English FAL classrooms (Bizos, 2006; Hendricks, 2009; Taylor & Vinjevold, 1999). This research aims to investigate what happens to the writing of South African English FAL learners when they are given imaginative writing tasks.

It is likely that a regimented, unimaginative approach to writing teaching and learning will be taken if the teaching plans recommended in CAPS are applied too literally. This research, although originating in an extracurricular space, investigates ways in which

possibilities for an imaginative writing pedagogy can be realised in the CAPS curriculum.

In South African education research, there has been little work done in terms of conceptualising the imagination in teaching and learning. Mendelowitz (2014) describes how South African English teachers are facing new constraints (in the form of the recently implemented CAPS curriculum). In the light of these constraints, this research explores and argues for the significance of creativity in the English FAL classroom. This research also intends to 'conceptualise creativity in substantial ways' in the South African context (Mendelowitz, 2014, p.1).

Globally, research in second language learning tends to focus on a 'formalist view of language' (Hall et al., 2005, p. 1). According to this view, language is a 'set of abstract, self-contained systems with a fixed set of structural components and a fixed set of values for their combination' (Hall, Lake, Smit & Woolard, 2005, p.1). Recently, some second language acquisition researchers have turned to the theories of Bakhtin and Vygotsky for theoretical approaches to new directions for this field (Swain & Deters, 2007). My research moves in a similar direction, but combines concepts from a variety of educational fields including third-space theory, multimodality and creativity in new ways in the South African context. The theories of Vygotsky and Bakhtin are brought together to provide a working definition of voice, for use in the criteria to analyse learner writing, which have been created and used in the process of this research.

A recent edition (September 2015) of the *TESOL Quarterly* has recognised 'shifts in … thinking about discourse, texts and language pedagogies', which have been 're-imagined to acknowledge the increasing prominence of non-linguistic modes' (Early, Kendrick & Potts, 2015, p. 447). The focus here, as in other research on multimodality, tends to be on learners producing multimodal products. This research, however, explores a different angle – how multimodality can be used in the pre-writing/planning stage of writing to enhance the final, alphabetic product. Also focused on in this research is the use of multilingualism as a resource to enrich learner writing. Multilingualism is a valuable tool for writing in the South African context, as many

South African learners are multilingual. The work of Canagarajah is important to this research in obtaining an understanding of how multilingual learners draw from their repertoire of languages to generate writing with rich voice.

1.7 Outline of Chapters

Chapter 1 provides a context for the study. **Chapter 2**, the Literature Review, examines the literature informing this research. The chapter opens with a review of writing in South African English FAL classrooms. Literature on creativity in education, writing voice, multimodality, and third space theory is also explored. Central to **Chapter 3,** the Theoretical Framework, is the work of Vygotsky and Bakhtin. Vygotsky's conceptualisations of the imagination, and Bakhtin's theories on dialogism and heteroglossia, which underpin the design of the writing group sessions and the development of criteria to analyse and assess imaginative writing, are explored. **Chapter 4**, the Research Methodology, provides a rationale for the choice of qualitative research design and the use of case study. This is followed by an account of how ethics issues were dealt with. The research participants, the research site and the data collection process (the writing group intervention) are described. The criteria used to analyse this data, devised for this study, are outlined at the end of the chapter. In **Chapters 5, 6, and 7,** learner texts are analysed using the criteria devised for this study, to show the affordances of working in a creative classroom ecology and using various stimuli. **Chapter 8,** the conclusion chapter, outlines the most significant findings of this research, as well as the implications of these findings for writing pedagogy.

CHAPTER 2: LITERATURE REVIEW

In this chapter, the literature that has informed this research is reviewed. The chapter begins with an exploration of writing in the South African English FAL classroom in the form of a survey of actual writing practice in South African classrooms. The picture painted by several researchers in the field of English education in this context is rather dire, and in the sections that follow, key categories that could inform a more imaginative approach to the teaching and learning of English FAL are described. The first category is creativity and the imagination in education, and in this section, the history of creativity in education is surveyed, followed by an explanation of what constitutes a creative classroom ecology. Using the theories of Vygotsky, imaginative pedagogy is conceptualised. In the sections that follow, third space theory is outlined and linked to writing pedagogy, and multimodal pedagogy is explored.

2.1 Writing in the South African English FAL classroom

In the next section, the South African English First Additional Language context is explored, and depicted as a complex space. This is followed by a section on the teaching and learning of writing in this context, on classroom as well as curriculum level.

2.1.1 Introduction to the South African English FAL context

Learners who study what is termed English First Additional Language in South African education are central to this study. These are the majority of learners in the country. The South African English FAL classroom is a complex space. For learners who take English as a first additional language, it is often their third or fourth language, and for some, 'something close to a foreign language' (Sithebe & Moore, 2015, p. 5). The fact that a single classroom usually includes learners with diverse linguistic backgrounds makes language in education policy challenging to implement. English FAL is required to serve diverse needs: it is a discipline-based subject, as well as the LOLT for most South African learners, and it has a wider socio-economic purpose, in that it is the language most learners will later require in future employment (Sithebe & Moore, 2015).

Hendricks explains the importance of English proficiency for South African learners as follows:

> English is the language of assessment in most South African secondary schools, is the main language used in higher education and is also globally powerful, even though it is the home language of a small minority of the population. (Hendricks, 2006, p. 16)

Furthermore, in the information age where available information is said to double every two to three years, the ability to write, or, in other words, 'to organise information into knowledge', can be regarded as an important 'survival skill' (Gregorian, 2010, p. 1). The ability to write in English, in South Africa, is likely to enable upward mobility and success. This ability, however, remains out of reach for many of South Africa's learners, for diverse reasons, ranging from lack of access to English, quality teachers and teaching materials, to continual curricular change.

2.1.2 Writing in English FAL

The work of Hendricks (2006) is important to this research, in that it offers a fairly recent overview of writing practices in South African schools. Hendricks investigated four Eastern Cape schools, which 'continue to bear the traces of apartheid social and educational engineering' – an independent school, a formerly whites-only school, a formerly coloureds-only school, and a formerly Africans-only school (p. 232). In this study, she describes how different writing practices impacted on the development of learner writing, formulating a debate about whether writing in South African classrooms is 'alive with possibility' or 'routinized and dull', with the results of her study leaning very much towards the latter (Hendricks, 2006, p. 232). Some factors that contribute to learner writing development include the availability of reading materials and textbooks, and the amount of time learners spend writing in the classroom (Hendricks, 2006). The distribution of cognitive resources continues to be grossly unequal, in favour of the schools privileged by the apartheid system. In Hendricks' study, vast differences were also discovered regarding the amount of writing taking place in classrooms. In the formerly Africans-only school, no individual independent writing whatsoever was done, except in the mid-year examination. The situation in the independent school, however, was also not ideal – there, writing was limited to personal expressive texts, like diary entries, which are not likely to develop 'cognitive academic language proficiency' (CALP) (Cummins, 1984). According to Hendricks, 'decontextualized grammar tasks predominate in what learners write', and the focus on personal expressive texts neglects the development of the writing of 'abstract, context-reduced genres' (Hendricks, 2006, p. 2). Furthermore, Hendricks differentiates between 'composing' and 'scribing', suggesting that in South African classrooms, learners are performing more of the latter tasks. 'Composing' tasks involve learners conveying 'their own meaning' or feelings on a topic, while 'scribing' tasks involve practising certain grammatical forms or displaying knowledge. It is argued that learners have a heightened sense of ownership of the text when they have composed it, and not scribed it. Hendricks refers to Norton (2005) and Datta (2000) who both claim that, in the development of literacy, a 'sense of ownership of meaning is important' (Hendricks, 2006, p. 47).

Writing in subject English, as mentioned in Chapter 1, is conceptualised using a combination of theoretical strands taken from, amongst others, genre- and process-based approaches. These approaches could be combined effectively, but such a combination would require greater coherence in its conceptualisation than is offered by the CAPS documents. The field of multiliteracies is also referred to – learners are expected to produce a range of multimodal texts (DoBE, 2011). The manner in which writing is conceptualized, as an incoherent mixture of different theoretical strands, is comparable to the conceptualisation in the previous curriculum, and, in the same way, is likely to make its implementation problematic (Hendricks, 2006). Furthermore, it is highly unlikely that independent writing can be cultivated within the tightly prescribed two-week programmes recommended by the CAPS documents. Dornbrack & Dixon (2014) argue that the conflation of these approaches is problematic. They note that through such a conflation, the specifics of each approach are lost. Teachers are required to 'understand the significance of each (missing) step', and to draw on prior knowledge to fill these gaps in the different approaches (Dornbrack & Dixon, 2014, p. 2). This would be challenging for most teachers, but even more so for teachers who have had limited access to such approaches.

Additionally, particular aspects of the selected writing approaches can be criticised as follows: The process approach, as outlined in the CAPS documents prioritises learners' 'metacognitive awareness' of the writing process. A narrow focus on the process approach, however, does not take into account the social nature of writing, made possible in writing workshops. Hyland (2003b) claims that process approaches have 'little to say about the ways in which meanings are socially constructed … they fail to consider the forces outside the individual which help guide purposes, establish relationships, and ultimately shape writing' (p. 18). Dornbrack & Dixon point out that these forces are especially important to take into consideration in the South African context. In light of the apartheid past, these forces, what they may involve, and 'how they might play themselves out in the educational arena' should be considered (2014, p. 2). The process approach also does not outline a 'clear perspective' regarding the 'role of language or text structure in effective written communication' (Hyland, 2003a, p.

13). References to teacher ‘scaffolding’ or modelling writing in the CAPS documents suggest that theoretical strands of genre pedadgogy have been used to conceptualize writing (DoBE, 2011, p. 35). This approach is based on generating ‘explicit awareness of language’ in learners, as opposed to discovering language through ‘experimentation and exploration’. Genre pedagogy can be criticised for its ‘reproductive element’, which may result in texts that are ‘static and decontextualized’, as well as in a focus in the classroom on format and surface errors (Hyland, 2003a, p. 22). Hendricks agrees that a shift to genre pedagogy is likely to exacerbate ‘teachers’ control of topic choices for writing and learners’ limited amount of independent writing’ (Hendricks, 2006, p. 135).

The tight two-week cycles prescribed by the CAPS documents do not allow for enough time for teacher feedback sessions, which would include a focus on writing techniques, on grammatical themes and on style emanating directly from learner writing. This type of feedback is essential for Second Language (L2) learners:

> Children also need to receive constructive feedback about the structure and coherence of their texts in order to improve quality. L2 learners in particular require explicit teaching of the linguistic and structural features of different genres and follow-up grammar lessons to remediate the grammatical errors in their own writing. (Hendricks, 2006, p. 238)

An imaginative approach to teaching English FAL, which is the focus of this research, fuses elements of process writing, the ideal of writing in communities (Cremin & Myhill, 2102), with an emphasis on multimodal story. Although grammar was discussed in the writing group, and feedback on grammar, as well as the explicit teaching of grammar are considered to be important, these concerns are not central to my research. The focus of this research is imaginative writing: ‘The vivid, timeless power of words coming from nowhere and filling the air with their presence, shaping themselves into fresh and wonderful images, and leaving a mark that had not been there before’ (Cliff Hodges, 2008, p. 51). It is hoped that individual learners, through such an approach, will be encouraged to discover that ‘writing is liberating, satisfying, even joyful’ (National Commission on Writing, 2006, p. 51).

Mendelowitz and Dixon (2016) draw on Thesen and Cooper (2014) to describe how writing pedagogy frequently favours 'compliance…over creative risk-taking, thus silencing student voices' (p.121). The prescriptive approach outlined by CAPS is also likely to perpetuate pedagogies that inhibit risk-taking. However, risk-taking, according to Reed (2014), can contribute to learning in significant ways. Similarly, Thesen (2014) views 'risk-taking as productive', especially in terms of writing with voice (p.1). She conceptualises risk as central to writing with voice, showing risk to be an

> analytical space for bringing into focus the tilting point between self and other, where the other refers to ideas, beliefs, places, relationships, audiences and forms. This tilting point is realised in writing through voice, or the erasure of voice. Risk lies on the cusp, unstable and volatile, between the production and reception of the written word. (Thesen, 2014, p. 15)

This research, therefore, also looks at ways in which learners can be encouraged to engage in creative risk-taking, using out-of-school resources that are often silenced, to generate writing with rich voice. In the next section, creative pedagogy, which informs the above-mentioned approach, is discussed.

2.2 Creativity and the Imagination in Education

The section that follows explores creativity and the imagination in education. An introduction to this exploration is followed by a survey of the history of creativity in education. After this survey, factors that generate a creative classroom ecology are discussed, and imaginative pedagogy is conceptualised with a focus on the theories of Vygotsky. This section closes with a section describing spaces in the South African English FAL context in which imaginative writing teaching and learning could emerge.

2.2.1 Introduction

Traditionally, education has focused on three goals: on teaching the 'basic literacies', on learning the 'major disciplines', and on imparting the essentials of morality and citizenship (Craft, Claxton & Gardner, 2008, p.5). The work of teachers today is more complex, as they are required to respond to an accelerated rate of change as a result of globalisation, the rapid migration of people, ideas and culture, and new forms of communication technology. Educators also need to take into account pressing international problems such as 'global warming, chemical warfare, natural disasters and disease' (Craft et al., 2008, p. 6). It is argued that in order to cope with this rapid rate of change and globalisation, individuals require creativity to enable them to 'harness the energy of evolution to build products, ideas and connections that add value to life' (Csikszentmihalyi, 1996, p.1). Grainger & Barnes agree that

> in a world dominated by technological innovations, creativity is a critical component; human skills and people's powers of creativity and imagination are key resources in a knowledge driven economy. (2006, p. 2)

Vygotsky, whose work on creativity forms the theoretical framework of this research, argues that creative activity, or the human mind's capacity to combine different elements, enables human beings to adapt to the future (Vygotsky, 1967). In today's world, where established norms and truths are continually shifting; educators have begun to emphasise creativity, because of its essential role in adapting or dealing with change.

Craft et al. (2008), also recognise the importance of creativity in today's educational context, but highlight the importance of considering creativity in a social and moral context – of developing 'wise creativity'. They claim that the initial impulse in creativity in education has been 'value-neutral', and that a discussion on 'wise' or 'good creativity' is long overdue. Craft et al. warn creativity taught without wisdom 'may not serve children, their families and communities, and the wider social and cultural groupings to which they belong – and thus its uncritical encouragement may be seen as a questionable endeavour' (2008, p. 5). In this research, the emphasis is on developing

‘wise creativity’ through a focus on developing creativity within the social context of a writing community, and by developing and assessing writing as socially situated (Pahl, 2007, p. 86). A UNESCO study on how to analyse educational quality in different contexts, emphasises two elements of a quality education: The first is cognitive development, and the second element, which can be regarded as a summary of the combination of wisdom and creativity as required by Craft et al., is

> education’s role in encouraging learners’ creative and emotional development, in supporting objectives of peace, citizenship and security, in promoting equality and in passing global and local cultural values down to future generations (2008, p. 29).

In the South African curriculum, there appears to be little space for learning that focuses on such emotional and creative development. The recent shift in curriculum aims suggests education takes the form of

> technical instruction with academic performance as the single most important indicator of educational achievement. The curriculum appears to take little or no account of the current historical realities for children, their parents and their teachers, the state of language and culture or the challenges posed by the economy locally and globally. (Grussendorff et al., 2014, p. 45)

This research focuses on the importance of developing learner creativity alongside emotional development, while promoting good citizenship through an emphasis on group learning, and using a pedagogy informed by multiliteracies and third space theory in order to appreciate global and local cultural values. Teachers can facilitate such learning by creating connections between the classroom and the everyday lives of their learners (Janks, 2014). It is also possible to facilitate these connections through the use of multimodal pedagogy and third space theory, which will be discussed in a subsequent section of this literature review.

2.2.2 The History of Creativity in Education

The history of creativity can be traced, from ancient culture, to the recent notion of 'little c' or democratic creativity. Historically, the idea of inspiration was already present in ancient traditions of Greece, as well as in Judaism, Christianity and Islam. In these cultures, inspiration was seen as originating from a higher power. The Romantic Era saw a shift, where the human was regarded as both the source as well as the expression of inspiration. Towards the end of the 19th Century, questions began to be asked regarding 'what fostered creativity'. The 1950s saw a particularly influential period of research into creativity. Since this time, educationalists in North American and European countries have shown concern to prioritise creativity in education (Craft, 2001). In the UK, especially, there are strong policies that support creativity in schools (Cremin, 2006). In the 1950s, however, the research focus was on the creativity of extraordinary humans or geniuses. The research of this time led to three major strands developing in creativity research, creativity as cognition, research into the creative personality and research on how to stimulate creativity. In the 1980s/1990s, a fourth strand of creativity research emerged, the study of creativity and social systems (Craft, 2001). The 1990s also saw a shift in methodology for investigating creativity in education. Whereas previously the trend had been to attempt to measure creativity through the use of positivist studies on a large scale, research from this time onwards has focused on the 'actual site of operations and practice, as well as philosophical discussions around the nature of creativity', which is the approach taken in this research (Craft, 2001, p. 10).

Vygotsky's studies on creativity, which have generated considerable interest in recent decades, form a useful point of departure for discussing an important historical shift in the study of creativity – the shift from a study of individual creativity to the notion of creativity as social and democratic, a capacity available to all. Vygotsky's work highlights the link between creativity and experience, emphasising that creativity is not an unusual 'flash of genius', available only to a gifted few, but that creativity is an

everyday, common capacity, rooted in reality. Vygotsky established four basic ways in which imagination and reality are related. These will be discussed later in the chapter.

By linking reality and imagination, Vygotsky makes it clear that the imagination/ creativity is a part of everyday existence. Historically, however, the notion of the 'creative genius' informed thought on creativity. Creativity was not considered a universal capacity. Rather, it was thought that only a selected few were gifted with creativity; the types of people with recognised genius, like Mozart or Shakespeare, who, through creativity, 'challenged existing paradigms and resisted conventional forms' (Craft & Jeffrey, 2001, p. 4). If this traditionally accepted view were true, teachers would 'expect most young writers to be unable to achieve creative outputs' (Cremin & Myhill, 2012, p. 11). From the 1990s, however, research into creativity 'began to focus more on the creativity of ordinary people'.

This democratic notion of everyday creativity present in ordinary human beings as opposed to the ideal of the creative genius was termed 'little c' creativity by Craft, and is particularly relevant in the field of education, and to the idea of teaching 'wise creativity'. 'Little c' creativity recognises that 'all pupils can be creative' (2001, p. 14). Sternberg (1988), similarly, distinguished between process and product creativity, in ways that are similar to Vygotsky's distinction between creative reworking and transformational creativity. Sternberg described process creativity as an approach to thinking and solving problems originally, a way of thinking that is common to most people. His 'product creativity' is uncommon, and involves the production of something that is innovative and original. However, creativity as 'little c' or 'process creativity', as 'present' in each individual, can be considered a 'much more helpful way of approaching creativity in the writing classroom', and is also a point of departure for the teaching of 'wise creativity' as a social process. (Cremin & Myhill, 2012, p. 12). Bresler, Jones, Sefton-Green & Thomson (2011) describe how a democratic, creative educational context can transform learners' experiences, making learning an exciting process.

The next section explores conventional views on creativity that influence classroom environments, as well as classroom environments and approaches to teaching in which creative, democratic learning can flourish.

2.2.3 A Creative Classroom Ecology

This research looks at ways in which a creative climate or 'ecology' can develop in the classroom, taking into account the 'totality of participants, relationships, structures, objects, and processes that together constitute the shared experience of classroom language teaching and learning' (Guerrattaz & Johnston, 2013, p.779).

The popular view of how to approach creativity and the imagination in the classroom tends to be very limiting. It is generally assumed that creativity belongs exclusively in the arts' sphere, and that artistic subjects are optional extras. Egan, in a discussion of the role of the imagination in education, states that:

> Imagination is too often seen as something peripheral to the core of education, something taken care of by allowing the students time to 'express themselves in the arts' while the proper work of education goes on in the sciences and maths and in developing conventional literacy. (Egan, 2005, p. vii)

Egan's claim that the imagination is often seen as peripheral to education is also true of education in South Africa. Firstly, very little time is allocated to the subjects that are traditionally seen as creative. In the CAPS document for senior phase (Grade 7 – 9), 14,5 hours per week are allocated to Mathematics and the Sciences, while only 2 hours are allocated to what is termed Creative Arts (a combination of Music, Dance, Drama and Visual Art) (DoBe, 2014, p.6). The 'proper work' or 'core' of education is often seen to be the accumulation of knowledge – scientific knowledge, mathematical knowledge or knowledge of literacy. The first element of a quality education as defined

by UNESCO[5] tends to be emphasised – a focus on cognitive skills, to the detriment of the second element – the development of creative, emotional, cultural and social skills. According to this view, the more knowledge a child has accumulated, the more the child has learnt. In opposition to this view, one of the greatest thinkers in Western history, Albert Einstein, said that:

> Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand. (As cited in Stoff & Stoff, 2010, p. 11)

Some of the influential educational thinkers such as Plato, Rousseau and Dewey have held similar views. Instilling knowledge is important to these thinkers, but to them a more essential concern is how to encourage students to explore ideas. They regard education as a failure if conventional ideas are foregrounded, and the mind is imprisoned. Instead, the mind should be expanded beyond its limits through the imagination (Egan, 2005). Csikszentmihalyi describes the lack of creativity in education in his claim that schools 'generally fail to teach how exciting, how mesmerizingly beautiful science or mathematics can be. They teach the 'routine of literature or history rather than the adventure' (1996, p. 125).

Moreover, as well as over-emphasising knowledge acquisition, the sciences are often foregrounded as essential subjects, especially in South African classrooms. The everyday view exists that the terms imagination or fantasy refer to a quality at the opposite end of the spectrum to science. Vygotsky refutes this view as follows:

> In everyday life, fantasy or imagination refer to what is not actually true, what does not correspond to reality, and what, thus, could not have any serious practical significance. But in actuality, imagination, as the basis of all creative activity, is an important component of absolutely all aspects of cultural life, enabling artistic, scientific, and technical creation alike. (Vygotsky, 1967, p. 10)

In spite of the likelihood that an excessive focus on knowledge acquisition limits the mind, popular opinion continues to regard such acquisition as the most important

---

[5] refer to p.23

outcome of education, while the imagination is given a peripheral role. This is especially true of the conceptualisation of imagination in education in developing countries. In the UK, for example, the conceptualisation and development of a 'common understanding of the nature of creativity… in terms of both learning and pedagogy' has been given 'a great deal of prominence' (Burnard et al. 2006, p. 243). Whereas the education literature in developed countries has seen an upsurge of discussions on creativity in education, creativity 'remains neglected' in developing countries such as South Africa (Shareen, 2010, p. 167). This neglect is generally true in terms of pedagogy as well as of curriculum. Lack of creative pedagogy is partly a legacy of apartheid education, which constructed learners as unimaginative, 'passive, rote learners, authority dependent, uncritical and obediently subservient to white rule' (Stein, 2008, p. 39).

Because many of the South African teachers working in the present education system were educated in the apartheid system, a lack of creativity and confidence tends to hinder a movement away from rote teaching and learning. If the apartheid system intended to produce subservient, passive learners, the new South African curriculum, which aims to 'redress social imbalances of the past' should, but does not, explicitly set out to educate creative thinkers (DoBE, 2011, p. 2). The development of the imagination should be one of the main outcomes of education. My argument is that imaginative teaching could be especially beneficial to South African English additional language teaching. Because English is the language of learning and teaching of 80% of South Africa's learners, most of whom are not first language speakers, such an approach could directly influence their progress in all of their other subjects.

In spite of many of the shortcomings in South Africa in terms of foregrounding and developing creativity in classrooms, possibilities for generating a creative environment and creative approaches in classrooms in the future do exist. Craft's view of 'little c' creativity and Sternberg's idea of process creativity, in short, the ideal that all children can be creative, is the premise upon which this research is based (Cremin & Myhill, 2012, p. 11). This research is also based on the premise that some approaches to

teaching and the classroom environments generated by such approaches might generate more creativity than others (Craft, 2001).

The work of Amabile, Csikszentmihalyi and others is useful in understanding how best to enable a creative environment in the classroom. The Amabile model, specifically, describes how factors that act as barriers to creativity can be diminished. Amabile claims that 'individual creativity may be affected by even very minor aspects of the immediate social environment', such as the demands of modern schooling. These demands include working in a reward system, time pressure, over-supervision, competition, and restricted choices in work material (Amabile, 1988, p. 127). Amabile also studied statements made by numerous individuals who distinguished themselves as creative, including Dickens, Plath, and Einstein. She traced certain features that appeared regularly in these individuals' reports. These include 'intrinsic motivation', which is related to enjoyment of the task at hand (Amabile, 1983, p. 357). It is thus essential for teachers trying to generate creative learning to focus on activities that learners enjoy. Such insights make a good argument for English teachers to focus on encouraging enjoyment of writing, as well as on creating less pressurized spaces in the English classroom for writing development.

A suitable classroom environment is required in order for creativity to flourish. Craft describes three major studies that explored what types of organisational climates stimulate creativity (Ekvall, 1991, Isaksen, 1995 & Amabile, 1988, as cited in Craft, 2001) and discovers points at which the results of these three studies converge. These points can be considered when designing a suitable classroom climate in which creativity can develop: the participants in such a climate feel 'able to interact with others, feel able to put forward new ideas and views, feel that uncertainty is tolerated and thus risk-taking is encouraged' (Craft, 2001, p. 10).

Csikszentmihalyi writes that:

> Creative individuals lead exemplary lives. They show how joyful and interesting complex symbolic activity is … Perhaps our children, or their children will feel more joy in writing poetry or solving theorems than in being

> passively entertained. The lives of these creative individuals reassure us that it is not impossible. (1996, p. 125 – 126)

Thus, according to Csikszentmihalyi, a focus on enjoyment is of vital importance in developing a creative approach. What he calls 'flow' is essential for creative activity. In order for 'flow' to occur, the individual needs to enjoy what she/he is doing. Csikszentmihalyi claims that creative persons 'all love what they do', and explains that 'if one does… things in a certain way, then they become intrinsically rewarding, worth doing for their own sake' (1996, p. 106). Csikszentmihalyi also outlines steps that are helpful in developing a creative approach to teaching. When these steps are followed, an activity is likely to become autotelic[6]. They include setting clear goals, giving immediate feedback, and balancing challenges and skills. Also important is the elimination of distractions, fear of failure and self-consciousness (Csikszentmihalyi, 1996, p. 108).

The work of Jeffrey focuses in particular on the creative teacher, and what factors set apart creative teaching and learning. His research identified what he calls 'common characteristics of creative teaching and learning practices', which he defines as 'involving innovation, ownership, control and relevance' (Jeffrey, 2006, p. 3). These practices are regarded as essential in the design of the extracurricular creative writing sessions conducted during the field work of this research.

In the writing group with which the research was undertaken, in accordance with the assumption that all its members have the capacity to be creative, the aim was to create a teaching ecology in which the creativity of the learners existed symbiotically with the expertise of the teacher. According to Cremin & Myhill, such an environment

> recognises the authority and expertise of the teacher and includes explicit teaching of writing, but this occurs within an environment of democratic participation, where children's voices are heard, where they have ownership of texts and their decision-making, and where they can articulate with confidence their reasons for their writing choices. (2012, p. 12)

---

[6] Having an end or purpose to itself.

In order for teachers to act with authority and expertise when teaching creatively, it is essential for them to have an understanding of creativity and creative teaching. Conceptualisations of creativity are outlined in the next section.

2.2.4 Conceptualising Creativity and Creative Teaching with a focus on the theories of Vygotsky

In spite of the fact that 'engaging students' imaginations is crucial to successful learning' in all subjects, it remains difficult to conceptualise creativity/ the imagination in education because the elusiveness and mystery of the imagination are impossible to capture (Egan, 2005, p. xi). Not only is creativity elusive, it is also a 'complex and multi-faceted phenomenon, which prevents the promotion of a universally accepted definition' (Claxton, Lukas & Spencer, 2012, p.32). Bresler et al. explain the tension between attempting to evaluate critically the term creativity and the risk this evaluation poses as follows:

> The unremitting rhetorical glow to any use of the term 'creative' may discourage critical evaluation. Equally, attempts to programmatise and normalise creative learning can lead to the very banality and orthodoxy of practice that so many claim to be seeking to remedy. (Bresler et al., 2011, p. 5)

The difficulty in conceptualising creativity poses a challenge to the development of an approach to writing that places creativity at its centre, as well as to the development of suitable criteria to analyse and assess creativity in writing. In spite of this difficulty, however, it is important to attempt a definition of creativity, because teachers who aim to inspire learners to think beyond conventions need to have an explicit understanding of what creativity in teaching is in order to maximise the benefits of this kind of teaching (Cliff Hodges, 2008). Vygotsky's conceptualisation of creativity and the imagination offers a valuable point of departure for such an explicit understanding. For him, a creative act is 'any human act that gives rise to something new' (Vygotsky, 1967, p. 7). In describing the manner in which the human mind conceives of something new, Vygotsky compares the mind's reproductive and combinatorial activity with its creative

activity. When the brain repeats behaviour patterns that have been mastered, or reproduces impressions from the past, this is regarded as reproductive activity in which the brain acquires and then reproduces knowledge. This kind of activity is vital in that it enables humans to adapt to familiar circumstances in their environment. Another kind of activity is required when the environment changes. Creative activity, or 'the ability of the human brain to combine elements' enables human beings to adapt to the future (Vygotsky, 1967, p. 8). The idea that is often professed in an everyday context, of there being a strict division between imagination and reality is, according to Vygotsky, incorrect.

Although the relation between imagination and reality is complex, Vygotsky established four basic ways in which imagination and reality are related. The first association is that everything the imagination creates is based on elements of reality. Therefore,

> the creative activity of the imagination depends directly on the richness and variety of a person's previous experience because this experience provides the material from which the products of fantasy are constructed. The richer a person's experience, the richer is the material his [sic] imagination has access to. (Vygotsky, 1967, p. 14)

Vygotsky's view that the imagination depends on the richness of the resources it is able to access supports the argument made in this research, that writing pedagogy should allow learners to draw on multiple resources at their disposal for writing. Secondly, the imagination can also serve to broaden or extend a person's experience. A person's imagined experience is broadened by exposure to another person's experience of a real phenomenon. This exposure could be in the form of a written or verbal account. The third association between the imagination and reality involves the relationship between emotions and the imagination. According to Ribot, 'All forms of creative imagination include affective elements' (1906, p. 185). The connection between emotion and imagination makes it possible for artworks, such as film, literature or paintings, to have such a strong emotional effect on us – because these works of art, despite being constructs of the imagination, generate emotions that are very real. The last association between reality and the imagination is when constructs of the imagination that have never existed before affect the real world (Vygotsky 1967). By linking reality and

imagination, Vygotsky makes it clear that the imagination/ creativity is universally a part of everyday existence.

Positioning young people, and their 'vibrant response, their energy and imagination, their power [and their] joy' (Kress, 2008, as cited in Stein 2008, p. 1) at the centre of learning is indeed one of the essential concerns of the research. Yet, it remains essential to acknowledge that creative writing also requires critical engagement. A writing environment needs to be created which stimulates creativity, as well as 'support[ing] critical thinking about writing processes and text production' (Cremin & Myhill, 2012, p. 12). This research recognises that creativity is 'not simply a matter of letting go', but that the writing process also involves critical knowledge and skills (NACCCE, 1999, as cited in Cremin & Myhill, 2012, p. 12). In the English classroom, these can be supported by explicit grammar teaching, but also by using story. Story is particularly useful in acquiring critical knowledge of language. Grainger (1997) describes how the use of story in teaching can 'promote spoken language competence, knowledge about language, language learning, knowledge of story structure, holding visual images in the mind … creative writing' (p. 81).

Creativity as a controlled function of the mind can be seen as a combination of 'both originality and effectiveness' (Jaeger & Runco, 2012, p.1). This view of creativity became the standard in the 1960s. (Jaeger & Runco, 2012). Bruner defines creativity according to this dual view, by calling creativity an 'act that produces effective surprise'. Bruner emphasises the importance of the 'exercise of technique' in achieving what he terms 'effective surprise' (Bruner, 1962, p. 18). The relationship between surprise and technique is central to this research. In terms of creative writing teaching, a balance should exist between what Bruner calls technique (form, grammar and spelling) and surprise, or creativity. Grainger et al. claim that a better balance needs to be found between these 'important skills' and 'opportunities for children to undertake purposeful writing which satisfies their need to communicate and harness their individuality and creativity' (Grainger et al., 2005, p.11). The merging of creativity (surprise) and technique is explored further in the theoretical framework chapter, which outlines the

background to the design of criteria for analysing creative writing.

2.2.5 Creating a Space for Imaginative Writing in the South African Context

Although Grainger et al. write from a United Kingdom context, their work is useful in framing this study – in outlining the need for an imaginative approach to the teaching and learning of writing, as well as in making recommendations for achieving such an approach. They describe how the pressures of both 'prescription and accountability' have forced teachers into a standardised, formulaic approach to writing teaching, and consequently argue for a better balance to be achieved between the teaching of skills and harnessing individual creativity (Grainger et al., 2005, p. 11). To Grainger et al., the development of creativity in writing is 'not a fanciful extra in learning to write, but is central to children's growth as writers and to their self-esteem' (Grainger et al., 2005, p. 13).

Grainger et al. outline learners' needs when developing creativity in their writing. In order to develop such creativity in their writing, learners require knowledge and skills of the writing process and of forms. They also need to be able to cultivate their writing voices in a supportive space (Grainger et al., 2005, p.13). In teachers' minds, what constitutes writing pedagogy needs to be expanded. Learners require what Grainger calls a 'respectful amount of time' to write (2005, p. 23). The writing process needs to be extended, and methods of planning writing expanded to include diverse possibilities and contexts. Experimenting with such ideals of expansion and extension are also central to my research, and to my design of writing tasks. Grainger recommends that planning should include 'oral, kinaesthetic, and visual activities of various kinds which may be combined with written ones in imaginative and creative contexts' (Grainger et al., 2005, p. 23).

Although a focus on creative education is generating interest in other countries, especially in the U.K., South African education lags behind in terms of its envisaged

and enacted curriculum in making provision for creative learning and teaching (Grussendorff et al., 2014, p. 65). As mentioned in Chapter 1, CAPS aims to develop the 'full range of cognitive abilities', but the manner in which the curriculum is presented in tightly-packed fortnightly plans backgrounds creativity, significantly in terms of writing (Grussendorff et al., 2014, p.17). The problems in South African English FAL education, however, are complex and multi-faceted, and cannot simply be blamed on the curriculum. They include unequal access to resources and well-qualified teachers, as well as challenges related to the use of English as a LOLT (Grussendorff et al., 2014, p. 17).

Because of the complexities and tensions within the South African English FAL classroom space, for this study, I decided to experiment with an extracurricular space for writing, creating a space in which learners could develop their imaginations. My design of writing group activities, in opposition to the aforementioned 'excessive emphasis on reproducing others' texts' focused on imagination, on voice, on ownership and enjoyment of writing, as well as on writing for an audience. The design of these sessions was informed by several theories: Vygotsky's theory on creativity; as well as more contemporary theory on multimodality, play, and voice. Although these sessions were designed in an extracurricular context, the intention was to develop, from these sessions, teaching and learning concepts that can be applied in mainstream classrooms. This can be done if teachers move away from a literal enactment of the two-week teaching plans in CAPS, and instead treat the document as a guideline.

This research also investigates ways in which creativity in writing can be analysed and assessed, developing criteria that can be used to assess creativity in writing. Creativity and the imagination are often regarded as elusive and difficult to pinpoint. It is important, however, to define what is meant by creative writing, because teachers who aim to inspire learners to think beyond conventions require a 'clear understanding of what it means to be creative' (Ofsted, 2003, p. 8), and it is only possible to assess it/ build criteria with a substantial conceptualisation of the imagination.

2.3 Third Space Theory and Play

2.3.1 Introduction – The Gulf between In- and Out-of-School Literacies

Many of the linguistic and literacy-based issues in South African education are matters of access. National debate continues on issues around who gets access to which linguistic resources, and in which languages. The gap between the rich, or those who have access to linguistic and cultural resources, and the poor, who cannot access such resources, is increasing (Stein, 2008). This gap continues to increase in spite of twenty-three years of post-apartheid democracy and transformative practices in education. Stein describes the access issue as follows:

> Gaining access to dominant literacies and languages is an ongoing struggle for the majority of children in South Africa, who speak home languages which are not privileged in mainstream schooling, and who have access to ways of knowing which are different from those privileged in schools. This leaves children with little option but to abandon their identities rooted in 'out-of-school'[7] knowledge and take on the socially situated identities of schooling and related academic languages. (2008, p. 33)

Bizos (2009), in a study of the writing practices of children at a Soweto primary school, discovered a striking disparity between these learners' meaning-making practices in their in- and out- of school worlds: Out-of-school, these learners constructed themselves as 'active, competent and intentional meaning makers'; while in-school, the children offered 'markedly different, and limited constructions of their literate selves' (p. 1).

The mismatch between many South African learners' out-of-school ways of knowing and meaning making and those required in school often has dire consequences, such as dropping out or failure. Research in New Literacy Studies describes the type of literacy

[7] Learners' in- and out-of-school knowledge can be compared to what Bakhtin terms authoritative and internally persuasive discourse (Bakhtin, 1981), concepts which are further explored in the theoretical framework chapter.

models and ‘ways of knowing’ traditionally privileged by schooling as a cultural construct (Stein, 2008, p. 33). Constructs of literacy and ways of knowing that disadvantage certain groups of people should be challenged. According to Stein, ‘the future of literacy lies in recognising the multiplicity of identities, languages and literacies, which constitute the world’ (Stein, 2008, p. 33).

This research aims to recognise and work with the ‘multiplicity’ of ways of knowing, and ways of expressing narrative. Furthermore, it aims to address the possible mismatch between learners’ in- and out-of-school knowledge and narrative practices and to experiment with teaching creative writing in a way that fills this space. Possibilities for exploring such an approach, which combines in- and out-of-school narratives, are offered by third space theory and multimodal theory.

2.3.2 Third Space Theory

Third space theory is closely related to Hybridity Theory. Hybridity Theory suggests that learners ‘draw on multiple resources or funds to make sense of this world, and of oral and written texts’ (Moje et al., 2004, p. 42), which also links to Vygotsky’s notion, as discussed in the previous section, that the imagination depends on resources based on previous experiences. Hybridity Theory acknowledges the ‘complexity of examining people’s everyday spaces and literacies, particularly in a globalised world’ (Moje et al., 2004, p. 42). Hybridity, according to Gutiérrez, Baquedano-López & Tejeda is ‘an antidote to essentialism’ in literacy education. Gutiérrez et al. claim that learning contexts are inherently hybrid, ‘that is polycontextual, multivoiced and multiscripted’, and that such diversity is necessary for innovative learning to occur (1999, p. 287).

The term ‘third space’ was first used by Bhabha (1994) in his work *The Location of Culture*, in which he showed how a ‘third space’ can be revealed when the ‘legitimising narratives of cultural domination’ are displaced (1994, p. i). Although Bhabha’s *The Location of Culture* is a study of postcolonial literature, third space theory is useful in

literacy work because schools have the tendency to act like colonizers, in that they consider only certain knowledges to be valid (Moje et al., 2004). Moje et al. extend Bhabha's conception of third space to 'destabilize what counts as literate or knowledgeable practice in school' (Moje et al., 2004, p. 43). Furthermore, Moje et al. claim that Bhabha's

> view of third space suggests that academic knowledges and Discourses need not be accorded an absolute and exclusive privilege, precisely because there is potential for the re-articulation of both academic and everyday knowledges (2004, 43).

In third space, what are usually regarded as 'oppositional categories', like academic discourses and learners' everyday knowledge can 'work together to generate new knowledges' (Moje et al., 2004, p.43). Third space theory is thus useful to this study, as it recognises the importance of acknowledging learners' everyday knowledge and Discourses and provides a way in which these can be used to empower learners as writers. Third space theory also offers a space in which 'competing knowledges and Discourses of different spaces are brought into conversation' (Moje et al., 2004, p. 44). In this way, both academic literacy practices as well as learner's everyday creativity can be destabilised, and remixed writing can emerge from this zone of tension.

Bhabha describes our current postmodern state as being a 'moment of transit', claiming that 'our existence today is marked by a tenebrous sense of survival, living on the borderlines of the present' (1994, p. 1). It is in the postmodern, shifting sands of the 'borderlines', that in-between, or third spaces emerge. According to Bhabha, 'these in-between spaces provide the terrain for elaborating the strategies of selfhood that initiate new signs of identity' (1994, p.1). Creative writing can be seen as writing such 'new signs of identity', and the elusiveness of the borderlines makes third space an ideal terrain for imaginative activity.

Soja, in his conceptualisation of what he refers to as *thirdspace*, also evokes a similar sense of postmodern 'in-between-ness'. According to Soja,

> thirdspace is a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances and meanings. (1996, p. 1).

The tentativeness and flexibility make third space an ideal zone in which adolescents can learn, as the speed of technological development and change means that today's adolescents are continuously required to navigate 'shifting and changing' territories in terms of identity and culture. Soja is suspicious of identifying binaries. Rather, he shows how new knowledges and discourses can be generated in a third space by what seem to be oppositional categories (Moje et al., 2004).

Third space is a hybrid concept that includes both abstract and physical spaces. Brace and Johns-Putra, in a disciplinary dialogue between geography and creative writing, argue that the combination of mental and physical spaces is important in 'creating the space in which the possibilities of improvisation can be realized' (Brace & Johns-Putra, 2010, p. 405). An extracurricular writing group occupies a zone between in- and out-of-school spaces, a zone in which play with language can be encouraged. It is in this hybridity that what Newfield et al. call 'unpoliced zones' are opened – zones in which learners can 'recover their voices, their histories, their multiple languages and identities, as well as develop their 'capacity to aspire' (Newfield, Andrew, Stein & Maungedzo, 2003, pp 62-63). It is also possible for such 'unpoliced zones' to emerge in the classroom context, if learner attention is diverted away from time constraints and academic pressures.

Mills & Comber claim that the 'intersection between socio-cultural and socio-spatial approaches to literacy' has not been 'sufficiently examined' (2015, p. 94). Some, but not all, theorists draw on socio-cultural frames of reference to examine spatial themes such as third space theory (Mills & Comber, 2015). An approach that foregrounds both socio-spatial as well as socio-cultural theory is Gutiérrez' concept of 'collective third space' (2008). According to Mills & Comber, collective third space is an approach that 'considers how practices travel across multiple and often contradictory spaces involving boundary crossing' (2015, p. 95). Collective third space is an expansion of the original notion of Vygotsky's zone of proximal development (Mills & Comber, 2015). According to Vygotsky, the zone of proximal development is

> the distance between the actual development level as determined by independent problem solving and the level of potential development as

> determined through problem solving under adult guidance or in collaboration with more capable peers. (Vygotsky, 1978, p. 38)

Gutiérrez, however, cautions against the perpetuation of limited understandings of the zone of proximal development as a 'space of productive adult-centred scaffolding' (Gutiérrez, 2008, p. 152). To Gutiérrez, the idea of collective third space is not only a collaboration of individuals, but rather an extension of socio-cultural theory to include an 'explicit focus on these spatial dimensions of border-crossing and pedagogical dimensions of the collective third space' (Mills & Comber, 2015, p. 95). When writing in a collective third space, therefore, the suggestion is that writing beyond the 'actual development level' can be enabled through collaboration with peers and adults, as well as by border-crossing the boundaries of in- and out-of-school knowledge and resources. Gutiérrez calls collective third space a 'transformative space where the potential for an expanded form of learning and the development of new knowledge are heightened' (2008, p. 152). Furthermore, Gutiérrez et al. envisage the conflict inherent in zones of proximal development and third spaces as positive. The 'conflict, tension, and diversity' that define such spaces make them 'potential sites of rupture, innovation and change that lead to learning' (1999, p. 287). Writing that emerges from third space is thus likely to be defined by the same diversity and innovation as the zone from which it developed.

Gutiérrez et al. claim that this kind of innovative or expansive learning is generated by using 'multiple, diverse and even conflicting mediational tools' to 'promote the emergence of third spaces' (1999, p. 288). This research experimented with the use of different modes such as music and art as mediational tools to promote the emergence of a third space for writing. These tools were ones that learners were familiar with in their everyday lives, like television, popular music and digital photography. Alternatively, such tools could be used to generate spaces of 'conflict and diversity' for innovative learning. This research also suggests that play can promote the emergence of third space, a theory that will be discussed further in the following sub-section.

2.3.3 Entering Third Space through Play

According to Cook (1997), play 'predominates in all aspects of human life' (p. 227). Creative, imaginative activities are based on a 'general human need' for play, and humans cannot do without such activities (Cook, 2000, p. 123). Although play is a prevalent feature of human life, playful activities such as creative writing are not considered central to language instruction. In South African educational discourse, specifically, creative writing, as a form of language play, occupies a 'marginal position' (Mendelowitz, 2014, p. 2).

This marginal position is in spite of the fact that the significance of play in children's learning has, by researchers, been acknowledged beyond question (Almon & Miller, 2009). Although play tends not to serve a direct function, it can be useful in the writing classroom (Cook, 1997). Play is useful in the language learning context, not only because it is enjoyable and relaxing, but also because in play, a parallel world exists in which meaning, forms and rules are as important as in the 'real world' (Cook, 1997, p. 227). This parallel world can be linked to third space. Of significance to this research is the manner in which play, like third space, helps learners to access their out-of-school selves – their 'familiar cultural contexts, resources and ways of knowing' (Wohlwend, 2013, p.1).

Cook questions why, when regarding adolescent or adult behaviour, we 'are likely to assume that play has disappeared, or at least shrunk to a minor role' (2000, p. 4). He claims that in many adolescent or adult leisure activities there are overt elements of children's play. Such activities include sport, television and cinema, but also the use of play-like language in 'political rhetoric, prayer, liturgy and literature' (Cook, 2000, p. 4). This kind of play is often in 'the form of conversations with friends' (Wohlwend, 2013, p. 1). Today's urban young people play as follows:

> Almost everyone has a cellphone on which he or she downloads music, text messages their friends, takes photos, and accesses Internet sites. Many wear headphones attached to iPods and Mp3 players and construct their own digital movies, which they upload to YouTube or post as part of their MySpace profiles. (Albers & Harste, 2007, p. 1)

This is also true, to some extent, of the urban and rural poor in South Africa, or those living at 'the base of the pyramid' or BoP (infoDev, 2012, p. 25). Of the BoP in South Africa, 74,8 % owned mobile phones in 2012. This figure is likely to have increased (infoDev, 2012). Furthermore, Statistics South Africa's survey showed that in 2011, 74,5 % of South African households had access to television, a figure that had been increasing consistently (Statistics South Africa, 2011). In the group of learners that formed the creative writing community (some of which were BoP), the majority had mobile phones, while all learners had access to television and radio.

By incorporating elements of adolescent play into writing learning and teaching – in the form of conversation, photography, music, social media and television, what Wohlwend refers to as a 'safe space', or third space, for writing can be established:

> Play purposefully masks meanings, twists language forms, slips cultural constraints, and muddies its own definitions, producing perfect conditions for testing power and stretching the ideological limits of the surrounding culture in the deniable, therefore safe space. (Wohlwend, 2013, p. 3)

The opening of third space for imaginative learning, and the generation of a Vygotskian creative reworking function in learners' minds requires support, in a similar way to that in which a child's imaginative play often uses the support of concrete 'props'. The manner in which I wished to support learner's imaginations is based on Vygotsky's theory on play, which is explained in the Theoretical Framework chapter.

Story has possibilities for playful learning in a third space, and for bridging the gap between in-school and out-of-school worlds. The 'magic' of stories lies in the fact that they allow the mind to move beyond gaps or boundaries of 'time, space, language, ethnicity, class or gender' (Wajnryb, 2003, p. 4). Hughes explains how a child engages with a story, highlighting their 'gulf-bridging' possibilities: stories let a child enter more than one space, and to access what these spaces contain. Through story, the child can hold open the way between these spaces, and 'reconcile their contradictions.' At any time, the child can access the space of a particular story again, and reflect on its contents. Focusing the mind on a story is the 'beginning of imaginative and mental

control' (Hughes, 1988, p. 32). Hughes goes on to define the distinction between the human 'inner' and 'outer worlds' (1988, p. 42). The inner world refers to the personal, emotional world, whereas the outer world is the social sphere within which a person exists. The Grade 8 learners who participated in the writing groups were in the adolescent phase, when the story of the inner world is particularly turbulent and active. Hughes claims that the classroom context tends to reject the inner world, but that the greatest human acts are only possible 'when these two worlds are reconciled' (Hughes, 1988, p. 42). He sees story as making possible the reconciling of these two worlds. In the same way, in South African classrooms, the out-of-school practices of learners tend to be silenced. If the story can combine the inner and outer worlds of an adolescent, it can be assumed that the story can also exist as a space where out-of-school and in-school narrative practices can be merged. One of the students writing for the *Thebuwa* poetry anthology produced by Robert Maungedzo's students in Soweto describes how she merges her inner feelings (out-of -school) with writing (in-school) as follows:

> I carve each alphabetical soul in its position …
> In its ears I whisper my sorrow, secrets and desires,
> because when I need someone to talk to
> it's always there and it does hear. (Phillipine, as cited in Newfield, 2005, p. viii)

Not only does the research project aim to use story as a way of bridging a gap, but at its centre is a belief articulated by Philip Pullman:

> Children need to read and listen to proper stories as much as they need to be loved and cared for… Children need art and music and literature … they need these things so much that human rights legislation should ensure that they get them. (2004, para. 1 – 4)

For this research project, it is proposed that children need to read and listen to stories to develop linguistic proficiency as well as imaginative use of language. Furthermore, children need to tell and explore their own stories and imaginations as a form of play – in order to grow as human beings, and in order to maintain and develop culture. The idea of placing story at the heart of education espoused in this research is not a new one. In fact, it is in line with Plato's thoughts on education. In the *Republic,* Plato argues that

children should not receive a 'formal education'. Instead, their education should be in the 'traditional myths and tales of which Greece possessed such an abundance' (Hughes, 1988, p. 30). Morley extends this idea:

> Stories, like dreams, have a way of taking care of people, by preparing them, teaching them (2007, p. 2).

2.4 Multimodal Pedagogy

2.4.1 Multimodal Theory

Multimodal theory is based on social semiotic theory (Kress & van Leeuwen, 1996), which focuses on the manner in which people use different 'semiotic resources'[8] to communicate and to interpret communication (van Leeuwen, 2005, p. xi). According to Newfield & Stein (2006), multimodal social semiotics investigates how humans make use of a variety of communication modes, such as 'speech, writing, image, gesture and sound, as resources to represent or make meanings in the social world' (p. 2). According to social semiotic theory, meaning originates in social environments or in social interactions (Kress, 2010)[9]. Meaning, therefore, cannot be separated from the social context within which it has originated. Stein states that 'the context from which we speak shapes the knowledge we produce' (Stein, 2008, p. 33).

At present, claims Kress, this social context is

> marked by multiplicity, diversity, fragmentation, fluidity, provisionality, by far-reaching changes in distribution, and assignation of power, which affect the agency and the potential of individuals. (Kress, 2013, p. 120)

---

[8] Semiotic resources are the 'actions and artefacts we use to communicate' (van Leeuwen, 2005, p. 3).

[9] Social semiotic theory is comparable to Bakhtin's (1986) view of language and communication as socially situated. Bakhtin's ideas are discussed further in the Theoretical Framework chapter.

If communication and meaning are regarded as inseparable from the social context in which they have emerged, the current diverse, fragmented and fluid social situation of learners should be considered when designing language pedagogy. When learners write imaginatively, they produce meaning by combining elements of this experienced reality or 'context' in a written text in a creative way. Such combination responds to Vygotsky's view that the imagination 'always builds using materials supplied by reality' (Vygotsky, 1967, p. 14)[10]. When teaching learners to write imaginatively, therefore, their social context and the manner in which they naturally produce meaning in this context needs to be taken into account, and this can be used as a resource for writing. This research is particularly interested in the manner in which South African learners navigate their linguistic worlds. As explained by Newfield & Stein:

> Language is a primary mode of communication and, in the real world, outside the artificiality of classrooms, people draw on whatever semiotic resources they need to communicate their meanings. In multilingual communities in Africa, people have multiple language systems to draw upon, as they move fluidly across languages, genres, discourses, modes and varieties. (2006, p. 4)

It is the fluidity of this movement across systems that this research intends to understand better and to use in the context of English FAL education.

Traditionally, theories on communication are monomodal, or at best bimodal, focusing only on two mediums of the linguistic mode: written and oral communication in one language. These mediums of communication are those that continue to remain privileged in schools. Technological advances have generated significant changes in communication, with the image, music and other modes also becoming important in education. In today's world, messages are generated and received in multimodal forms that use a range of new technologies. A literate person today should ideally be conversant in many different types of online and paper-based texts such as e-mail, newspapers, books, websites, e-books, blogs, Facebook, film, and advertisements (Albers & Sanders, 2010, p. 1). Multimodal communication theory, originating in the 1990s in the work of van Leeuwen and Kress, is in line with these changes in

[10] Vygotsky's work is discussed in more detail in the Theoretical Framework chapter.

communication style, stating that human beings communicate meaning in a variety of different modes, including speech and writing, but also 'image, space, gesture, colour, sound and movement, all of which function to communicate meaning in an integrated, multi-layered way' (Stein, 2008, p. 1).

Many researchers (e.g. Kress, 1994; Bezemer & Kress, 2008) have displayed how learners write texts according to their 'understandings of multimodal constructions of text' (Cremin & Myhill, 2012, p. 6). According to Bezemer & Kress (2008), attention needs to be paid to the 'potentials and constraints of modes as well as their interactions' (p. 168). Accordingly, the work of Macken-Horarik (2004) highlights the necessity of developing linguistic tools that account for the interaction between words and images in composite texts.

2.4.2 Using Multimodal Narrative to Unlock Alphabetic Writing

While considering the communication revolution in developing a style of pedagogy that respects multi-layered ways of communicating meaning, this research operates on the premise that 'alphabetic writing' remains an important tool in terms of accessing academic or economic power, and is also essential in terms of accessing, processing, and participating in the 'age of information' online. In South African education, this premise extends to 'alphabetic writing' in English. According to Palmeri:

> We must recognise that alphabetic writing remains a valued form of composing that we are institutionally and professionally mandated to teach. As a result, it makes sense to highlight ways that multimodal composing activities can contribute to students' invention and revision of alphabetic texts. (2012, p. 8)

In the fieldwork undertaken for this research, different modes, specifically those associated with the arts, were experimented with in order to 'contribute to the invention of' as well as improve the quality of writing. This is in line with Archer's exploration of multimodal ways to 'enable access to dominant forms' (2014, p. 13). Archer, although

her work in the field of multimodality is in the university context, has some valuable insights for this study. She outlines the need for 'less regulated curriculum spaces' in which learners who are marginalized in the classroom can experiment with a range of modes in order to find a 'legitimate voice' (Archer, 2014, p. 11). She advocates 'dialogue' between less and more regulated spaces in the curriculum, so that students' resources can be used innovatively (Archer, 2014, p. 8).

Multimodal stimuli were used mainly in the planning/prewriting phase during the writing intervention, in an attempt to link the modes learners used in out-of -school narrative and artistic practices, as well as their multilingual resources and knowledge of popular culture, with the dominant classroom form, alphabetic writing. Narrative in other modes was used in order to inspire learners to unlock their writing potential.

Children tell stories and make their meaning clear through the use of many different modes, such as 'language, images, objects, musical games, poems and performances' (Stein, 2008, p. 43). This research investigates how the use of and focus on different modes in the prewriting and planning phase of writing, can transform storytelling and writing in English additional language. The work of Robert Maungedzo (Newfield & Stein, 2004) illustrates ways in which multimodal pedagogy can be very beneficial to additional language pedagogy. When Maungedzo taught literature through a variety of modes, including drawing and singing, he experienced dramatic improvements in his learners' results (Newfield & Stein, 2004). Newfield describes how Maungedzo's students 'embraced the English language and used it to explore their world and to communicate with others' (Newfield, 2005, p. viii).

According to Archer, Maungedzo's intervention challenged 'hegemonic language and pedagogic practices', while enabling students to access 'dominant language practices' (2014, p. 11).

2.4.3 Artistic Modes

Cremin laments that English teachers have, in the last decades, 'experienced unprecedented prescription and accountability (2009, p. 2). She describes that many teachers, through this incessant pressure, have 'short-changed their pedagogical principles' and have thus become detached from the art of teaching (2009, p. 2). Many teachers, therefore, do not view teaching and learning writing as an artistic experience. This is especially true in the context of South African English Additional Language classrooms, where teaching and learning of writing in subject English tends to focus on reproductive writing and grammar exercises (Bizos, 2009; Hendricks, 2006). In the South African educational landscape, Harrop-Allin recognises what she calls a 'dislocation' between school education and the diverse richness of South African cultural life (2010, p. 1). Teachers do not sufficiently realise that they, like the learners they teach, 'come to the teaching and learning situation with a wealth of cultural experience' (2010, p. 8). Albers and Sanders, similarly, comment on 'the intensity with which young people immerse themselves in arts, multimodality, and 21st century literacies' (Albers & Sanders, 2010, p. 2). Furthermore, according to Freire (1985), the teaching and learning of writing should be an 'artistic event' (p. 79), based on the emotional intensity with which learners, in general, participate in the arts, as well as on the cultural wealth that teachers have the capacity to bring to the classroom.

I am a musician, and grew up practising the violin for many hours every day. I have also always enjoyed painting and drawing, exploring the different languages I studied, and writing. In my mind, the arts are not solely limited to the Humanities. Learning anything was to me always an artistic endeavour. As well as applying the arts to my Humanities subjects, I would also draw and paint my Maths equations, and rewrite and illustrate my Biology notes in different styles and colours to be able to remember key content. In the same way, teaching any subject, including writing, is, to me, the work of an artist. My affinity to the arts is not unique. Most learners I have worked with, in their out-of-school lives, invest emotionally in and are influenced profoundly by the image, by film, by music, and some even by literature. My view of an ideal classroom is one in which

learning is brought to life by these art forms, with the teacher working alongside learners as an artist.

The term ‘artistic modes of inspiration’ is based on Vygotsky’s theory of creativity that is outlined in Chapter 3. It signifies a more intense emotional involvement than ‘triggers for writing’ or writing prompts that are traditionally used in the writing classroom. ‘Triggers for writing’ often just expose learners fleetingly to visual images – the word ‘trigger’ indicating a moment of exposure, whereas the use of artistic modes affords learners sustained active participation. The movement from the artistic mode toward writing should ideally be fluid, so as to preserve learner interest and motivation, and to resemble the fluidity described earlier in this section, with reference to the manner in which multilingual Africans move across boundaries of language, varieties, genres and modes (Newfield & Stein, 2006). Furthermore, today’s learners are experiencing childhoods and youths that are ‘multiple, fluid, overlapping, blurred, and simultaneously local and global’ (Wohlwend, 2013, p. 1). Such learners should be able to flourish in a classroom environment where fluidity is afforded by exploring different art forms in the writing process. Grainger describes this kind of artistic, fluid activity as follows:

> It is essentially generative and may include physical, musical, aural or visual thinking, involving children in activities which produce new and unusual connections between ideas, domains, processes and materials. (Grainger et al., 2005, p. 14)

Grainger concurs that creativity in writing can be enhanced if teachers include

> children’s own ways of coming to know the world representationally, for example through language play, drawing and story-telling, whilst also giving some consideration to unofficial and unexpected agendas, such as their pleasure in revisiting others’ tunes and voices, their enthusiasm for the world of popular culture, and their ease in redesigning multimodal texts. (Grainger et al., 2005, p. 20)

Concrete examples of artistic modes that can produce new and unusual connections and enhance creativity would be to use painting as a way into descriptive writing, to act out scenes from a favourite television programme to generate a written script, to use digital

photography in order to create a photo story, or to listen to film music to brainstorm ideas or scenes for a short story.

Furthermore, a writing teacher who aims to make writing teaching and learning an 'artistic event', should write alongside his or her learners. Teachers who take part in the creative writing process will be in 'a stronger position to develop the creative voice of the child' (Cremin, 2006, p. 417). There is scope for this kind of teaching to be done by professionals who are familiar with the challenges of writing. A NAWE report published information and data on the impact of the work of the 'writers in schools' project in the UK. 'Writers in schools' places professional writers in schools to run creative writing workshops, often lasting an extended period of time. To compile this report, data in reading and writing SAT (Standard Assessment Tests) results of participants were collected over a number of years, and compared with their previous results as well as with SAT results of children at the same school who were not participating in the writing programme. The report states that the work of writers in schools 'raised achievement' and that the 'creativity of pupils [took] on new dimensions' (Munden & Owen, 2010, p. 65).

After the survey of writing in South African English FAL classrooms and an exploration of key concepts that inform the imaginative pedagogy of this study in the Literature Review chapter, the following chapter brings together the work of Vygotsky and of Bakhtin as a theoretical framework for the design of the pedagogy of the writing group intervention, as well as for the development of criteria for the analysis and assessment of creative writing.

CHAPTER 3: THEORETICAL FRAMEWORK

3.1 Introduction

In this chapter, the theoretical framework used to design writing tasks and develop criteria for imaginative writing is outlined. The aim of designing these writing tasks and criteria was to explore ways in which learner creative writing, as well as teacher knowledge of this process can be enhanced, with an emphasis on working imaginatively, and taking into account contemporary theories on multimodality, voice and play. Central to this framework is the work of Vygotsky and of Bakhtin. Vygotsky's conceptualisations of the imagination, of creative reworking, and of play, underpins the design of writing group sessions as well as the development of criteria for the analysis and assessment of creative writing. Also, of significance for this study are Bakhtin's views of language as social, as well as his theories on dialogism and heteroglossia. In the last section of the theoretical framework, concepts from Vygotsky and Bakhtin are brought together to provide a definition of writing voice.

3.2 Vygotsky on Creativity

3.2.1 Vygotsky's Principal Theories of Creativity

In conceptualising creative writing tasks and criteria to analyse and assess creative writing in the context of South African EFL classrooms, I found Vygotsky's theories of creativity and cognition to be valuable. I felt personally drawn to the work of Vygotsky, which, like my own studies in English Literature, Creative Writing, Music and Education, spans several fields – from Literature to Educational Psychology and Clinical Neurology (Davydov & Kerr, 1995). Vygotsky writes from a socio-historic background that shares some similarities with the contemporary South African context. His work in psychology began shortly after the Russian Revolution, an era of extensive change. Education in the contemporary South African context is similarly influenced by socio-political upheaval, and Vygotsky's pre-occupation with 'mass literacy for the development of a classless state' can also be regarded as a central concern of contemporary South African educationalists, as well as of this research (Kerr, 1997, p. 3).

Although Vygotsky considered himself a Marxist, his work was repressed in his own country and only became influential in the Western world and in Russia in recent decades. In a discussion of why there is so much contemporary interest in the work of Vygotsky, Davydov & Kerr claim that it is because Vygotsky regards learners as having 'creative potential', an idea that is fundamental in the creation of an 'education system oriented toward democratic and humanistic principles' (Davydov & Kerr, 1995, p. 13).

Vygotsky's conceptualisation of the role of creativity in cognition is central to this research, especially in terms of formulating criteria for creative writing. Significantly, Vygotsky regards 'the issue of creativity in children' as 'one of the most important issues of child and educational psychology'. For Vygotsky, 'creativity is an essential condition for existence' (2004, p. 11).

Smolucha & Smolucha, theorists who translated several of Vygotsky's papers from Russian to English, used their translations to summarise Vygotsky's views on Creativity into what they refer to as Vygotsky's 'Four Principal Theories' of the creative imagination:

1. Imagination is the internalisation of children's play.
2. Imagination is regarded as a higher mental function, a consciously directed thought process that is learned through collective social interaction.
3. A convergence between imagination and thinking in concepts occurs during adolescence and matures into the creative thinking of an adult.
4. Both artistic and scientific creativity require the collaboration of imagination and thinking in concepts. (1986, p. 3)

The connection Vygotsky establishes between the imagination and play will be elaborated on later in this chapter. His view of the imagination as a higher mental function that can be learned by interacting socially is regarded as particularly pertinent to this research, which investigates a community of writers as a beneficial environment for learning to write. Of particular concern to Vygotsky is 'the way that as human beings, we fashion our nature through the mediation of others' (Moll, 2014, p. 1).

Writing group sessions were thus designed for the learners as a group, with the view of writing as a social activity. Learners were encouraged to discuss their writing with others in the group, and some of the activities were designed as group writing tasks. The Vygotskian view of creativity as socio-cultural is in line with more recent studies on creative writing, which 'have moved away from prevailing ideas of individual creative acts to explore the social dimensions of creativity' (Chin, 2014, p. 120).

Vygotsky regards creative thinking as a combination of imaginative thinking and thinking in concepts, drawing on Ribot's curve of the development of the imagination and of rational thinking to show how these two thinking styles converge in adolescence, making this an appropriate and productive time for a focus on creative writing.

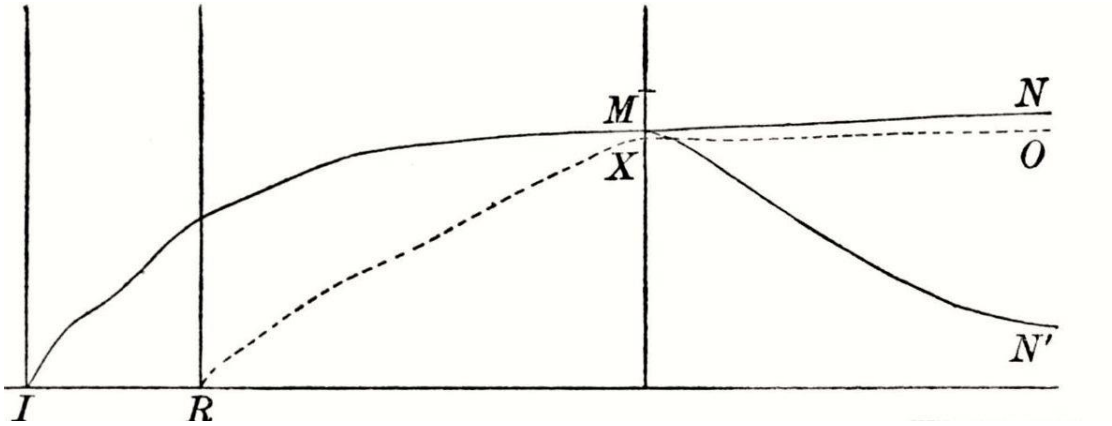


Figure 1. The Curve of the Development of the Imagination (Ribot, 1906, p. 169)

Vygotsky stresses that the imagination and rational thinking follow similar developmental curves during adolescence, but that while the curves meet, they never actually merge – maintaining the two styles of thinking as distinct from each other (Vygotsky, 1994, p. 270). In some cases, the imagination declines after adolescence (MN_1), while when the imagination and rational thinking remain in collaboration as creative thinking in Ribot's curve, neither declines. Vygotsky's emphasis on creative thinking as being a 'collaboration' of conceptual or rational thinking with the imagination suggests that creative thinking about writing is not merely in the realm of imaginative inspiration, but should also include a focus on conceptual thinking, the relationship between form and content, grammar and vocabulary. Conceptual as well as imaginative thinking about writing were emphasised in the writing group sessions, and both thinking styles are considered in the criteria.

In terms of the development of creativity, Vygotskian theory also suggests that adolescence is an ideal developmental phase for work in creative writing. According to Vygotsky, in the adolescent there 'arises a powerful imagination and the first beginnings of a mature fantasy' (Vygotsky, as cited in Smolucha, 1992, p. 54).

Vygotsky's theory of creativity outlines the way in which this mature imagination functions, most significantly in his depiction of creative reworking.

3.2.2 Vygotsky on Creative Reworking

Vygotsky describes children's play as the 'general root' of the imagination, and argues that the mind's imaginative activity is similar to play (Vygotsky, as cited in Smolucha, 1992, p. 55). A child's play does not merely reproduce the child's experience, but is a 'creative reworking of the impressions he [sic] has acquired'. This ability to rework impressions, to 'combine elements to produce a structure to combine the old in new ways' is the foundation of all creative thought (2004, p. 11). What is significant here is that Vygotsky highlights the ability to rework impressions, as well as the production of a 'structure' in which these impressions can be combined. The manner in which Vygotsky defines creativity as working within a structure, is an example of how he recurrently depicts creative thinking as 'a consciously directed thought process', a process that can be understood and analysed, moving away from the popular perception that creativity is an elusive and vague concept, or that creativity is something exceptional, far removed from the everyday. Vygotsky claims that it is the complexity of the brain's creative function that leads people to assume incorrectly that creativity is extraordinary (2004). In Vygotsky's explanation of creative reworking, this function of the mind is described, in opposition to the view of creative thinking as a process that cannot be defined.

According to Vygotsky, the reworking function of the brain is similar to its memory storage function, and can be considered an expansion of the latter (2004). The process begins with perception – with the seeing or hearing of external or internal impressions. The mind stores these impressions as material from which its fantasies are constructed. This material then undergoes a complex process of change. In this process, the mind dissociates and associates the materials it has attained through perception (Vygotsky, 2004). Dissociation involves 'the isolation of individual traits of a complex whole', as

well as the neglect of other parts, which together form the basis of abstract thinking (Vygotsky, 2004, p. 26). Once a complex whole has been separated into disparate parts, the single part must be isolated from the whole. After the dissociation, there is a process of change to which the dissociated parts are subjected:

> This process of change or distortion is based on the dynamic nature of our internal neural stimulation and the images that correspond to them. The traces of external impressions are not laid down inalterably in our brain like objects in the bottom of a basket. These traces are actually processes, they move, change, live, and die, and this dynamism guarantees that they will change under the influence of imagination. (Vygotsky, 2004, p. 26)

After having been changed, the dissociated and changed impressions are re-associated. This can happen in diverse ways and the association can take on different forms – which includes creative writing and other art forms, but also scientific or mathematical associations. The last aspect of the dissociation-association cycle is when these individual images are unified into a 'system, the construction of a complex picture'. This process is completed when the 'imagination is embodied or crystallized in external images' (Vygtosky, 2004, p. 28).

In this cycle of creative reworking, freedom of thought is particularly important. Vygotsky states that

> Imagination and creativity are linked to a free reworking of various elements of experience, freely combined, and which, as a precondition, without fail, require the level of inner freedom of thought, action and cognising, which only he [sic] who has mastered thinking in concepts can achieve. (Vygotsky, 1994, p. 269)

Although there are possibilities for this kind of freedom of thought to emerge in the CAPS classroom, it is easier to achieve in an extracurricular space.

If the starting point of the process of creative reworking is a person's experience, the quality of the reworking is directly dependent on the 'richness and variety of this experience' (Vygotsky 2004, p. 14). For Vygotsky, the richness of the imagination is determined by the richness of the experience that it can make use of. Mendelowitz points out that in South African classrooms, learners have 'varied access to linguistic resources and literacy tools and experiences such as books and reading', which limits

the richness of their literary experience. This 'differential access' can 'shape a person's capacity to imagine' (2010, p. 59). In designing my writing group sessions, I kept in mind this 'differential access to resources' as well as the difference between 'African cultural practices and more textual Western cultural practices' (Mendelowitz, 2010, p. 59).

3.2.3 Vygotsky and Play

In conceptualisations of creative thinking, play is a vital element. Play has been discussed in the previous chapter in connection with third space theory. Here, Vygotsky's theory of play is explored. Vygotsky links imagination and play in that he considers the imagination as the 'internalisation of children's play' (Smolucha & Smolucha, 1986, p. 3). The root of the imagination, says Vygotsky, is play, 'which serves as a preparatory stage of artistic creativity' (as cited in Smolucha, 1992, p. 61). It is in play that

> the child learns to act in a cognitive, rather than an externally visible realm, relying on internal tendencies and motives, and not on incentives supplied by external things (Vygotsky, 1967, p. 11).

Vygotsky describes how in young children, meaning and words/objects are so closely fused that a 'divergence between the meaning field and the visible field is impossible'. It is in play that children learn to separate these two fields, and to think figuratively – a capacity that is essential in creative writing. When a child cannot yet separate an object and thought, something is needed to act as a 'pivot'. To explain this, Vygotsky describes a child who wants to pretend that she is riding a horse. In her play, she uses a stick in the place of a horse, as a 'pivot'. The pivot enables the child to separate the word 'stick' from its real meaning. (Vygotsky, 1967, p. 12). It is the 'transitional nature of play' that facilitates a link between the 'purely situational constraints of early childhood, and thought, which is totally free of real situation' (Vygotsky, 1967, p. 13).

The dependence of children on tangible play objects becomes, in adolescence, a

dependence on visual imagery (Vygotsky, as cited in Smolucha, 1992, p. 61). The manner in which the adolescent mind depends on imagery is taken into account in my design of writing group sessions, which, although the aim was to use music, they predominantly used the visual image as an 'artistic mode of inspiration' (artistic modes of inspiration are defined in Chapter 2). Furthermore, writing group sessions were designed keeping in mind the 'striving of the adolescent's fantasy to have the backing of concrete sensory material' (Vygotsky, 1994, p. 272). Concrete sensory material used in the design of writing group sessions included visual imagery, music, drama, conversation and multimedia. This kind of material supports the path of the adolescent's imagination 'from the concrete … through a concept to an imaginary image' (Vygotsky, 1994, p. 274).

The use of sensory material or 'artistic modes of inspiration' in writing group sessions was also intended as a pivot not only between the adolescent's conception of the concrete and the abstract, but also as a pivot or third space between learners' in- and out-of-school worlds, in order to enable learners to access the richness of experience available for creative writing in their out-of-school cultures, contexts and ways of knowing (Wohlwend, 2013).

Play, as mentioned in Chapter 2, is useful in the language-learning context, firstly because it is usually enjoyable and relaxing, but also because in play, a parallel world exists in which meaning, forms and rules are as important as in the 'real world'. (Cook, 1997, p. 227). Vygotsky agrees by stating that 'whenever there is an imaginary situation in play, there are rules' (1967, p. 10). Language play is an imaginative reworking of meaning, form and rules. Similarly, Cook divides language play into two different types: play with form and play with semantics (Cook, 1997, p.229), a distinction that is similar to Vygotsky's separation of creative thought, into the imagination and intellectual thought.

Working with adolescent learners is complex, because not only are their 'played literacies weav[ing] in and out of daily living within a thick mesh of overlapping cultures that make up 21st century childhoods', they are also moving beyond childhood

to more adult styles of play, such as conversation (Wohlwend, 2013, p. 1). Vygotsky describes this as a movement from the active play of childhood towards the imagination, or 'play without action' (1967, p. 8).

Vygotsky defines literary creativity as the 'most widespread and massive form of imaginative activity' or play during adolescence. This kind of creativity, according to Vygotsky (1986), is motivated by the growth of subjective experience and the inner life of the adolescent. The explosion of literary creativity during adolescence is a striving for the adolescent's subjective, inner life to take tangible form, such as verse and narrative (Vygotsky, 1986).

Although the narrative of today's adolescents takes on a somewhat different form from what Vygotsky describes, the principle of the adolescent's desire to express subjective fantasy in an objective form remains, and can be used as a motivation for young people to write. In the following section, the possibilities of multimodal stimuli for motivating learners to write, for accessing their out-of-school experiences, as well as the possibilities of multimodal text composition are examined.

3.2.4 Vygotsky's Syncretic Creativity and Multimodality

Palmeri (2012), whose work was introduced in Chapter 2, describes his teaching journey from experimenting with learners writing diverse multimodal compositions to arriving at the notion that the teaching and learning of writing should 'incorporate multimodal composing in a way that actually enhances rather than detracts from alphabetic writing' (p. 3). He is critical of what he claims many multimodal theorists advocate, namely that until recent interest in the field of multimodality, writing has been a monomodal process, arguing that composition has always been a field in which students are helped to 'draw connections between writing, image making, speaking and listening' (Palmeri, 2012, p. 10).

In his view,

> compositionists have a substantial history of developing and enacting multisensory approaches for enhancing students' development of alphabetic writing skills. (Palmeri, 2012, p. 10)

Palmeri's idea of alphabetic writing being a process involving other modes is substantiated by Vygotsky's notion of creative reworking – a writer reworks non-linguistic resources into writing.

The idea of different modes working together in writing is similar to what Vygotsky (1967) terms 'syncretic creativity'. To give an example of what he means by this, I use my daughter's multimodal performance. 'Dog, dog,' my two-year-old says excitedly, as her pen moves in energetic circles that can be seen to represent the way in which our puppy bounces about in the garden. When my daughter draws, it is an artistic performance, in which she talks, and makes dramatic gestures while moving her pen across the paper. This is what Vygotsky refers to as 'syncretic creativity', when different forms of art 'are not yet differentiated and specialized'. Syncretic creativity is 'the unification of different forms of art in one activity' (Vygotsky, 1967, p. 61). When adolescents move beyond this kind of creativity to a more specialized expression of the imagination, the memory and traces of syncretic creativity can still be used to facilitate the teaching and learning of writing.

Multimodal communication theory is in line with Vygotsky's ideas on syncretic creativity, stating that human beings communicate meaning in a variety of different modes, including speech and writing, but also 'image, gaze, gesture, movement, music, speech and sound effect' (Jewitt & Kress, 2003, p. 1).

In the writing group, multimodal composing activities, specifically those associated with the arts, were used in order to 'contribute to the invention of' as well as improve the quality of alphabetic writing, by enabling access to a variety of resources for writing. The intention was not to compromise writing in favour of other modes, rather, multimodal stimuli were to be used as a way into writing.

Today's learners, who experience childhoods and adolescences that are 'multiple, fluid, overlapping, blurred, and simultaneously local and global' (Wohlwend, 2013, p.1), should be able to flourish in a classroom environment where fluidity is afforded through the exploration of multiple modes in order to produce a written text. Grainger describes this kind of artistic, fluid activity as follows:

> It is essentially generative and may include physical, musical, aural or visual thinking, involving children in activities which produce new and unusual connections between ideas, domains, processes and materials. (Grainger et al., 2005, p. 14)

Concrete examples of such a fluid use of multimodal stimuli and activities that could produce new and unusual connections and enhance creativity would be to use painting as a way into descriptive writing, to act out scenes from a favourite television programme to generate a written script, to use digital photography in order to create a photo story, or to listen to film music to brainstorm ideas or scenes for a short story. My research suggests that the use of multimodal stimuli and activities as a way into writing not only enhances access to a variety of experiences, but also that such an approach may also generate a sense of a richness of voice in learner writing.

3.3 Bakhtin on Voice

3.3.1 Introduction to Bakhtin

Bakhtin's intention was to 'explore and challenge the formalist tendencies developed by linguists' of his time (Landay, 2004, p. 107) and can be compared to the intention of my research, which is to explore and challenge the rigid, prescriptive tendencies evident in South African English First Additional Language classroom and curricular writing practice. One of the central concerns of this research is that learners' out-of-school knowledge, which is rooted in their social interactions, tends not to be taken into account in the classroom. It is similar to Bakhtin's critique of linguists who 'ignore the

social life of discourse outside the artist's study, discourse in the open spaces' (Bakhtin, 1981, p. 271). Although Bakhtin's focus was not on education, but on the 'social nature of language' as observable in the novel, his work is considered relevant to educational contexts (Landay, 2004, p. 108). Bakhtin regarded literature as a 'testing ground for his ethical and philosophical concerns', and these concerns are also relevant to education (Vice, 1997, p. 2). His theory of dialogism has been used by several educational researchers such as Gutiérrez et al. (1999), and is central to the way in which voice conceptualized in this research. Voice is regarded as useful in classroom studies on how 'language is used for meaning making, especially in co-operative learning situations' like the writing group studied in this research (Kempe, 2014, p. 27). This is because the world of an 'active, purposeful, reflective classroom' can be compared to that of the novel, which is described by Bakhtin as a place where several languages exist in dialogue (Landay, 2004, p. 123). Landay (2004) also claims that Bakhtin's theories are appropriate in contexts where learners come from diverse backgrounds, as is the case in many South African classrooms.

Bakhtin's work comes from a similar period of Russian history to Vygotsky's. He wrote in Russia from the 1920s until the 1960s, the time of the Russian Revolution and the Soviet State (Landay, 2004). Although Bakhtin did not explicitly theorise language and learning, his theory of language and literature can be linked to Vygotsky's pedagogical concerns (Hall et al., 2005). Hall et al. consider Bakhtin's and Vygotsky's work to be compatible, in that the scholars 'shared many basic intuitions and developed parallel approaches to language and culture' (2005, p.162). Both Vygotsky and Bakhtin considered language to be social in their respective fields of developmental psychology and literature (Hall et al., 2005).

Translations of Bakhtin's work into English, like those of the work of Vygotsky, have been piecemeal (Vice, 1997). For the purpose of this research, translations by Holquist, Emerson and McGee have been used. The principal theories of Bakhtin that are used in this research are those of dialogism and heteroglossia.

3.3.2 Bakhtin on Dialogism

Dialogism is Bakhtin's central theory. To Bakhtin, dialogue means more than just an exchange of words. Bakhtin regards dialogism as a 'model of the creative process', in that it assumes that the growth of the consciousness 'depends on its continual interaction with other voices, or worldviews' (Emerson, 1997, p. 36). Rich writing voice has evidence of such interactions in its 'dialogical overtones' (Bakhtin, 1986, p. 92). Bakhtin claims that 'the word is born in dialogue' in that every word is 'directed towards an answer' (1981, p. 279). This is significant for the teaching of writing, as it emphasises that the audience, real or imagined, plays a fundamental role in generating a rich writing voice. Bakhtin's theory of dialogism is thus a reference to the shared nature of language. In his view,

> a word (or in general any sign) is inter-individual. Everything that is said, expressed, is located outside the soul of the speaker and does not belong only to him … (after all there are no words that belong to nobody). (Bakhtin, 1986, p. 121)

Vice claims that Bakhtin's conceptualisation of language in dialogue is political, and that it refers to the

> ceaselessly shifting power relations between words, their sensitivity to each other and the relativizing force of their historically motivated clashes and temporary resolutions (1997, p. 4).

The 'power relations between words' are significant in the classroom context, where the choices learners and teachers make about which discourses to acquire and which to promote are political (Freedman & Ball, 2004, p. 5). This view is especially relevant to South African classrooms, in which language has often been a site of 'ceaselessly shifting power relations' and 'historically motivated clashes' (Freedman & Ball, 2004, p. 5).

Bakhtin terms expressions as 'utterances.' Utterances and words make up language. For Bakhtin, an utterance is the 'fundamental unit of communication and, like the social

semiotic resource, is inherently socially situated' (Kempe, 2014, p. 30). Bakhtin defines how social dialogue is evident in utterances as follows:

> All our utterances, (including our own creative works), are filled with others' words, varying degrees of otherness or varying degrees of our ownness … These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework and re-accentuate. (1986, p. 89)

Assimilation, reworking and re-accentuating others' words into our utterances can be compared to what Vygotsky terms creative reworking. The social view of language is in contrast to the CAPS English FAL document, in which language is predominantly depicted as a 'neutral means of communication' (Sithebe & Moore, 2015, p. 8).[11] Bakhtin's work provides a useful starting point for analysing learner writing for rich writing voice. He claims that an 'utterance is filled with dialogic overtones, and they must be taken into account to fully understand the style of the utterance' (Bakhtin, 1986, p. 92).

Bakhtin divides social language into two categories, 'authoritative discourse', and 'internally persuasive discourse' (Landay, 2004, p. 109). His description of authoritative as opposed to internally persuasive discourse is a useful point of departure for designing writing tasks, and for understanding the dialogic overtones in written utterances. Authoritative discourse is the 'word of the father, the teacher' and it 'demands that we acknowledge it, that we make it our own' (Bakhtin, 1981, p. 342). Bakhtin claims that there are many authoritative discourses (Landay, 2004). They are utterances that 'work toward a concrete verbal and ideological unification and centralization' (Bakhtin, 1981, p. 271). Writing tasks that are based on reproducing the authoritative discourse or model provided by the teacher 'close down the exploratory quality' of writing (Kempe, 2014, p. 33), and will result in 'monologic' writing voice (Bakhtin, 1981, p. 428). This type of monologic discourse is centripetal, and is in opposition to dialogic discourse, which can be regarded as centrifugal, in that a multitude of voices are present in such discourse

[11] See Chapter 1.

(Kempe, 2014). Dialogic discourse is what Bakhtin terms ‘internally persuasive discourse’. This kind of discourse can be regarded as the ‘development of understanding’ (Kempe, 2014, p. 33). Bakhtin describes this development as thought which emerges in the ‘struggle’ with the thoughts of others, and that it is inevitable that this interactive process is reflected in ‘the forms that verbally express our thought’ (Bakhtin, 1986, p. 92). Dentith describes such development of understanding, or what he terms ‘ideological becoming’ as follows:

> The internally persuasive word starts out as the word of another, in competition with other words that have similarly been internalized. The process of ideological becoming is one in which these different words are more and more thoroughly assimilated, brought into contact with each other, made more thoroughly one’s own, though never becoming wholly so, and thus always remaining in a sense double-voiced. (1995, p. 57)

Writing tasks should be geared towards learners generating such dialogic discourse in their writing voice, which can be realized when teachers aim to access the discourse of learners’ ‘personal beliefs, the ideas that move [them], that shape[them], and create the stories [they] tell [themselves] about the world and who [they] are’ (Landay, 2004, p. 109).

When learners are encouraged to engage in internally persuasive discourse, this type of word has the capacity to ‘awaken new and independent words, it organises masses of our words from within and does not remain in a static and isolated condition’ (Kempe, 2014, p. 29).

Although writing with rich voice through the acquisition and verbalisation of internally persuasive discourse is an ideal, there is often an unbridgeable gap between the authoritative discourse of the classroom, and the discourses Bakhtin has defined as internally persuasive (Landay, 2004). In the classroom, internally persuasive discourse tends to be ‘denied all privilege, backed up by no authority at all, and frequently not even acknowledged in society’ (Bakhtin, 1981, p. 342).

Ways in which learners can engage in internally persuasive discourse during pre-writing activities, as well as in the writing process are explored in this research. They involve placing learners' internally persuasive dialogue, based on their out-of-school knowledge at the centre of their writing.

3.3.3 Bakhtin on Heteroglossia

Bakhtin writes that it is possible to analyse any utterance in a concrete and detailed manner, once it has been 'exposed … as a contradiction-ridden, tension-filled unity of two embattled tendencies in the life of language' (Bakhtin, 1981, p. 272). These tendencies are the centripetal forces of unitary language and the centrifugal forces, which are 'social and historical heteroglossia' (Bakhtin, 1981, p. 272). Unitary language is the theory behind processes of unifying and centralizing language (Bakhtin, 1981, p. 270). Heteroglossia is 'differentiated speech', and Bakhtin's key term for describing language's complex stratification 'into genre, register, sociolect, dialect and the mutual inter-animation of these forms' (Vice, 1997, p. 18). Bakhtin describes this stratification as follows:

> Language has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of nominative forms but rather a concrete heteroglot conception of the world. All words have the "taste" of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of the context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions. (1981, p. 293)

The heteroglossia of language, according to Bakhtin, is also linked to its dialogic nature. The speaker orientates his utterance towards a listener, and in so doing, turns toward a 'specific conceptual horizon, toward the specific world of the listener' (Bakhtin, 1981, p. 282). It is this orientation towards the listener that introduces new elements into the speaker's language. It is in this way, that 'different points of view, conceptual horizons, systems for producing expressive accents, various social languages' interact with each

other within the utterance (Bakhtin, 1981, p. 282). It is this kind of interaction that Bakhtin refers to as heteroglossia.

The concept of heteroglossia can be applied to the classroom context as follows: Learners do not 'appropriate discourse' by command or by rote. Rather,

> heteroglossia suggests that in a productive language-learning environment, the learner is subject to a rich and varied range of utterances and is encouraged to participate in discourse (Landay, 2010, p. 111).

The amount of social interaction is an important indicator of the kind of learning that happens in a writing community. Freedman & Ball concur that 'in a Bakhtinian sense, with whom, in what ways, and in what context we interact will determine what we stand to learn' as well as influence the richness of the writing voice (2010, p.6).

3.4 Vygotsky and Bakhtin – Writing Voice

3.4.1 Introduction to Voice

"I write only because
There is a voice within me
That will not be still"
Sylvia Plath, Letters Home

Arguments in favour of abandoning the concept of writing voice are gaining in popularity (Snaza & Lensmire, 2006). In spite of the strength of these arguments, this research, along with that of Snaza and Lensmire (2006), regards voice as 'one of the most powerful metaphors we have for thinking about agency and authorship in politics and education' (p. 1).

The idea of voice in writing became popular during the expressivism movement of the 1970s as a critique of what was considered conservative writing pedagogy. Elbow and

others encouraged writers to look inwards for inspiration for their writing, by using techniques such as free-writing, drafting, journal writing and reflective revision. Expressivists, most significantly Elbow, promoted the idea that self-discovery is the source of voice (Badenhorst, 2010). Elbow describes writing voice as the quality of writing that makes a particular text unique. Voice is easy to identify in people's speech, but it is often missing in writing – it has been described as a certain 'sound or texture—the sound of "them" ' (Elbow, 1981, p. 288). Writing with voice has 'sound, rhythm, energy, and individuality' (Elbow, 1981, p. 299). Voice, to expressivist educators, points to the 'unique expression of the unique individual' (Snaza & Lensmire, 2006, p. 2).

Social constructivists, however, argue that this view does not consider the fact that writing is a social process. Ramanathan & Atkinson claim that such a theory of voice is based on Western culture's ideal of individualism, and that other cultures, with a more collective, social view of identity may not 'have the same conceptualisations of voice in writing' (as cited in Badenhorst, 2010, p. 6). The second conception of voice is thus 'voice as participation', and was put forward by advocates of Paolo Freire's critical pedagogy (1970). Often, institutions like schools serve to 'silence certain individuals and groups', while in critical pedagogy, 'voice signals participation, emphasizes playing an active part in the social production of meaning' (Snaza & Lensmire, 2006, p. 2).

Although both the individualist and the collective ideas of voice are different in significant ways, they are similar in that they 'both seek to humanize teaching and learning' (Snaza & Lensmire, 2006, p. 3). Both conceptualisations of voice also encourage learners actively to explore their worlds (Snaza & Lensmire, 2006). In spite of these positive factors, neither theory of voice has 'come to grips with what conflict among voices means for the actual production of speech and writing within classrooms' (Snaza & Lensmire, 2006, p.3).

The next section is an exploration of a concept of rich writing voice that can be useful for the analysis of the writing of English FAL writers in the South African classroom

context. Bakhtin's and Vygotsky's theories have been brought together to conceptualise voice.

3.4.2 Vygotsky and Bakhtin – A Theory of Writing Voice

Writing teachers use the term 'writing voice' almost universally. However, in spite of its common use, there has been no theoretical consensus regarding a standard definition of voice (Shaw, 2010, p. 4). Shaw, as a solution to the dilemma of there being no standard definition of voice, proposes a conceptualisation of writing voice that merges Vygotsky's (1986) theory of inner speech and external thought with Bakhtin's (1986) concept of the utterance (2010, p. 4).

Vygotsky (1986) claims that verbal thought occurs in 'the intersection between external thought and inner speech' (as cited in Shaw, 2010, p. 6). The idea of an intersection or in-between space can also be linked to the idea of third space, discussed in Chapter 2. Shaw refers to inner speech as the kind of lyrical writing that tends to dominate learner writing but is not 'what most writing instructors are striving for' (2010, p.6). Shaw suggests that the ideal writing voice comes from an area between the thoughts writers wish to express and their lyrical, inner speech (2010). The goal of the drafting or pre-writing process should be to 'capture the essence of inner speech' (Shaw, 2010, p. 6). This can be difficult to achieve:

> Attempting to write inner speech down or externalize it can be an uncomfortable process; the process of transforming our inner speech into something external is never going to result in a perfect product because inner speech cannot be verbalized. Instead, the goal should be to capture the essence of inner speech. Rather than working through this process, students often try to expropriate external authoritarian speech into their writing, leaving inner speech behind altogether. (Shaw, 2010, p. 7)

The use of different modes in the pre-writing process, as previously described, can facilitate the capture of this inner speech, and make this process less 'uncomfortable.'

The third force influencing writing voice along with inner speech and external thought is the socio-historical element evident in what Bakhtin (1986) terms the utterance. To Bakhtin, speech is always many voices in culmination:

> Our speech, that is, all our utterances including our own creative works, is filled with others' words, varying degrees of otherness or varying degrees of our ownness. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework and re-accentuate. (Bakhtin, 1986, p. 89)

To Bakhtin, the utterance is socio-historical, in that he looks at language as involving speaker, audience (sometimes more than one), and as an engagement in a 'timeless dialogue with all those utterances that have come before and those that will come after' (Shaw, 2010, p. 8).

Writing voice can thus be seen as occurring at the intersection of what Bakhtin refers to as 'three aspects' of the word' (1986, p. 181), which correspond, in order, with external thought, the socio-historical utterance, and inner speech:

> 1)in the dictionary sense: as a neutral word; 2) as someone else's word, filled with their utterance; 3) as "my word" – used in the context of my utterance (Shaw, 2010, p. 9).

The manner in which writing voice can be located at the intersection of these aspects is depicted in Figure 2:

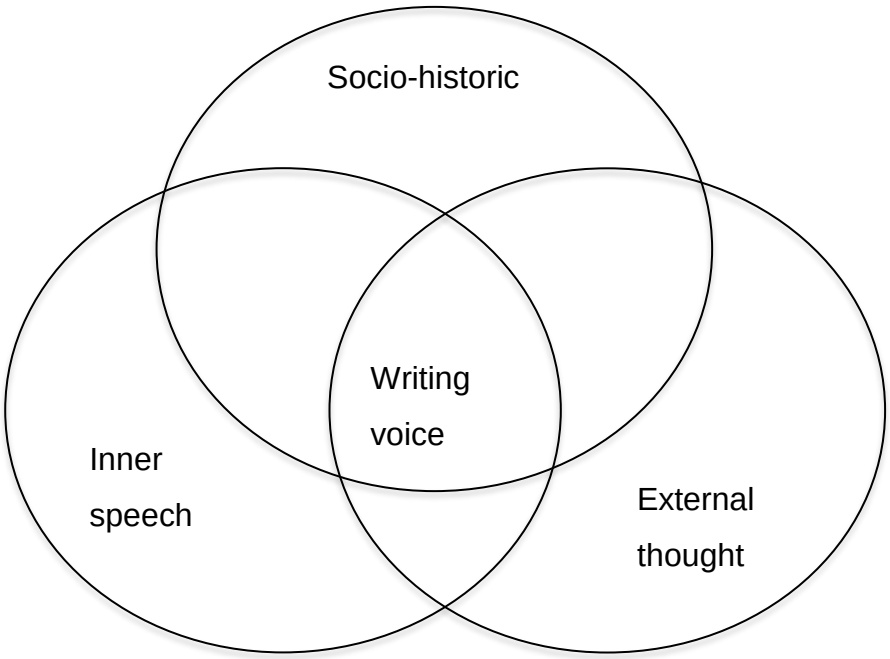


Figure 2. Representation of Shaw's Conceptualisation of Writing Voice as a Combination of Vygotskyan and Bakhtinian Theory (Shaw, 2010, p.9)

The work of Canagarajah (2015) is important to this research, as it expresses the above combination of theories in the form of a heuristic that has been used in the criteria for imaginative writing devised for this research (See Chapter 4).

Ivanic & Camps, similarly, draw on Bakhtin in their theory that in all writing there is evidence of voice (2001). Voice is both representative of the social context of the writer and of individual choices the writer makes while drawing on this context. Rich writing voice is created as people write when they draw on a 'repertoire of voices they have encountered'. Writers thus make unique choices in order to 'recombine a selection of the resources at their disposal for the purposes of the writing task at hand'. (Ivanic & Camps, 2001, p.5).

For teachers of writing it is important to have an understanding of the different factors that can contribute to the richness of writing voice. Often learners abandon what Bakhtin terms their voice rooted in internally persuasive discourse in favour of appropriating the voice of authoritative discourse (Bakhtin, 1981, p. 342). This can

result in writing that is 'flat' and has an 'incomplete tone' (Shaw, 2010, p. 12). The challenge for writing teachers is to explore and find ways in which inner speech, socio-historic utterances and external thought can be combined in order to produce a rich writing voice. This research regards the exploration of different modes in the pre-writing process, within a supportive writing community, a significant way in which this kind of a writing voice can emerge.

Snaza and Lensmire (2006) also use the theories of Bakhtin to develop an alternative theory of voice. They conceive of voice as a 'project involving appropriation, social struggle, and becoming' (Snaza & Lensmire, 2006, p.3):

> The concrete individual does not stand passive before the experiences, languages, histories, and stories that confront her, but assimilates and does work on these resources in crafting a self and a voice. (Snaza & Lensmire, 2006, p. 3)

Snaza & Lensmire identify three social struggles as learners develop a rich writing voice. The first they term the 'struggle to use something old to do something new' (Snaza & Lensmire, 2006, p. 3). It corresponds to Vygotsky's theory of creative re-working, discussed earlier in this chapter. This struggle is for learners to take 'words, phrases, styles, and structures' that have already been used, and to breathe into them a new meaning (Snaza & Lensmire, 2006, p. 3). The second struggle is the learners' struggle to 'please or satisfy multiple, living audiences. The third social struggle is the struggle of choice; choice between cultural resources, meanings, values (Snaza & Lensmire, 2006, p. 3). Although these three social struggles tend to 'put the project of voice at risk', it is in this area of risk where voice is most likely to develop as risk provides the opportunity for growth, development and change (Snaza & Lensmire, 2006, p. 4).

In the chapter that follows, the research methodology is outlined. Furthermore, concepts and theories from Chapter 2 and Chapter 3 are drawn on to provide a rationale for the criteria to analyse and assess creative writing, devised for this study.

CHAPTER 4: RESEARCH METHODOLOGY

4.1 Introduction

This chapter provides a rationale for the choice of a qualitative research design and for the use of case study. After describing the ethics issues that required consideration, the research participants, the research site and the data collection process, I outline the nature of the writing intervention. The chapter concludes with a description of and rationale for the approach taken to data analysis, including the criteria, devised for this study, for the analysis and assessment of imaginative writing.

At the centre of study is a group of fifteen Grade 8 English additional language learners at Ikhwezi High School and their extracurricular writing. I worked with these learners, as a teacher-researcher. The writing group's activities formed part of the school's extracurricular programme in Terms 3 and 4 of 2013. While the programme took place as part of the school's extramural programme, and I worked with a small group of 15 learners who had volunteered to participate, substantial insights emerged from the research that could be applied to mainstream English FAL classes.

4.2 Research Design

This case study of an extracurricular writing group is an example of qualitative research. Although both qualitative and quantitative researchers are concerned with the points of view of individuals,

> qualitative researchers think that they can get closer to the actor's perspective through detailed interviewing and observation. (Denzin & Lincoln, 1998, p. 10)

In this study, my intention was to observe and investigate whether, and if so how, an out of school writing programme might enable learners to develop as creative writers. Observational studies offer teachers/ researchers a way of understanding the 'student's world from the student's point of view, rather than from the teacher's own culture' (Hubbard & Miller Power, 2003, p. 1) and are considered to be enabling for understanding the complexity of the 'student's point of view'.

Qualitative research involves the collection of a 'variety of empirical materials' and the use of a 'wide range of interconnected methods' (Denzin & Lincoln, 1998, p. 3). In this study, although the learners were at the centre of the inquiry, the research took into account the researcher's possible influence on the outcome of the study, especially in my case, where I took on the complex role of teacher-researcher. According to Denzin and Lincoln, '[Q]ualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints of inquiry' (2003, p. 8). In the case of this research, such a constraint was the fact that I could not observe and reflect on the writing group as an impartial 'outsider'.

The research was conducted as a case study, in which data were collected and analysed in diverse ways. The work of a range of authors who have focused on case study informed the design and implementation of the research.

Hitchcock and Hughes regard a case study as having the following defining features, all of which characterise the research conducted at Ikhwezi:

- It is concerned with a rich and vivid description of events relevant to the case.
- It provides a chronological narrative of events relevant to the case.
- It blends a description of events with the analysis of them.
- It focuses on individual actors or groups of actors, and seeks to understand their perceptions of events.
- It highlights specific events that are relevant to the case.
- The researcher is integrally involved in the case.
- An attempt is made to portray the richness of the case in writing up the report. (1995, p.322)

Adelman et al. state that case study is 'the study of an instance in action' (1980, p. 49). The 'instance' should be a 'bounded system', such as a class or a community (Cohen et al, 2007, Chapter 11, para. 1) – as in the community of writers studied. According to Cohen et al., case study is suitable for describing the intricacies of a 'unique instance', such as a writing intervention, and investigating its 'complex dynamic and unfolding interactions of events, human relationships and other factors' (2007, Chapter 11, para. 4).

The purpose of an evaluative case study is to study a single case or collection of cases in depth in order to provide 'educational actors or decision makers with information' (Bassey, 1999, p. 28). The type of information this study provides is information about whether, and if so, how, an imaginative multimodal approach to writing teaching and learning can assist in the development of the writing of English Additional Language learners in South African classrooms. Case study is suitable in terms of studying an innovation, as it provides a methodological framework for the researcher to

> discover and document what it is like to be participating in the scheme, as teacher or pupil, and, in addition, discern and discuss the innovation's most significant features (Parlett & Hamilton, 1977, p. 10).

Parlett and Hamilton (1977) explain how such a programme can be investigated through illuminative evaluation. The aims of this kind of evaluation are to study the programme:

how it functions within the school, what its advantages and disadvantages are, and how the learners are influenced by the implementation of the programme (p. 11).

Simons (1996) claims that 'One of the advantages cited for case study research is its uniqueness, its capacity for understanding complexity in particular contexts' (p. 225). Case study is thus a suitable approach for the collection and analysis of data in a unique context, such as the writing community studied at Ikhwezi. Finally, the choice of case study was attractive to me from an artistic point of view. According to MacDonald & Walker (1975), case study is the 'way of the artist' (p. 3). The researcher conducting a case study operates in much the same manner as an artist such as a novelist, who, by portraying 'a single instance locked in time and circumstance, he [sic] communicates enduring truths about the human condition' (MacDonald & Walker, 1975, p. 3).

For research, which aimed to analyse and describe findings from the study of an extracurricular writing group in a rich and varied manner, to foreground the responses of participants in the writing group, and also to communicate significant features of the programme to others, case study was considered the most suitable form of enquiry.

4.3 Ethical Considerations

Permission to conduct research at their school was sought from the principal and the board of governors at Ikhwezi High School. This permission was obtained, and a purposive sample of 15 learners was selected. The learners and their parents were given an information letter about the proposed research, as well as consent forms for the following: audiotaping of writing group sessions and interviews; interviewing learners; photographing learners and their multimodal work; and collecting learner artefacts (in the form of written stories). The learners were assured that confidentiality and anonymity would be maintained. (See Appendix 1 for a copy of the information letters and consent forms). Pseudonyms were used in the description of learners and their

school. Furthermore, learners' faces were blurred on photographs to make them unrecognisable. Learners were also assured that they could leave the study whenever they liked. Ethics clearance was obtained from the Ethics Committee of the School of Education at the University of the Witwatersrand.

4.4 Description of Research Site

Ikhwezi High School is located in a sprawling township on the outskirts of Durban, KwaZulu-Natal. The township is home to mainly isiZulu speakers with some parts of it urban in character and others more rural. The area is known for its high crime rate.

The school caters for female learners only. They come from the district, as well from other parts of the province. There are also a few learners attending the school who come from other provinces. It is a boarding school, and is funded by an international church council. Although it is an ISASA school[12], learners write the National Senior Certificate examination, rather than the Independent Examination Board papers. Although Ikhwezi High School is a privately funded school, many of its learners do not come from wealthy backgrounds. Such learners are eligible for full bursaries to study and live at the school. Most of the school's learners have Zulu as their first language, and arrive at Ikhwezi High School in Grade 8 with varying levels of English proficiency, often depending on the standard of the primary school the learner attended. The learners from middle class backgrounds tend to have a higher level of English proficiency. The school is known for its high standard of education, having achieved a 100% National Senior Certificate pass rate, and a university exemption rate of over 90% for numerous

[12] Independent Schools Association of Southern Africa

consecutive years. However, at Grade 8 level, proficiency in English is a considerable challenge at this school.

At the time of the study, the CAPS curriculum had been implemented at Grade 8 level. The Grade 8 group were taught from a textbook called *Interactive English,* published by an education NGO, St Mary's Interactive Learning Experience (SMILE). While it is one of the eight textbooks for Grade 8 English FAL that was approved by the Department of Education, it has been evaluated as a difficult book for teachers and learners to navigate because of its cluttered design (Reed, 2016, personal communication). All of the learners were taught English as a FAL at Grade 8 level. The groups were streamed according to ability, and the lowest stream received extra support in the form of a literacy intervention programme, which focused mainly on raising the reading levels of weak learners through phonics instruction. The school also operated a 'book club' for Grade 8 and 9 learners, which was a type of library lesson in which learners were tested for their reading levels, and advised to read and share appropriate books in groups and individually. Ikhwezi High School has a well-stocked library, as well as a computer lab with internet access.

Three of the school's English teachers were interviewed, in order to gain some insight into teaching practices at the school (See Appendix 2 for interview questions). These teachers were the vice-principal of the school (also an English FAL teacher), the Head of Languages, and the Grade 8 English Teacher. Of interest were their responses to the newly implemented CAPS curriculum, and the teachers' approaches to teaching writing in the classroom.

Although the curriculum has been criticized in previous chapters as being very prescriptive, teachers at the school did not find such prescription problematic. The Head of Languages explained that they followed the curriculum 'fairly closely', so as to make sure learners would be able to pass their National Senior Certificate examinations. He read the two-week teaching plans as providing options to choose from, and felt there was enough freedom to implement creative teaching practice in the classroom. He found it positive that 3.5 hours were set aside for writing in each two-week cycle, but did not

feel that teachers at the school were using this time optimally. The vice-principal said that the school did not implement the curriculum 'rigidly', because although they wrote national examinations, they were still an independent school. The Grade 8 English teacher said that they did not 'follow the curriculum to the letter', and stated that they were not in a 'rush to finish' but rather allowed learners time for different tasks. She did, however, claim that they followed the textbook closely. The textbook will be discussed later in this section.

At the school, one of the main issues identified by teachers of all subjects was the discrepancy between learners' oral performance and skills, and their written work. For this reason, one of the goals for the teaching year was to raise the standard of written work to that of their oral expression, by using a strategy based on 'Writing Across the Curriculum' theory, in which there was to be a written component in every lesson in the school day. The teachers interviewed all regarded writing in similar ways. They all identified the learners' main weakness to be their writing, and all three focused strongly on the ideal that learners should write correctly and clearly (in terms of grammar, form and spelling). The Head of English described a programme that they intended to implement in the following school year, where the whole school was to focus on writing for the first week of school. The intention was to focus on the 'core grammar of the sentence' for a week. He did not value the 'expressive mode', claiming that 'in a sense it's basically their speech on a page', which he defined as writing consisting of 'run-on lines'. Therefore, this teacher regarded the solution to the learners' problems to involve teaching them about sentence structure and length. The vice-principal saw a possible solution in making learners more aware of any grammatical or spelling errors through explicit grammar instruction. The Grade 8 English Teacher echoed this strategy. Extended writing, according to these teachers, was done in the classroom mainly for assessment purposes. The Grade 8 English teacher explained how such tasks were approached at the school. There was one introduction lesson in which the topic was introduced, usually by teaching appropriate vocabulary. The learners were generally not given a choice of topic. They would spend time planning their writing (they were taught and expected to use mind-maps, and the first draft would be handed in for formative

feedback). The second draft would then be written under test conditions, with the learners spending this ‘test period’ mainly correcting the errors the teacher had identified.

The Grade 8 learners, as previously mentioned, worked mainly from their textbook in their English lessons, hardly deviating at all from the tasks in the book. The book is divided into four chapters, one for each term. Each week of the term is planned following CAPS guidelines (sub-chapters are labelled ‘Weeks 1 and 2’, ‘Weeks 3 & 4’ etc.). Each chapter covers the curriculum sections ‘Listening and Speaking’, ‘Reading and Viewing’, ‘Writing and Presenting’, and Language Structures and Conventions’. The prescriptive nature of the CAPS documents is reflected in the textbook. Learners are given little room for independent thinking, or for performing tasks in an individual way. It could be argued that the design of the textbook does not encourage extended projects, discussions or language lessons emerging from specific tasks.

As part of the background to the research intervention, the different sections of Week 1 and 2 of the textbook are discussed in detail. As the teachers followed it closely, this description portrays the kind of teaching that took place at Ikhwezi. This first ‘Listening and Speaking’ activity is headed, ‘Favourite Stories’. The first few tasks are labelled ‘discussion’ but the questioning technique leaves no room for learners to discuss. Rather, questions are asked which require very specific answers, leaving little room for exploration or development of ideas. (This section of the textbook includes questions such as, ‘What is the opposite of the word ‘good’ in the context of stories?’). There are also no extension tasks on offer for learners of advanced ability or learner support activities for learners of limited ability.

The first ‘Reading and Viewing’ activity is ‘Literary Text – A folktale’. The story used is a powerful one, and is well written. Learners are not asked to express personal thoughts or observations on the story. Rather, the story is immediately broken down into Plot, Characters, Setting and Theme (which the textbook’s authors refer to as the ‘four parts to a good story’). Then, questions are asked according to these ‘four parts’. There are no reflection tasks, or tasks that allow learners to engage with the text. The next

seven pages of this section are dedicated to grammar exercises (mainly parts of speech revision as well as basic sentence building exercises), and exercises devoted to recognising parts of a book.

In the first ten weeks (Term 1), only two writing tasks are required. In the textbook, each task is meticulously set out, prescribing to the learner exactly how it should be done. In the first writing activity, entitled 'Writing a Narrative Essay', learners are required either to retell a story they have just listened to, tell a story they already know or invent their own story. The fact that learners are offered as a first option simply the retelling of an already existing story positions them as unlikely to have the capacity to invent or create their own story. They are given precise guidelines regarding length (sentence and paragraph length) and content of each paragraph (introduction, body and conclusion). A mind map for planning purposes is required. The imaginative aspect of writing a story, of exploring characters and unfolding a plot is reduced to a simple recipe – introduction (1 – 3 sentences), body (1 – 3 paragraphs), conclusion (1 – 3 sentences). Learners are asked to 'analyse the question', 'research the question', 'plan using a mind map', 'write first draft', 'edit and proof read', 'write final draft'. Learners following such precise instructions are unlikely to experience the 'vivid, timeless power of words coming from nowhere and filling the air with their presence, shaping themselves into fresh and wonderful images, and leaving a mark that had not been there before' (Cliff Hodges, 2008, p. 51).

In conclusion, the research site and its learners can be considered appropriate for this study because the school is attempting to enact the current FAL curriculum and the learners are representative of a wide range of socio-economic, socio-cultural and academic backgrounds. Although the school is well resourced and its learners perform well academically, there is evidence of a school-wide weakness in terms of writing in English. It became evident from conversations with teachers that the CAPS curriculum, although prescriptive, does not offer enough in terms of a clearly defined writing pedagogy to address this weakness. There are, however, gaps and spaces within the CAPS curriculum for such a pedagogy to emerge, and for imaginative work to take

place in the writing classroom. This research provides an example of how working with these gaps and spaces is possible, and hence these findings can be applied in mainstream English FAL classes.

4.5 Research Participants: The Writers

The research participants were a group of 15 Grade 8 learners at Ikhwezi High School. At the time of the research, there were four Grade 8 classes at the school, which were streamed according to ability in Mathematics, and not according to their proficiency in English (indicative of the school's tendency to prioritise Mathematics and Sciences). The learners in the weakest stream did not receive permission from the principal to participate in the programme because they were most heavily involved in the school's reading intervention programme. Of the learners who volunteered for the writing programme, five were randomly selected by their teacher from each of the other three streams after they had been informed about the programme as an extracurricular activity, along with other activities like sports and dancing. Some of the group members were fluent writers and speakers as well as avid readers, and others had significant gaps in their English speaking and writing knowledge and skills. None of the learners in the group spoke English as a home language. Most of them were from isiZulu-speaking families, but there was an Afrikaans speaker, a Setswana speaker and an isiXhosa speaker in the group. Some of the learners were on the bursary programme, whilst other learners came from fee-paying families. Each learner was interviewed formally (once) (See Appendix 2 for the interview questions), as well as informally (on several occasions) throughout the study. The purpose of these interviews was to obtain background information about the learners. This information provided useful insight into learner writing, but the interviews were not analysed further. The learners whose work has been analysed are described here. They are Slindile, Palesa, Zinhle, Zama,

Londiwe, Thobile and Lula.[13] These learners were chosen to represent a range of academic abilities, levels of participation in the group, quality of their writing, primary school experiences, and socio-economic backgrounds. All of the learners selected for analysis are isiZulu speakers.

[13] Their names have been changed to protect their identity.

Table 1. Representation of backgrounds of the learners selected for analysis

Name	Linguistic background	Socio-economic background	Stream at school	Participation in the group	Primary school experiences
Slindile	isiZulu/ a lot of exposure to seTswana	social background influenced by racial and linguistic conflict in her primary schooling	first	Interacted well socially, but had less exposure to television and other media and participated less actively in sessions based on these.	Racial and linguistic conflict in early primary school years.
Palesa	isiZulu (but communicates in English at home)	high-income family	first	Did not identify well with other group members, but focused well on writing tasks.	British schools in London and Berlin, and an 'ex-Model C school'
Zinhle	isiZulu - an avid reader of fantasy literature.	lives in a low-income area in Durban	first	A leader in the writing group. Interacted well socially, and enjoyed writing.	Primary school with a lot of 'violence and commotion' – positive influence of English teacher
Zama	isiZulu: -an avid reader of young adult fiction	lives in a local township, stable economic and family conditions	third	very shy, struggled to communicate orally	Township primary school
Londiwe	isiZulu	grew up and still lives in Soweto, low income family	third	A very verbal member of the group. Has a flair for drama, and loved acting out characters and role-plays in writing sessions. Enjoyed the writing aspect less than expressing herself in other modes.	Township primary school – claims that her teachers spoke only isiZulu
Thobile	isiZulu	originally comes from Northern KZN. Relatively stable economic and family conditions	second	Very talkative in writing group sessions. Enjoyed participating.	Ex-Model-C primary school in Northern KZN
Lula	isiZulu	difficult background socially and economically	second	Participation was sporadic because of family problems.	Township primary school (very little English spoken at the school).

Slindile is from an isiZulu-speaking family, but she grew up in Krugersdorp in Gauteng Province. Her early primary school years were linguistically complex, as she spoke isiZulu at home, but many of her friends were Setswana speakers. She attended a primary school where Afrikaans was the language of learning and teaching, but she explained that in her Grade 4 year all of the white Afrikaans-speaking learners left because they 'said they didn't want to go to school with black people'. Afrikaans was then replaced by English as the LOLT of the school, but Slindile explained that in the classroom, isiZulu and Setswana (a mixture) were often spoken. When asked about English teaching in her primary school years, Slindile claimed that the lessons focused very much on oral work. At Ikhwezi, Slindile felt learners were writing much more than at her primary school. In the writing group, Slindile enjoyed listening to music to inspire writing. What she enjoyed about the creative writing group was 'thinking and using your imagination'. She was very eager to please, and continually checked whether or not she was doing what was expected of her. She tended to write short texts, usually because she spent a lot of her time worrying whether or not she was writing correctly. Slindile was one of the few learners in the group who had not had very much exposure to television programmes. Slindile's texts were chosen for analysis because although she is an isiZulu speaker, her primary school education had been multilingual (as is the case for many South African learners), and I was interested to explore/ investigate how this multilingualism would influence her writing. She found it difficult to write extended texts in English, which was probably a result of a primary school education in four languages.

Palesa is a member of a wealthier, urban Johannesburg family with a great deal of exposure to English. Her father worked for the government, and had been posted as a diplomat to London and Berlin, where she attended British schools in her early childhood. After returning to South Africa, Palesa attended an ex-Model C primary school*, and enjoyed a relatively good education. Palesa's family is pro-English and they speak a lot of English at home. Her first language is isiZulu, but she claims that she is not very good at it. It was perhaps for this reason that she felt somewhat out-of-place at school and was often homesick. Her spelling, grammar and expression in English

were all good, but she struggled to write extended texts, and kept her writing in school, and also some of her group writing very short – something her teachers also commented on. Interestingly, her comment when asked about writing at school is that 'it must always be short'. She watched a lot of television, and often used Americanisms orally or in writing. She did not identify well with South African/ Zulu culture, and this was apparent in many of her stories, which tended to be about white characters and set in places like New York. Palesa did not have confidence as a writer, as she claimed that she was 'bad at writing short stories'. She did not feel comfortable in the English classroom, and described the group as too big for the teacher to focus on everyone. She felt more comfortable in the smaller writing group. Palesa described her experience of the classroom as follows: 'My creative juices were blocked by a wall.'

Palesa's work was chosen for analysis because she is representative of learners at the school from wealthier families. In these families, English is spoken at home instead of the learners' actual home language. I was interested to investigate whether, and if so how, Palesa's anglophile orientation would be evident in her writing.

Zinhle spent her early childhood in Nkandla, and then moved to Wentworth, a low-income area in Durban. Zinhle said that at her primary school there was a lot of 'physical violence' and 'commotion'. She described how her teachers 'tried hard to teach in English' and stated that she had a good relationship with her English teacher. During English lessons her class spent most of their time writing stories and their teacher encouraged them to write stories in their free time. This support from the teacher is likely to have contributed to Zinhle's love of story reading and writing. Zinhle has a lively mind but lost interest very quickly in tasks that she did not feel she owned. She described lessons and school as 'boring', did not enjoy the books on offer at the school library, and was often frustrated. Zinhle liked to take charge of her own learning. She often asked me if she could borrow specific books, and she described how she liked to write and 'work on [her] vocabulary' in her free time. Although Zinhle was a good English-speaker, she was still rooted in her Zulu culture. Orally, she preferred expressing herself in Zulu to speaking English. She missed a few sessions because she

attended a family cultural celebration (during school time). Zinhle liked Creative Writing because she enjoyed working in a group and getting feedback from others. She said that the 'atmosphere [was] different' in the Creative Writing group, and claimed that the learners who could 'write but didn't have the courage' had a space in this group to 'be themselves'. Zinhle was a leader figure in the writing group. Her writing was chosen for analysis, because her role as a leader in the group meant that she was constantly at the centre of any discussion and the opinions of other group members fed consistently into her writing, enriching it. This was especially the case in the soap opera script she wrote with her partner, Zama.

Zama is from a township close to Ikhwezi High School. She speaks isiZulu at home, and at her primary school, isiZulu and English were used for learning and teaching. She described her fear of speaking in front of others. Zama seldom said anything in our group sessions. She was hard-working, liked to read, and enjoyed writing. Zama underperformed at school, and was in the third stream (out of four). She described the difference between English in the classroom and writing in the group as follows:

> Throughout the term, it's just a few things we write and they're for marks. But in Creative Writing, it's doing it for enjoyment. You improve and get better. I think I have improved a lot. I prefer Creative Writing to school. At school, they tend to be more serious. In Creative Writing, it is more open and free. I get to think about things differently from what they are in the real world. I get to use my imagination.

Her work was chosen because she was, in many ways, the antithesis of Zinhle – introverted and lacking in confidence. She and Zinhle made an unlikely team in the soap opera script task, but they produced some excellent writing.

Londiwe has a flair for drama, and her impersonations and sense of humour often provided inspiration for the writing of other learners. She did, however, struggle to channel this confidence and flair into her own writing. Londiwe attended primary school in Soweto, where she claims her teachers never spoke any English at all in lessons. Her knowledge of English was limited, and writing, to her was a real struggle. Towards the end of the writing group sessions, Londiwe began to write poetry for me to

read. The poem below expresses Londiwe's character well: her proud attitude and demeanour, in spite of her academic struggles. Her work was chosen for analysis because she had little background of writing in English, and it was of interest how such a learner could be influenced by the writing intervention.

Look at me carefully

Look at me carefully
I am proud of who I am
I am a black woman
Proud of being a South African.
don't look at me in a hurry
slowly look at me
because I was never born in a hurry.
I am not a mistake and don't be mistaken
when I tell you to back off.
I am a proudly South African woman
A young ambitious lady who knows what
the future is holding for her.

Thobile grew up in Northern KwaZulu-Natal, and she often expressed her homesickness orally or in writing (her family had recently relocated to the greater Durban area). Thobile is a member of a Zulu-speaking family. Having attended an ex-Model C primary school in Northern KwaZulu-Natal, she expresses herself confidently in English. In the writing group she liked to write about everyday themes relating to

teenagers – school, friendships and romance. Thobile liked listening to music, and always had her earphones with her. She had few inhibitions, and would often sing for the others in the group. She was very 'wordy', both orally and in writing. Her texts tended to be longer than those of the other learners, but included a lot of errors because she wrote so freely and quickly. Thobile's work was chosen for analysis because the freedom of her writing distinguished her from the other learners.

I chose **Lula's** pseudonym, because the word *lula* in Zulu means light (of little weight). The heaviness of Lula's struggles brought to my mind a passage from Milan Kundera's *The Unbearable Lightness of Being:*

> But is heaviness truly deplorable and lightness splendid? The heaviest of burdens crushes us, we sink beneath it, it pins us to the ground … The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of a burden causes man to be lighter than air, to soar into heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness? (1999, p.5).

Although Lula's burdens were enough to 'pin her to the earth', her way of being and knowing always seemed to me to combine the truth and reality of her burdens with a lightness that allowed her simultaneously to 'soar into heights' (Kundera, 1999, p.5).

I got to know Lula as a quiet and unassuming girl. During my time at Ikhwezi High, I grew to respect her very much for her determination and strength of character. Lula grew up in the same township where Ikhwezi High School was located. She lost her mother at a young age, and grew up with her father. She heard about Ikhwezi High, and was desperate to attend the school. She missed the bursary application dates, and was told there was no place left for her at the school. This did not deter her, and she continued to pay the school weekly visits until the principal agreed to give her a bursary. During an interview with Lula, in which we discussed her primary schooling, I learnt that the teachers at her previous school would communicate mainly in isiZulu during lessons, and that English was hardly used. With this in mind, her English is surprisingly good. After asking her how she had learnt English, she explained that they

had gone on a school outing to the library when she was younger, and that from that day, she would go to the library by herself to choose books to read. During our intervention, her father passed away, which caused great upheaval in Lula's life. She continued to attend writing group sessions, but was a lot more introspective and quiet after her father's death. She liked to bring her headphones to sessions, so that she could concentrate completely on her writing. Although she had a full bursary at Ikhwezi High, her brother wanted her to leave school to look after her little sister after their father's death. Unfortunately, she ended up leaving Ikhwezi High in the next school year.

The fact that Lula felt comfortable to return to the group almost immediately after her father's death suggests that she saw writing in the group as a safe space. She often referred to the writing group as her family. She did not use writing to explore her emotions, but rather, it seemed, that writing was to Lula a welcome distraction. Her writing was chosen for analysis because she was one of the weaker writers in the group. Although she was in the second stream at school, her writing was weak, as she had not had a good primary education. Her determination to succeed academically, however, and the poignancy of her story meant that her work was of interest for this study.

4.6 Data Collection

According to Ausubel et al, 'The most important single factor influencing learning is what the learner already knows. Ascertain this and teach him (sic) accordingly.' (1978, p.163).

The first step in the intervention was to interview the selected learners as a group, this being the starting point for the development of a writing community. The purpose of this interview was to 'ascertain' learner knowledge (Ausubel et al., 1978, p.163) in

terms of their situated cultural practices as potential resources for pedagogy' (Harrop-Allin, 2010, p. 1). I intended to establish how learners responded to the affordances of a variety of modes (music, visual art and drama) in constructing narrative outside the classroom in order to build links between learners' out-of-school multimodal practices and in-school story-writing. The learners were also questioned about their attitudes towards in-school writing.

The learners were asked questions (See Appendix 2) about which music they performed/ listened to out-of-school; whether they participated in activities such as drama, dancing and/or art in their free time; what kind of television programmes they enjoyed watching, whether they expressed themselves in any form of social media, and whether they told/ wrote stories out-of-school. The interview was audio-recorded. At the end of the session, the learners wrote a short piece about the topics discussed by the group. The interview was transcribed and used as a basis for planning group sessions.

The out-of-school writing sessions took place twice a week for one hour per session. During the implementation, learners moved from modes in which they felt at home (emphasising improvisation in the form of drama, oral storytelling and music), to a mode in which it is assumed learners feel less comfortable – writing.

The first few writing sessions were audiotaped but these tapes were not very useful because the sessions did not involve a lot of individual teacher or learner talk – rather there were discussions in pairs and smaller groups, which were impossible to keep track of. Writing samples collected from learners before and during the implementation of the writing programme, together with my field notes, became the main data sources. Examples of writing completed before the start of the intervention were taken from the learners' writing portfolios. (Each learner at the school has a portfolio in which examination and other writing tasks are collected. Unfortunately, not all of these portfolios were complete – in some of them, pieces were missing). The texts are all referred to in this section, but the three text types were chosen for data analysis in order to give an overview of the affordances of a range of multimodal stimuli for writing.

4.6.1 Summary of writing done in the classroom before the writing programme

A: Short Story

B: Dialogue

C: Speech

4.6.2 Summary of writing produced during the extracurricular creative writing programme

A. Short introduction paragraph from first session

B. First Task (Character Description)

1. Descriptive Paragraph 1 (first draft)
2. Descriptive Paragraph 2 (edited version)
3. Multimodal Description using pictures and text

C. Second Task (Dialogue)

1. Soap Opera Information Sheet
2. Soap Opera First Draft
3. Soap Opera Final Version

D. Third Task (Setting)

1. Photo Story (first draft)
2. Photo Story poster with pictures (final version)

E. Fourth Task (Writing and Music)

1. Free writing based on music
2. Story ideas inspired by film music listening

3. First Draft of film music story
4. Final Version of film music story (combination of text and pictures available online on www.storybird.com)

F. Fifth Task (Storybird – online writing)

1. Several online stories inspired by and using artwork (1 – 4 short stories per learner)

In the section that follows, ways in which multimodal stimuli were used to support writing will be described.

4.7 The Writing Programme – Implementation

The writing programme was experimental. Several 'artistic modes of inspiration' were used, including visual stimuli, music, and television. The following paragraphs describe this experimental approach, in which the intention was to explore ways in which learners' out-of-school communication styles could be reworked into their writing.

4.7.1 A: Pre-Writing Task

From the group interview at the first writing session, I ascertained the following about the group of learners I was working with: The learners, as a group, were not very vocal in the classroom context, and it would probably take some time for them to 'warm up' sufficiently in order to use music performance or drama in writing sessions. When asked about music, none of the learners mentioned traditional African music as a preferred genre. There was a variety of musical tastes in the group, with some preferring hip-hop, others pop and others R n B music. The one thing all of the learners had in common was their enthusiasm for the television programme, *Generations*. The

information gathered was used to guide the design of each writing session, but was not used in the data analysis section.

4.7.2 B: Character Description Task

The vice-principal had made it clear that she would not be responsible for running after learners, coaxing them to attend sessions. The afternoon activities programme is organised in a very disciplined manner at Ikhwezi High School, but she said that learners were still free to change to another activity – and that there was also the possibility that they would hide in their dormitories or pretend to be sick if they didn't enjoy it. After the opening session, in which learners seemed rather reluctant to participate, I decided on a 'warming-up' task with the aim of encouraging participation.

As an ice-breaker, I chose a 'Gingerbread Man' writing task. This exercise was designed to be enjoyable for the learners, and hopefully to generate some writing. I baked Gingerbread people, which the learners decorated, photographed, and then wrote character descriptions about. This session was a success in that the learners thoroughly enjoyed themselves, and there was soon a buzz of conversation in the room about their characters and their descriptions.

In these first drafts, there was an overall lack of complexity in the writing. Some of the texts were very short. Many of the learners managed to produce very little text in the time available. They often started a series of sentences in exactly the same way, and constructed each sentence in the same form ('same subject' + is + adjective). Characters described were generally 'flat': hardly any detail, but lists of adjectives, as is evident in the example below:

Slindile's 'Gingerbread Man' Description:

She is energetic, honest, active, funny and brave.
She's sometimes shy and serious at what she does.
She's hilarious, wild and sometimes talkative.
She's slim and tall.

Cremin (2009) describes how role-play could be useful in generating richer character descriptions, in that it encourages learners to 'converse, create and draw on their experience, knowledge and understanding of the world to make meaning' (p. 37). In this task, drama was used as a scaffold for writing. I divided the group into pairs for role play. Each learner had to pretend to be their character. The pairs each had to imagine a conflict situation that their character would be faced with. This was to encourage the generation of what Cremin refers to as a 'moment of dramatic tension,' from which writing tends to 'flow from the imagined context with ease' (2009, p. 37). Learners were given a few minutes to prepare their conflict presentation, and then they presented their situation to the group. The learners were reluctant to participate, but the first group managed to produce a humorous improvisation, which generated a lot of laughter and encouraged other learners to perform. After the improvisations, we had a group discussion on what we had learnt about the characters from the improvisation. The writers had discovered some new personal qualities of their characters. Learners enthusiastically wrote down details about their characters and managed to provide more nuanced information than previously.

At the end of the session, a learner asked if she could make an announcement. She got up and announced that her character, Mr Classy, aged 36, was unattached and was looking for a wife. She wanted to know if anyone's lady character was interested in Mr Classy. This comment generated a lot of laughter. The acting improvisation had

significantly relaxed the atmosphere in the group, and the learners were reluctant to leave at the end of the session.

In the following sessions, learners produced a multimodal character description. Learners were asked to express their character through visual imagery and through text. Cremin (2009) draws on the research of Bearne et al., 2004 and Walsh, 2007 to argue that such an activity, the composition of a visual text, can help learners to 'find their own voices' (p. 154). Learners were given felt-tipped pens, permanent markers, pencil crayons, magazines, scissors, glue, and a few scrap-booking items to work with. I presented learners with an example of the kind of text they were expected to produce (but also explained they had the freedom to produce something completely different). The example had the character's name, and numerous images and sentences describing the images. The learners thoroughly enjoyed working with the different materials on offer. Some had begun to take ownership of their character – through the dramatic improvisations and the previous exercises, and their characters seemed to be coming more and more to life. Learners commented on the fact that they were 'not used to making a mess in the classroom.' The high level of discipline at the school is positive, and has already yielded very positive results. However, learners were somewhat inhibited when faced with creative tasks. Encouraging the learners to be messy and noisy while doing certain tasks seemed to generate apprehension in the group. This apprehension translated into the learners' writing – an area where it seemed learners preferred 'playing it safe' – using simple sentences that they were confident were absolutely 'correct' in terms of grammar and spelling to experimenting with and exploring the language.

At the end of the session, learners usually had their first free time of the afternoon, a time for them to visit the tuckshop, catch up on gossiping with their friends, or relaxing. The whole group wanted to stay longer to work on their collages. This pattern continued throughout the implementation of the programme. Learners used another session to complete their collages. The learners asked if they could take their collages home, and I took photographs of each A3 collage, after transcribing the texts. The collage

photographs are included later in the data analysis. Because some of the learners used light colours to write, and because of the reduction from A3 size, some of the text is unclear on the images. We started the session with a few minutes of feedback time on their previous projects. Bellon et al. consider feedback to be 'more strongly and consistently related to achievement than any other teaching behaviour' (1997, p.277). I chose the format of a short letter to each learner with feedback about their work – with a few positive aspects and aspects they could improve for each project. I chose the format of a letter to generate conversation about the writing (because it was a large group, it was not always possible to speak to each individual).

4.7.3 C: Soap Opera Task

From the interview and from informal conversations it was evident that most learners in the group watched diverse television programmes, with *Generations* being a favourite. These programmes seemed to play an important role in the lives of these girls, as in those of many teenagers. Certain characters seemed to be almost part of their existence, and they chatted about the complexities of these characters with a great deal of passion and animation. This was the most constant 'literature' many of the learners were exposed to, and I decided to investigate whether the complexity of the plots, the multilingualism, the subtlety of character description, and also the local humour evident in many of their favourite shows could be 'remixed' into their writing.

I divided learners into groups of two or three (randomly). Each group was asked to choose a television show that everyone in their group had watched and also liked. Learners were also allowed to invent a show if they wanted to.

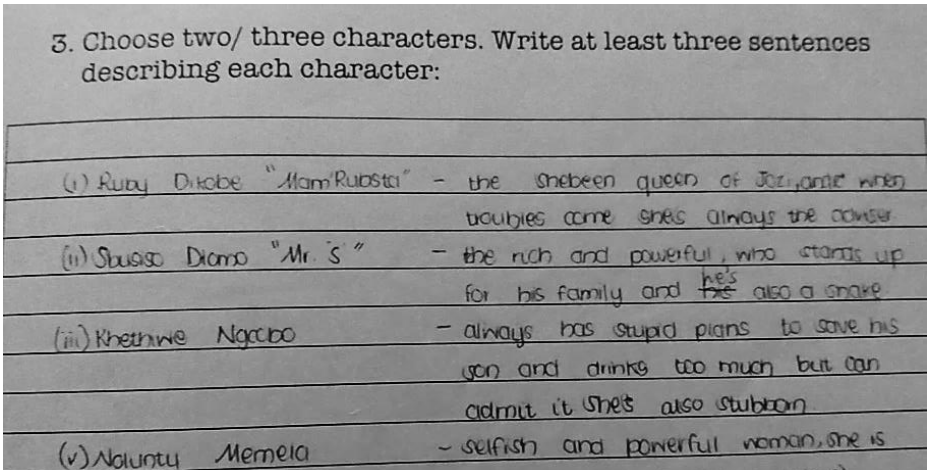
Each group received an information sheet, where they were asked to fill in the following information about their chosen show:

- background to the show
- short description of three important characters in the show

- a problem situation occurring in the show (real or imaginary)
- an invented solution to the problem (according to Cremin, writing that flows from a 'moment of dramatic tension' is particularly fluent (2009, p. 37).

The discussions about television shows were lively, and it seemed as though learners knew personally the characters they were discussing. The discussion was quite loud, but only because learners were so enthusiastic about the theme – they even got involved in other groups' discussions, giving other groups advice and arguing and discussing their characters, too. One of the groups invented their own show, and this group was very interesting to the other learners, who got involved in choosing names for their characters and offering interesting scenarios in which the imaginary characters could be involved.

Some learners struggled to come up with a problem scenario, and I encouraged them to act out different scenes they remembered from the show in order to come up with ideas. Some groups moved to the courtyard in order to act out different possibilities, and there was a great deal of laughter coming from outside. By the end of the session most learners had gathered enough interesting information in order to begin writing in the next session. An example of such information is depicted here:


3. Choose two/ three characters. Write at least three sentences describing each character:

(i) Ruby Dikobe "Mam'Rubsta" - the shebeen queen of Jozi, and" when troubles come she's always the adviser

(ii) Sbusiso Diamo "Mr. S" - the rich and powerful, who stands up for his family and ~~he~~ he's also a snake

(iii) Khethiwe Ngcobo - always has stupid plans to save his son and drinks too much but can admit it she's also stubborn

(v) Nolunty Memela - selfish and powerful woman, she is

Figure 3. Character Information

The focus of the next few sessions was to be on dialogue writing – emanating from learner knowledge of television shows. We followed a version of process writing, in which some learners worked quickly and produced numerous drafts, whereas other learners spent more time thinking and planning and only produced one draft. Learners were asked to use the problem situation they had chosen and to write a short script of the conversation between their selected characters. Again, some groups decided to go outside to act out certain parts of the script in order to generate dialogue. Other groups preferred to generate dialogue by writing until they came up with good lines. Groups who struggled to work in these ways tried drawing sketches of the characters to help them come up with lines. Some groups worked together harmoniously, but in other groups there was a dominant learner who 'took over' and did most of the work for the group.

Most groups had chosen a love triangle from the soap opera *Generations* to write about – a tragic situation involving a cheating husband and a miscarriage. Tragedy, in the form of miscarriage and divorce, seemed to be fascinating to learners in the group. I had been hoping for more humorous situations, but did not want to dictate to learners what they should write about. One of the groups chose a show called *Muvhango*, which is similar to *Generations.* Another group wrote a script from a show about rivalling fashion designers, and the last group invented their own show, called *Savings Gatherings for Girls* (based on an existing programme called *Stokvel).* The girls had all chosen local shows – shows in which the dialogue is multilingual and/or where dialogue in English includes short phrases in other languages. This kind of dialogue was used by most of the groups in their scripts. The pair who had invented their own show talked very animatedly in isiZulu. When I looked at their writing, I realised that they had been writing mainly in English but combining short isiZulu phrases in a very fluent manner (See Chapter 6 in which some of the soap opera scripts are analysed). The isiZulu talk appeared to feed into their writing – giving it personality, a rich voice and energy that had not previously been evident.

At the end of the soap opera sessions, several groups asked if they could perform their scripts for the class. They appeared to really enjoy performing their own scripts, but also to enjoy listening to and watching the other performances.

4.7.4 D: Photo Story Task

Photography was chosen in this activity as a prompt for writing. Most of the learners had mobile phones, and the camera feature on these phones means that photography is integral to learner communication out of school. This choice was inspired by the online *National Writing Project*, a resource which defines digital photography as a 'terrific tool to spur different kinds of writing', and which claims that the use of photos as prompts encourages 'creative and thoughtful writing' (Tachibana, 2010).

The plan was as follows:

1. Learners were given magazines. Each learner chose a magazine character and cut out an image of a character.
2. Learners took their character outside. They were told to observe a certain setting in the school with their character.
3. Writing in their rough exercise books, learners made notes of what could be seen, heard, or otherwise observed in their chosen setting.
4. Learners took photos of their characters in the chosen setting.

In the following session, learners were asked to produce a piece of writing combining their character and their setting. Their final text was to be presented in a visually stimulating way, using the photograph they had taken.

Most learners had difficulty producing a detailed description. In many cases, their descriptive writing style was limited to using simple sentences with adjectives. Furthermore, learners were used to getting very specific guidelines about what their

writing should look like (first paragraph, 4 lines long). Some learners even asked me what their opening sentence should be. Learners are not used to receiving open-ended instructions. After a while, however, they accepted the freedom of the given task and started exploring possibilities.

The learners had enjoyed the group element of their previous task, and asked if they could discuss their writing in groups. When I noticed that each learner had completed the first paragraph (about halfway into the session) I divided learners into pairs. Each pair was given coloured pens, and pairs went outside to discuss and advise each other on their writing. This step was taken quite seriously by learners: They engaged in animated discussion and made quite a few corrections and notes on each other's texts, before completing their final text.

4.7.5 E: Writing and Music

Albers and Harste marvel at the 'intensity with which many young people immerse themselves in arts and in technology' (2007, p.6). These authors go on to describe how 'almost everyone has a cellphone on which he or she downloads music,' and how many young people wear headphones (2007, p.6). Although they write from an American context, the same description could be written in less affluent South African contexts, such as that of the learners at Ikhwezi High. In the first music-inspired activity the aim was to translate this 'intensity' into the learners' writing. I compiled a playlist of songs from a variety of genres and learners were given free range to write about anything they wanted to. In the following session, we discussed film music. I played the learners different pieces of film music, and they had to write down a few sentences about what they thought was happening in the film at that particular moment. After each piece, there was also a discussion time. Learners then selected one of these scenarios to write a story about. They took these story drafts to their first I.T. Lab session, and matched them to visuals using a programme called *Storybird*.

4.7.6 F: *Storybird* Projects

Cremin (2009) notes that learners are becoming more and more digitally literate, and that they 'increasingly use computers in seeking information and composing their own texts and are capable of handling the demands of technology' (p. 142). Although not all learners had access to computers, the pervasiveness of mobile technology meant that the learners in the group had experience of composing digital texts (often accompanied by images). It was this experience that was drawn on for the four weeks of the *Storybird* project.

Storybird is a free online platform, for which learners are given a password and username. They can search for images according to themes like 'friendship' or 'love'. Learners choose one image per page of their story, and write an online illustrated book. At the end of the writing process, the story can be read by their peers. Group members can comment on each other's stories. Unfortunately, this function was, for the majority of the session, unavailable due to a technical problem with *Storybird,* which I only managed to sort out later on in the sessions. Some learners brought along earphones and listened to music while writing in the lab.

While reading learners' texts during the writing intervention, I realised that conventional linguistic tools used to analyse and assess language, as used in most South African classrooms, did not offer the scope needed to analyse and understand the development of creativity in writing. This realisation led to the development of the writing criteria which are outlined in the following section.

4.8 Data Analysis

4.8.1 Introduction to Data Analysis

'When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text' (McKee, 2003, p. 1). In this chapter, because of the limitations of traditionally used linguistic tools to account for the potential of writing to hold diverse meanings, criteria for the analysis and assessment of creative writing were devised for the purpose of this research, using theories of Vygotsky, Bakhtin and Canagarajah. For this study, these criteria are conceptualised, and the data analysis chapters (5 –7) show how they can be used to 'make educated guess[es]' to obtain a descriptive understanding of learners' creative capacities (McKee, 2003, p.1). In the data analysis chapters, these criteria are used mainly to analyse learner texts, but the argument is developed in Chapter 6 to show that the criteria can also be used to develop rubrics for the assessment of learner writing. The section that follows outlines the conceptualisation of the criteria.

4.8.2 The Use of Textual Analysis to Examine Learner Texts

Textual analysis of learner writing was used to capture new insights about creativity, and the emergence of creative features in writing such as voice, language play and versatility. The Criteria for the Analysis and Assessment of Creative Writing were developed for this research, with the assumption that

> by asking new questions and coming up with new ways of thinking about things, you can get different kinds of knowledge. (McKee, 2003, p. 3)

The criteria were used as a framework to 'look carefully at the complex configuration of processes within each case' (Miles & Huberman, 1994, p. 205). The data analysis

chapters were separated into different writing tasks or genres (character descriptions, soap opera script writing, and digital writing), which meant that the complexities of 'each case' or task could be observed distinctly.

4.8.3 Assessment of Creative Writing

This research uses the criteria to analyse learner writing, but furthermore, it argues that these criteria can be used to create rubrics for the assessment of writing, as is evident in Chapter 6. 8. Morris & Sharplin (2013) argue that as creative writing has an important place in the curriculum, 'further research is needed to develop processes and criteria to enhance the consistency of its assessment' (p. 51). Although this research has focused on creative writing in an informal context, it has also investigated ways in which creativity in writing can be identified, analysed and assessed. This research has considered ways in which creativity can be identified and given recognition in learner writing, with the aim of moving away from the notion that imaginative writing is a subjective, 'grey' area. It is important to try to define what is meant by creativity in writing, because teachers who aim to inspire learners to think beyond conventions require a 'clear understanding of what it means to be creative' (Ofsted, 2003, p. 8). The use of the criteria, as is shown in Chapter 6, also enables teachers to give more descriptive feedback about creative content.

An understanding of creativity is especially important in South African schools, in which teaching styles that date back to the apartheid era continue to 'oppress creativity, initiative and assertiveness' (Chick, 1996, p. 21). One of these styles is safetalk, a term coined in the 1990s by Chick (1996) to describe the discourse used by students and teachers to hide their 'lack of English proficiency' (Williams, 2013, p.71). Safetalk is a chorus group response, and tends to be evident in postcolonial classrooms where there is a 'mismatch between the language of instruction and the linguistic resources children bring with them to schooling' (McKinney, 2015, p. 115). According to Williams, the result of safetalk in the classroom is a 'lack of learning, reading as repeating and writing

as copying' (2013, p. 73), an observation which is confirmed by the studies of Hendricks (2006) and Bizos (2009), referred to in Chapter 2, which indicate that much writing in South African classrooms tends to be reproductive. The idea of 'writing as copying' was also explored in Chapter 3, where it was looked at through the lens of Bakhtinian theory, and considered as the reproduction of authoritative discourse.

Dornbrack & Dixon (2014) argue for a more explicit writing pedagogy than is provided in the CAPS documents. Offering guidelines or criteria for writing assessment could be a step towards a more explicit creative writing pedagogy that enables learners and teachers to move beyond enacting safetalk or 'writing as copying' practices in the classroom. According to Dornbrack & Dixon (2014), the assessment of writing in South African schools 'remains a contentious issue' (p. 1). Learners' texts are assessed according to guidelines published by the Department of Basic Education. These guidelines offer little in terms of enabling learners to move beyond 'writing as copying', as they outline that

> Assessment of written work will focus primarily on the learner's ability to convey meaning, as well as how correctly they have written, for example, correct language structures and use, spelling and punctuation. (DoBE, 2011, p.118).

It can be argued that these categories reinforce the kind of writing teaching that focuses mainly on left-brain skills, but ignores the fact that right-brain functions, or creativity, are needed to generate ideas for writing. Janks (2012) draws on Badenhorst's pedagogy to show that both left- and right-brain functions work together in the writing process (p. 4). In line with the guidelines in the CAPS, the texts learners wrote in the English FAL classroom at Ikhwezi High School were graded according to the following rubric: 10 marks for content, 5 marks for language, and 5 marks for form. From this rubric, the learners understood that they were to produce a text that had the content and form stipulated by the teacher, and that correctness of language and vocabulary were also to be focused on. This kind of writing – writing as a performance under pressure for assessment, as well to conform to the teacher's/ assessor's expectations – was

entrenched in the writing group learners, who tended to approach writing tasks with some anxiety regarding whether or not they were working 'correctly'.

In the writing tasks set for assessment at Ikhwezi High School, little or no value was placed on producing imaginative texts, or on writing that would be of interest to a specific audience, or on achieving a rich writing voice. The Department of Education's rubric does specify 'an appropriate choice of words, style, tone and register' but as this is without reference to an audience, it is not clear how it can be decided whether or not the diction, style, tone and register in a text are 'appropriate'.

There is a need for assessment practices, which are there to determine what learners know, to 'make visible the resources that learners have' (McKinney, 2015, p. 106). It could be argued that the kind of assessment that is standard practice in South African high schools, and that is outlined by the abovementioned rubric, tends to disadvantage learners from culturally and linguistically diverse backgrounds because the resources these learners bring to school are not those valued in the classroom context. In most South African classrooms, cultural and linguistic resources that align with what McKinney (2015, p. 106) regards as 'anglonormative' are valued, and the rich, multilingual repertoires that learners bring to the classroom tend to be ignored. Assessing writing creatively could be to the advantage of such learners by acknowledging their individual repertoires.

4.8.4 Criteria for the Analysis and Assessment of Creative Writing

A broader conceptualization of what could be analysed or assessed in learners' writing can be drawn from the Bakhtinian conceptualization of language discussed in Chapter 3 of this study, which, beyond a focus on language as an 'ordered and structured system', views language as 'fundamentally emergent, indeterminate and unpredictable, allowing ample scope for creativity, play and artful language' (Deumert, 2014, p. 3).

In order to analyse and to assess imaginative writing, the following criteria were devised:

- Rich writing voice: creative remixing of layers of meaning to generate dialogical overtones
- versatility, and
- language play.

The use of these criteria should enable a rounded, descriptive view of learners' ability to compose imaginatively, rather than a narrow focus on aspects of writing that can be 'conveniently measured' (Bearne, 2017, p. 75). Bearne's descriptors for multimodal composition assessment were also drawn on in generating the criteria. These descriptors aim to 'outline progression in text compostition', and highlight the student's 'increasing ability' to

1. Decide on content and mode for specific purpose(s) and audience(s);
2. Organise texts for communicative purpose(s);
3. Use technical features for effect; and 4. Reflect and develop. (Bearne, 2017, p. 77)

Each criterion is briefly outlined below, with an explanation of how it is linked to Vygotskian or Bakhtinian theories, which underpin this study. Each criterion contains descriptors that can be applied to obtain a detailed overview of learner texts.

4.8.5 Rich Writing Voice: Creative Remixing of Layers of Meaning to Generate Dialogical Overtones

This criterion is based on the Vygotskian idea, outlined in Chapters 1 – 3, and central to this study, that creativity, is the 'ability of the human mind to combine elements' (1967, p.8). This criterion looks at how a rich writing voice is enabled in writing by combining elements.

Writing with rich voice can be considered as the opposite of what has been described above, the enacting of *safetalk* or 'writing as copying' practices in the classroom. In order for teachers to steer learners away from *safetalk* in their writing, both teachers and learners require clarity in terms of what is meant by the richness of voice in writing.

Voice in writing is an elusive concept, and has been thought about in many different ways. Elbow (1981) describes writing voice as the quality of writing that makes a particular text unique. However, as noted in a previous chapter, there has been debate in L2 writing circles around whether or not it is feasible to expect L2 learners to write with individual voice, or to work with the assumption that writing either has or does not have voice. Some of this debate has been centred around whether L2 learners from cultures in which collective values are considered more important than individualism would aspire to have an individual writing voice (Helms-Park & Stapleton, 2003).

Ivanic & Camps, however, draw on a Bakhtinian concept, discussed in Chapter 3, to argue that in all writing there is evidence of voice. Voice is both representative of the social context of the writer and of individual choices the writer makes while drawing on this context. In their view, a rich writing voice is created as people write when they draw on a 'repertoire of voices they have encountered' (Ivanic & Camps, 2001, p.5). Writers thus make unique choices in order to 'recombine a selection of the resources at their disposal for the purposes of the writing task at hand' (Ivanic & Camps, 2001, p.5). McKinney refers to the manner in which language in education policy tends to be undermined by 'essentialist and monoglossic conceptions of language' (2015, p. 103). In her view such monoglossic conceptions of language teaching, which are based on anglonormativity, 'remove voice' (2015, p. 105) and thus to support learners, teachers need to encourage them to use their full linguistic repertoires to enable writing with rich dialogical overtones. Canagarajah refers to such use of learners' full linguistic repertoires as 'codemeshing', a term that accommodates 'the ability of multilingual speakers to shuttle between languages,' as well as the 'possibility of mixing communicative modes and diverse symbol systems other than language' (2011, p. 401 – 3). Canagarajah describes how 'significant choices' in codemeshing are motivated by a 'desire for identity' and

writing ‘for voice’ (2011, p. 406).

With reference to voice, the criterion devised for and used in this study is based on a combination of Bakhtin’s conceptualisation of voice and Vygotskian socio-cognitive theory. The criterion considers Bakhtin’s view of voice as polyphonic and Vygotsky’s theory that the mind, when it functions creatively, recombines elements (See Chapter 3). According to Vygotsky, the imagination ‘always builds using material supplied by reality’. In writing, this kind of creative reworking is a complex process, which goes beyond the reproduction of existing ideas. Vygotsky claims that creative reworking is the foundation of abstract thinking and that the most important components of this process are dissociation and re-association of the impressions acquired through perception (2004, p. 25). The first step, therefore, for the writer, is detailed perception or observation in order to generate a ‘bank’ of impressions or words from their linguistic repertoire to draw on. Such impressions or words, which include linguistic resources of the writer, could be observed in real life or be taken from literature, television, or social media. These impressions or words, according to Bakhtin, could include the ‘power relations between words’ or ‘historically motivated clashes’ (1997, p. 4), as well as words ‘located outside the soul of the speaker’ (Bakhtin, 1986, p.121). The next step is to dissociate these words or impressions from their original source and to remix them so that they are imaginatively reworked into a layered text, or ‘select[ed], adapt[ed], synthesiz[ed] and shap[ed] to suit personal intentions, ideas and opinions’ (Bearne, 2017, p.77). Thus, an utterance with polyphonous, rich voice is considered to be the result of an imaginative reworking of diverse words and impressions.

Pahl’s and Canagarajah’s research in the field of literacy studies is useful for analysing layers of polyphonous voice in writing. Pahl (2007) claims that a consideration of literacies as ‘socially situated’ can assist teachers to identify creativity in texts (2007, p. 86). Considering literacy as socially situated is especially useful in the South African context of CAPS, which, as stated in Chapter 1, describes language as functional, failing to account for the social element of language. Texts, because of their socially situated

nature, ‘carry traces of their meaning within them, in terms of what Pahl refers to as ‘identities built up in layers in texts’ (p. 87).

Canagarajah’s heuristic for identifying ‘interactions between the textual and intertextual’ is useful in that it offers possibilities for illuminating these diverse components of the construction of a voice rich in dialogical overtones (2015, p. 124). This heuristic looks at voice as a complex dialogic negotiation between reader/ writer, using intersecting layers of identity, role, subjectivity, and awareness (2015, p.124).

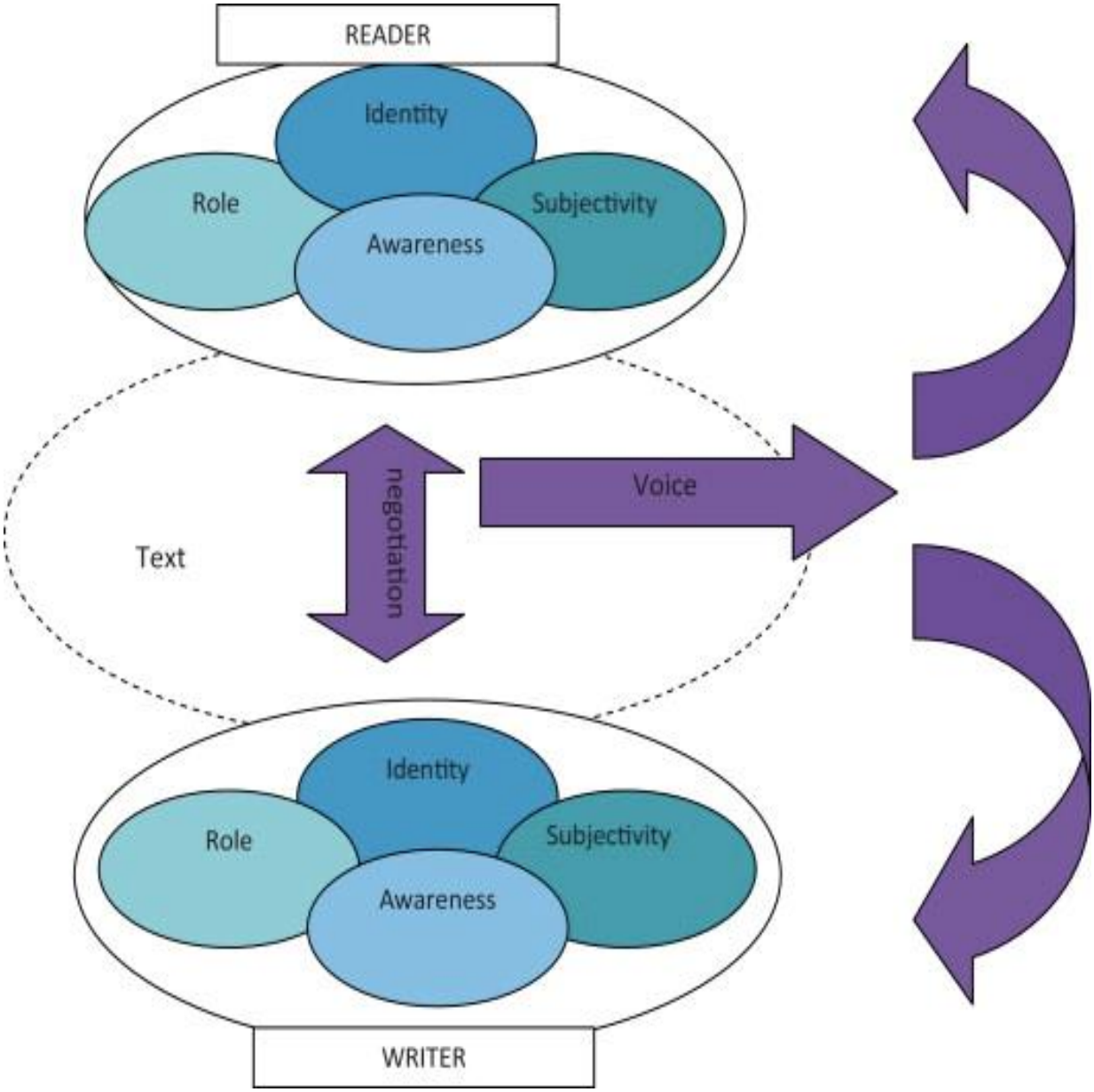


Figure 4. Canagarajah's original heuristic showing the components of voice construction (2015, p. 124)

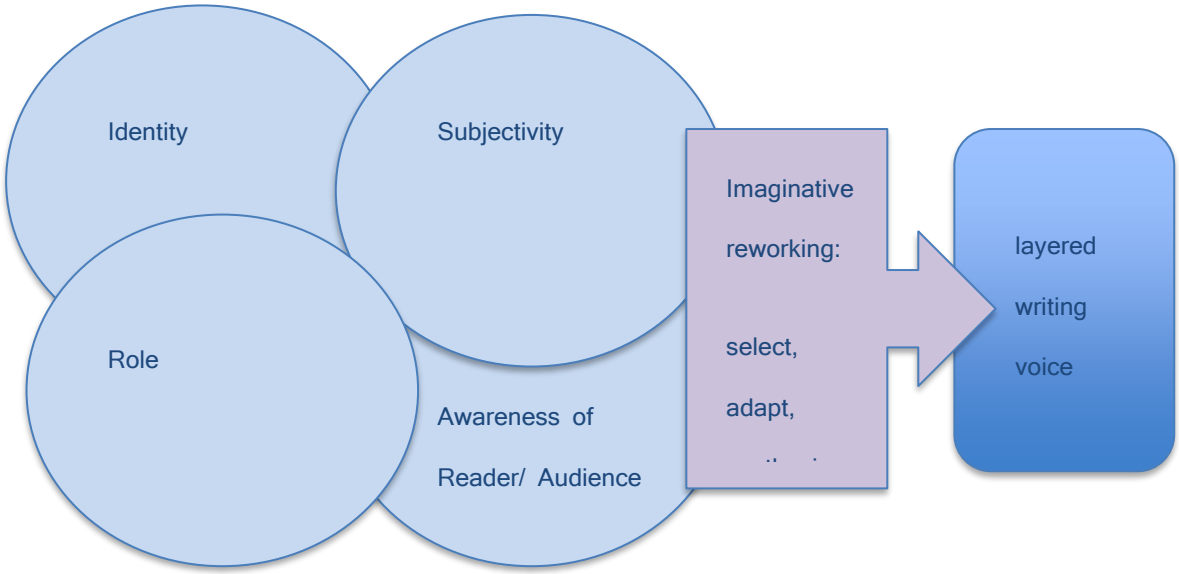


Figure 5. Adapted heuristic showing components of writing voice, based on Canagarajah (2015, p.124)

Canagarajah (2015) shows voice creation as a co-operative process with the writer and reader co-negotiating layers of voice. My heuristic shows the writer mediating between layers with the reader in mind, and creatively reworking these layers (Vygotsky, 2004, p.25) to generate voice. Canagarajah's heuristic has been adapted for use in the analysis of learners' texts. The dialogic negotiation element is still included, but has been shifted into the 'awareness' layer of the heuristic. Awareness of the writer of his/ her relationship with the reader is still considered important, but this shift enables a focus on voice in the final written product, rather than on the negotiations between writer and reader which facilitate voice. The adapted heuristic also includes the reworking role of the imagination.

Canagarajah acknowledges that many theoretical debates exist around what constructs make up voice. Instead of offering an 'exhaustive theorization of these concepts', he focuses on an orientation that views these constructs – identity, role, subjectivity, and awareness of the reader and the writer – as interrelated (2015, p. 124). These

interrelationships are considered to be a way of 'tentatively resolving such controversies for pedagogical purpose' (2015, p. 124). According to Canagarajah, these 'different, sometimes conflicting layers' have to be negotiated in order 'to gain a measure of coherence' (2015, p. 125). Canagarajah claims that the

> challenge for a pedagogy of negotiated (not prescribed) voice is that teachers have to be mindful of students' investments, desires, and histories that will motivate them to write differently even as they manage their own investments (2015, p. 125).

'Identity', which Canagarajah defines as an individual's history, includes 'features such as language, ethnic and national affiliations' (2015, p. 125). Canagarajah's definition of identity can be linked to what Vygotsky defines as internal thought. What Canagarajah refers to as 'codemeshing' (2011), or 'the life between languages' (the fluent incorporation of the full linguistic repertoire) is also included in this understanding of identity (2006, p. 591). 'Role' is a category linked to social positions that people occupy in institutions ranging from schools to families, and can be linked to the Bakhtinian 'socio-historic utterance'. 'Subjectivity' is an ideological concept created by the diverse discourses that voice is influenced by, such as genre and communicative conventions, and can be connected to what Vygotsky refers to as 'external thought' as well as to what Bakhtin refers to as 'historically motivated clashes' (Canagarajah, 2015, p. 124). Identity, role and subjectivity can either constrain or contribute positively to the development of voice in writing, and rich voice is evident where these intersecting layers have been imaginatively reworked. An awareness of the manner in which these layers of voice interact can enable learners to make linguistic choices that direct their 'reshaping of identity, subjectivity and role' (Canagarajah, 2015, p. 124). An amendment to Canagarajah's heuristic is the inclusion of an awareness of reader/audience as part of this layer. A writer's awareness of their audience will also direct choices made in terms of the identity, subjectivity and role layers of their writing voice.

4.8.6 Versatility

According to Vygotsky, rational thinking and creativity converge during adolescence (See Chapter 3). This convergence is central to the 'versatility' criterion. Canagarajah's differentiation between writing 'stability' and 'linguistic versatility' is a useful point of departure for considering writing practices. He contrasts 'stability in specific forms of linguistic or cultural competence', which is traditionally assessed, with creativity, or what he terms 'linguistic versatility' (2006, p. 591). An approach to analysis or assessment of writing which focuses on stability treats 'any textual difference as an unconscious error', while a focus on linguistic versatility could consider this as a 'strategic and creative choice by the author' (Canagarajah, 2006, p. 591). Examining learner texts according to the traditional categories of content, language and form means that learners who write reproductively, without making too many language errors, are considered to be stable writers whose competence is 'rewarded'. Learners, whose writing contains errors in terms of language and structure, but who take risks to make creative choices and are versatile, are not recognised by such criteria. Reed suggests that 'taking risks of various kinds is likely to make an important contribution to learning' (2014, p. 220).

Morris & Sharplin point out that studies over the last forty years have continuously identified tensions between the 'functional/critical and the creative components of English' (2013, p. 53). A more recent approach, however, is to view these components as complementary, which is the intention of this criterion. The focus here is on range and freedom, as opposed to correctness, in line with Mendelowitz (2014)'s concept of structured freedom 'that opens up possibilities of learners' cognitive and imaginative engagement' (p. 6).

Traditionally, assessing or analysing writing for language and structure tends to focus on elements such as grammar, spelling, punctuation, paragraphing, syntax, and the manner in which ideas have been organized. How a text is structured also relates to the purpose for which it has been written, i.e. a formal letter has a conventional structure related to its communicative purpose. The intention of this criterion is to move beyond

a narrow focus on the correct use of language and structure (which, if the process approach is followed, would be corrected in the drafting process by the teacher, making this kind of focus irrelevant), and instead assess whether structural and language choices have been made flexibly and for what purpose. Examining a versatile use of language and structure can determine whether what Janks (2012) refers to as a combination of logic and creativity has taken place in learner writing.

Descriptors that indicate whether the learner's writing is versatile could also be used in the analysis of multimodal texts. These include whether the learner has managed to use a variety of 'technical aspects and conventions of different kinds of texts, including line, colour, perspective, sound, camera angles, movement, gesture, facial expression and language' (Bearne, 2017, p. 77). With reference to versatility, technical aspects of language could refer to a number of different features such as lexical range, the ability to 'show' as opposed to 'tell, and the interplay between sentences of different lengths. Also, applying this criterion could indicate whether the text has been organized according to a specific audience or purpose, with conscious attention to design, layout, and a balanced use of modes (Bearne 2017, p. 77). This includes a flexible use of genre. Additionally, this criterion also includes Reed's suggestion of 'requesting learners to outline what risks they wish to challenge themselves to take' in their writing (2014, p. 226). Learners' outlines would depend on their 'current knowledge and skills' and 'access to cultural and material resources', but this kind of practice could be beneficial in emphasising, for learners, the value of taking risks as opposed to stability and correctness (Reed, 2014, p. 226).

4.8.7 Language Play

This criterion includes four descriptors that could be used to identify play in learner writing. An outline of the ideas that inform the choice of these descriptors is followed by a visual representation of them.

According to Cook (1997), play 'predominates in all aspects of human life' (p. 227). Although play tends not to serve a direct function, it can be useful in the writing classroom (Cook, 1997). Vygotsky claims that in play, a child is 'always above his average age, above his daily behaviour' (1967, p. 16). The fact that language play is universal, and that play allows a child to 'outdo' him or herself makes it pedagogically useful for improving learner performance in the language classroom. Play helps learners to access their out-of-school selves – their 'familiar cultural contexts, resources and ways of knowing' (Wohlwend, 2013, p. 1). Working with adolescent learners is complex, because not only are their 'played literacies weaving in and out of daily living within a thick mesh of overlapping cultures that make up 21st century childhoods', they are also moving beyond childhood to more adult styles of play: often in the form of conversations with friends (Wohlwend, 2013, p. 1). This criterion regards language play as an indication of whether the 'boundaries between home and school have been reconfigured' (Bizos, 2009, p. 95).

Play is useful in the language-learning context, firstly because it is enjoyable and relaxing, but also because in play, a parallel world exists in which meaning, forms and rules are as important as in the 'real world'. (Cook, 1997, p. 227). Language play involves a reforming of meaning, form and rules, which can be linked to Vygotsky's concept of imaginative reworking. One of the descriptors of language play is thus pattern reforming (Carter, 2004), when strings of existing language are manipulated to create new sequences. In Chapter 2, Vygotsky's associations between the imagination and reality were outlined. One of these is the manner in which works of the imagination generate emotional responses, for example, through the use of humour, the second descriptor of language play, which can be defined as 'non-serious and often creative utterances that are intended to elicit a specific type of pleasurable emotion' (Bell, 2017, p. 3). Humour usually involves the 'juxtaposition of incongruous language schema or concepts' and is easier to recognise if the reader is aware of the context in which the text has been written (Bell, 2017, p. 3). The third descriptor of language play in writing is imagery, or the creation of mental images. The link between 'children's pretend play and adult creativity has been noted by many writers' (Smolucha & Smolucha, 2012, p. 63). Smolucha &

Smolucha suggest that while the child creates play scenarios that are based on 'perceived isomorphic resemblances', adults are capable of 'consciously directing imagination' (2012, p. 63) for figurative thinking. Such figurative thinking is required in the use of written figurative language or imagery such as metaphors and similes. The fourth descriptor of language play is the use of technical features, such as alliteration and repetition, for effect (Bearne, 2017, p. 77). These include looking at how 'language, punctuation, font, typography, layout and presentational techniques' have been used in a deviant manner for effect (Crystal, 1998) (Bearne, 2017, p.77). Language used for effect could also include 'codemeshing' (Canagarajah, 2011, p. 403).

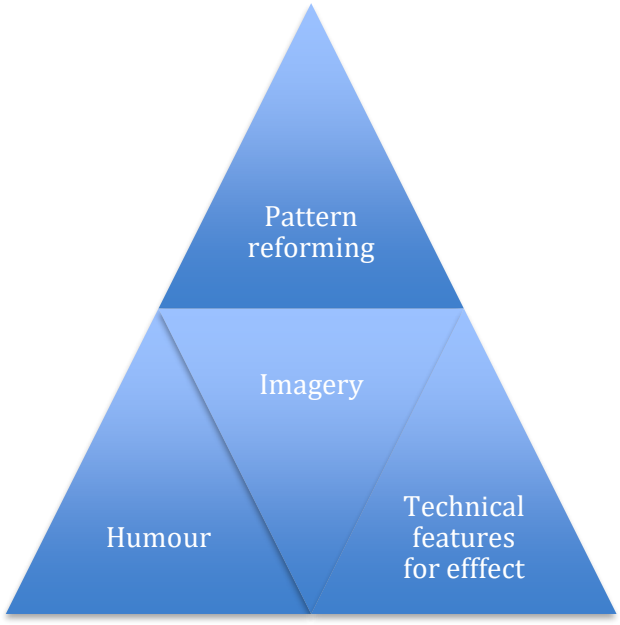


Figure 6. Descriptors of Language Play

The criteria devised for this study and outlined in the previous section, namely writing voice, versatility, and language play, will be used in Chapters 5, 6 and 7 to analyse learner texts.

CHAPTER 5: THE AFFORDANCES OF WORDS AND IMAGES FROM POPULAR MAGAZINES FOR STIMULATING CREATIVE WRITING

The chapter begins with brief notes on Vygotsky's and Levì-Strauss's work on the role of images in stimulating the imagination, on the work of Stein, Newfield, Archer, and others on multimodal pedagogy, and on the generation of a creative classroom ecology. These are followed by an analysis of each of the collages produced by seven members of the group, which is used to argue that while the collage project was more productive of quality writing for some learners than others, working with images enabled all of them to access their writing voice, to use language playfully, but also in ways that were structurally creative.

5.1 A note on Vygotsky's and Lévi-Strauss's work on the role of images in stimulating the imagination

In the collage task that is analysed in this chapter, learners worked with visual images that they chose from popular magazines. Working with image and text is an example of what Vygotsky refers to as syncretic creativity, or the 'unification of different art forms in one activity' (1967, p. 61). As outlined in section 3.2 of Chapter Three, Vygotsky considers visual images as central to the adolescent imagination. In his view, the imagination of an adolescent still requires the 'backing of concrete sensory material' (1994, p. 272) because such images support the move 'from the concrete … through a concept to an imaginary image' (Vygotsky, 1994, p. 272). This is similar to the way in which image is conceptualised by Lévi-Strauss, who claims that when ideas are 'not yet

present', images can 'keep their future place open for them' (1962, p. 13). The approach followed in the writing group was to use words and images as a stimulus for the creation of imaginative text.

In analysing the collage task, use was made of Lévi-Strauss's concept of bricolage. Bricolage involves using a range of available materials in designing an object or a text in which there is evidence of 'a dialogue between the materials and means of execution' (Lévi-Strauss, 1962, p. 19). In her contemporary work with adolescents' social media texts, Deumert links bricolage to the ways in which learners create profiles, a form of adolescent play which involves 'hanging out on line' (2014, p. 47), using words and images. The dialogic nature of bricolage means that this way of working could also act as a suitable stimulus for the emergence of rich writing voice, or what Bakhtin refers to as voice with dialogical overtones (1981, p. 282).

The collage task was not only informed by the theories of Vygotsky and Lévi-Strauss, but also by the literature on multimodal pedagogy, which is outlined briefly in the next section.

5.2 A note on multimodal pedagogy

Multimodal pedagogy can 'unleash creativity in unexpected, unpredictable ways' (Stein, 2003, p.134). Learners, in the 'street, home and school' are surrounded by multimodal texts 'that merge pictures, words and sound' (Bearne, 2009, p. 143), and the collage task aimed to generate creativity by enabling interaction between magazine images and written text to capitalize on the fluidity of movement across communication systems (Newfield & Stein, 2006, p. 4).

Research in the field of multimodality is discussed in section 2.4 of Chapter Two. Central to an understanding of multimodality is the work of Kress and van Leeuwen (1996), which shows how different semiotic resources or modes are used in communication, including 'speech, writing, image, gesture and sound' (p. 2). Newfield

and Stein claim that while classrooms tend to favour monomodal communication, outside the classroom, learners draw on a variety of modes to make themselves understood (2006, p. 4). Furthermore, social semiotic theory claims that meaning expressed in these modes is connected to the social environment in which it originates (Kress, 2010, p. 54).

Although learners express themselves in a variety of modes out of school, Palmeri emphasizes that alphabetic writing continues to be essential to learners' academic success. Archer's work shows that multimodal pedagogy can enable learners to access dominant forms, such as alphabetic writing (2014). Findings from her research indicate that learners who are marginalized in mainstream classrooms can experiment successfully with a range of modes to find a 'legitimate voice', a premise upon which the collage task was based (2014, p. 11). In this task, images were used as a type of scaffold for writing. Vincent's research on multimodality and its assessment in the writing classroom shows that some learners require such multimodal scaffolding in order to 'communicate … effectively' (2006, p.51).

The work of Archer (2014) also calls for 'less regulated spaces' in the curriculum in which innovative use can be made of learners' semiotic resources (p. 11). The section that follows considers how a less regulated ecology for creative writing can be established.

5.3 A note on generating creative writing ecology

Pahl (2007) argues that all texts carry 'traces of their making within them', including 'where they were composed, and what sites and domains they originated from' (p. 187). According to Pahl (2008), an 'ecological model of language and literacy' is useful in that it incorporates 'multiple language and literacies', the diverse 'oral and written

communities' that learners draw on in their everyday lives, as well as the 'the institutional policies and practices that impinge on everyday practices' (p. 3183). Similarly, Guerrattaz and Johnston (2013) regard the classroom as an ecosystem, in which different ecological resources such as 'participants, processes, artefacts and structures' interact. As discussed in section 2.2.3 of Chapter Two, some classroom ecologies are more likely to generate links to out-of-school communication, creativity, voice, and playfulness in writing than others (Craft, 2001, p.16).

Amabile (1988) investigates certain factors that could inhibit the development of creativity in the classroom and argues that the demands of the accountability culture of modern schooling, in which learners' skills are constantly measured, choices are restricted, and learners work under time pressure, can lead to a shut-down of creativity. Craft (2001) claims that creativity is likely to flourish in an interactive climate, where risk-taking and uncertainty are encouraged (p. 10). Similarly, Canagarajah argues for a 'less directive, dialogical pedagogy' in which learners are encouraged to 'engage with the ecological resources in the classroom to develop their texts and voices in their preferred trajectories' (2015, p. 125). Cremin & Myhill agree that 'an environment of democratic participation' supports creativity (2012, p. 12).

In the collage task, a democratic environment was enabled through communication and collaboration between learners. Even though each learner produced an individual collage, they sat in groups, discussed their work with one another, and frequently walked around the room to exchange ideas. An example of a humorous exchange occurred when Palesa, who described a middle-aged man named Mr Classy, got up to tell the other learners that Mr Classy was looking for a wife and other learners responded with a range of suggestions. Because we worked in an extracurricular space, learners did not feel the influence of time or assessment pressure. Instead, they became so absorbed in the activity, generating what Csikszentmihalyi calls a state of 'flow' (1996, p. 106), that they stayed longer than the time stipulated for extramural activities.

5.4 Description of Collage Task

To create their collages, the learners were given a range of popular magazines, scissors and glue, coloured pens and crayons, coloured paper and cardboard, and scrapbooking accessories (such as material flowers) to work with. They were instructed to create a collage that combined images and scrapbooking techniques with text to describe a character of their choice. Using image and text to construct a character profile links to learners' out-of-school communication, because this way of working is comparable with how a personal profile is constructed on social media. Learners were given an example of such a collage, and this was discussed as a group, so that learners had some ideas about what kind of information they could include in their collages.:

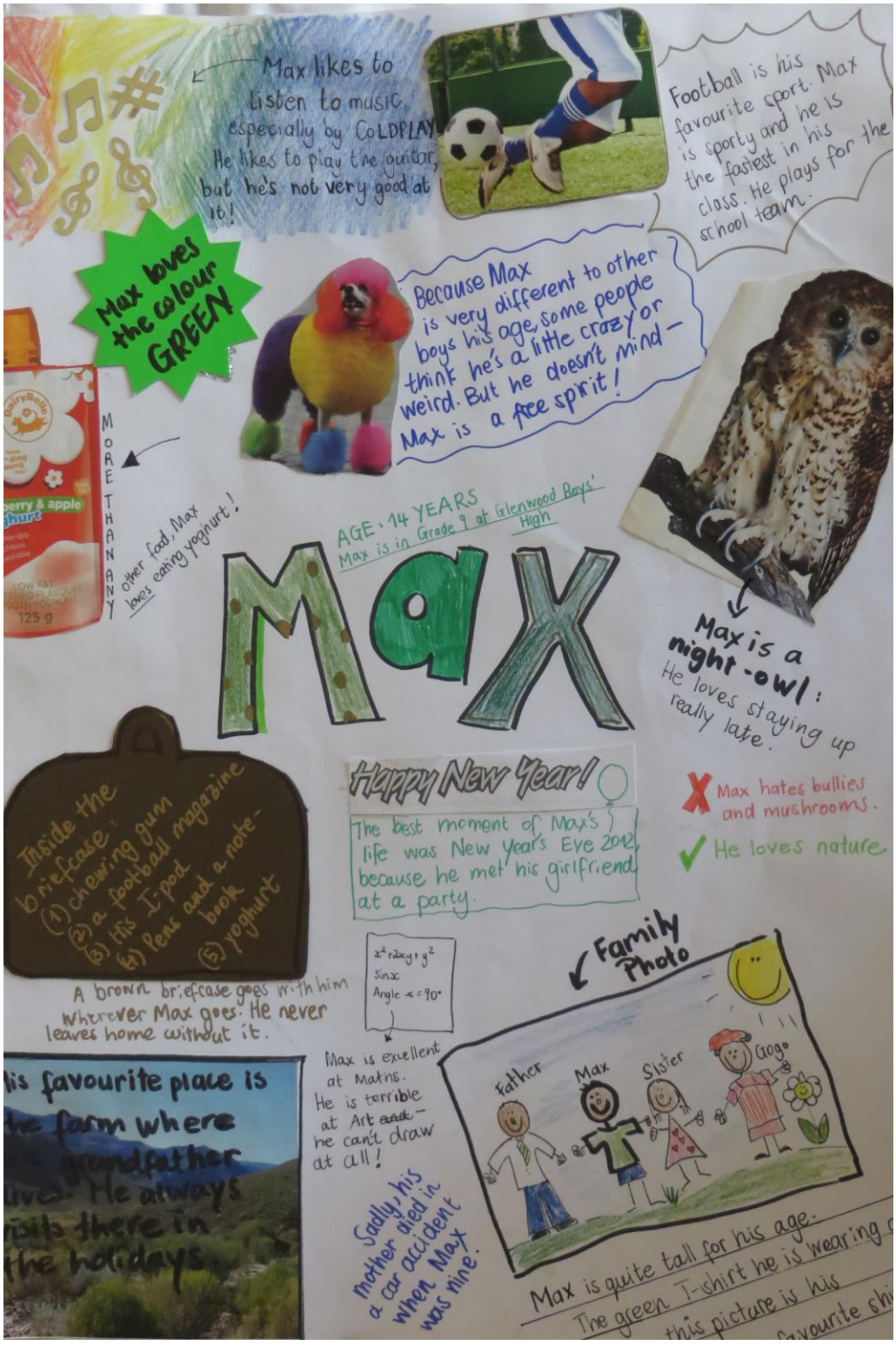


Figure 7. Example of a collage

I have had a number of years' experience of working with learners using the process approach to writing, and what has been significant for me when using this approach is that learners tend to find drafting and re-drafting tedious. Using the *bricolage* approach, engaging in dialogue between materials and writing (Lévi-Strauss, 1962, p. 19), resulted in many of the learners stating that they enjoyed working with these materials, and 'making a mess'. This enjoyment was evident in the fact that they stayed longer than the 'compulsory extra-mural time'. Creative work, Csikszentmihalyi argues, is closely linked to joy and enjoyment – a feature that was unmistakable in this project (2013, p.4).

The traditional writing classroom is often a silent one. Teachers, including myself, generally seem to believe that learners can only write when quiet. In this project, I started off asking the learners to work quietly, as I was used to doing, but I soon realised that the noise was productive: learners sat at group desks, and also moved around the room, looking at each other's work, collaborating and discussing. This sort of atmosphere is 'messy' and 'noisy'. Mess and noise tend to be avoided in the traditional classroom, but can also be regarded as 'by-products' of creative engagement, and essential to the creation of an imaginative classroom ecology. This kind of freedom contributes to learner enjoyment, and encouraging interaction is significant when attempting to create a group that identifies itself as a writing community.

5.5 Collage Analysis

The collages of each of the learners are analysed in the sections that follow, using the writing criteria developed for this research, with the addition of terminology used to describe the interaction of visual images and text developed by Macken-Horarik (2004). The collages of the seven learners chosen for analysis will be analysed in alphabetical order (Londiwe, Lula, Palesa, Slindile, Thobile, Zama, and Zinhle).

As previously stated, the criteria learners were assessed with at Ikhwezi High focus on content, language and form. Focusing on such criteria does not sufficiently capture imaginative and multimodal features in learners' texts. The criteria developed for this research, for analysing learner texts, were outlined in Chapter 4. They are:

1. Rich Writing Voice: Creative Remixing of Layers of Meaning to Generate Dialogical Overtones;
2. Versatility; and
3. Language Play

The **first** criterion considers rich writing voice to be multi-layered, as explained by Bakhtin. Based on Canagarajah's heuristic, these dialogical overtones or layers of voice are considered to be based on the writer's identity, subjectivity, role, and awareness of the reader and audience (2015, p. 124). Impressions or words from these intersecting layers are remixed ('select[ed], adapt[ed], synthesiz[ed] and shap[ed]') by the writer to generate voice (Bearne, 2017, p. 77). This type of remixing is similar to what Vygotsky calls 'creative reworking' (2004). The layers that are remixed in a rich writing voice are outlined in the table below:

Table 2. Showing layers of voice based on Canagarajah's heuristic (2015, p. 124)

Identity	An individual's history, including features such as language, and ethnic/ national affiliations
Role	A category linked to social positions that people occupy in institutions ranging from schools to families
Subjectivity	An ideological concept created by discourse that voice is influenced by i.e. gender, genre and communicative conventions
Awareness	An awareness of the other layers in the manner in which they interconnect that enables learners to make linguistic choices to direct their 'reshaping of identity, subjectivity and role' (Canagarajah, 2015, p.124). This layer has been adapted to include awareness of the reader/ audience.

The **second** criterion, versatility, examines range, freedom and risk-taking in writing. In terms of multimodal texts, this incorporates textual features such as lexical range, and a range of different sentence types and lengths, but also the use of a variety of layout and design features, including 'line, colour, perspective … [and] camera angles' (Bearne, 2017, p. 77). An analysis of descriptive texts would also include a consideration of whether a range of descriptive detail was included.

The **third** criterion, language play, includes four descriptors: pattern reforming, humour, imagery, and the use of technical features for effect. These descriptors are outlined in the table below:

Table 3. Outlining the descriptors of language play

1. Pattern reforming	Manipulating strings of existing language and generating new ones (Carter, 2004)
2. Humour	Utterances that elicit pleasure (Bell, 2017)
3. Imagery	This is 'picture language' such as figurative langue, metaphors and similes
4. Use of technical features for effect	These technical features include language, punctuation, presentation and layout (Bearne, 2017).

Macken-Horarik investigates the challenges in developing integrated ways of analysing 'multimodal or composite texts' such as these collages (2004, p. 6). Macken-Horarik's terminology is useful in that it enables us to 'conceive of writing-reading as something more than words, more than language' (Fleckenstein, 2003, p. 2) For the analysis of texts that contain images and words, such as the collages, she refers to a 'third semantic domain', which is found in the interaction between images and text (Macken-Horarik, 2004, p. 8). Macken-Horarik describes the reader's movement between text and image, and suggests that in returning to the image after having read the text, there is likely to be more meaning than before (2004, p. 7). An analysis of such a text should reflect the 'complementarity' of verbal and visual meanings (Macken-Horarik, 2004, p. 8). Macken-Horarik draws on Kress and van Leeuwen (1996), who have established three 'principal systems for analysing interactive meaning in images' (2004, p. 11). These are the system of contact (how the image acts on the viewer), of social distance, and of attitude (related to viewer involvement and power relations) (Kress and van Leeuwen, 1996, p. 131, in Macken-Horarik, 2004, p. 11). The system of social distance is valuable because of the parallels that can be drawn between verbal and visual representation. A close-up image, which correlates with a personal relationship between the image and its viewer, is comparable with the 'language of intimates': a style that 'tends to implicitness, context-dependence and local frames of reference' (Macken-Horarik, 2004, p. 14). 'Social distance' is suggested by a medium shot, and this distance is

reflected in ‘social style’, or the language in which the ‘outside business of the day is conducted’ (Macken-Horarik, 2004, p. 14). Lastly, a long-shot, which suggests ‘impersonal distance’ is the language of ‘formal occasions’ (Macken-Horarik, 2004, p. 14).

5.5.1 Londiwe’s Collage

Lala loves to dance. Lala had a great time with her friends. Lala love’s cooking and enjoyes cooking and she cooks with love that is why her food is so d.

This is her daily bag and she love’s it. She love’s fashion and to go shopping with friend’s. Lala is a very healthy person. She love’s fruit especially apples. Lala love’s balloons a lot. Lala has an athsma. Lala loves to swim a lot and she also love’s fish. Lala love’s to be competitive. Lala love’s singing. She is very stylish and beautiful.



Londiwe was the weakest writer of the seven learners whose work was selected for analysis. Her text for the collage is short, and repetitive. Londiwe's writing in the classroom and throughout the intervention tended to be brief, and she struggled to produce extended texts. The interplay of images and texts did not enable her to produce a longer text. This way of working, however, did engage her attention for an extended period of time. In the previous session, where writing was inspired by dramatic improvisation, it was clear that Londiwe was more motivated to tell a story in dramatic form than to write.

Applying the criteria for imaginative writing devised for this study for an analysis of Londiwe's collage shows limited evidence of rich writing voice, versatility and language play. Londiwe does not convincingly 'draw from cultural and linguistic resources' for voice (Canagarajah, 2015, p. 122). She remixes some impressions or words from her experience to that influence her writing voice as follows: 'An athsma' creates dialogical overtones as it is a reference to Londiwe's identity as an asthma sufferer who was very preoccupied by this condition. She, however, only briefly refers to this condition, and does not adapt or reshape this aspect of her identity. Londiwe mentions 'friends' twice in this text. This repetition contributes towards writing voice, as the emphasis on friendships shows Londiwe drawing on her social role: she liked to socialise and had many friends. In her writing, Londiwe draws on traditional gender stereotypes by describing a character who likes activities that tend to be associated with females, such as cooking and shopping. This indicates that she has remixed impressions from the subjectivity layer to develop her writing voice. Londiwe's writing voice is enriched by a sense of awareness of the writing group as an audience in her use of a colloquialism in 'that's why her food is so d'.

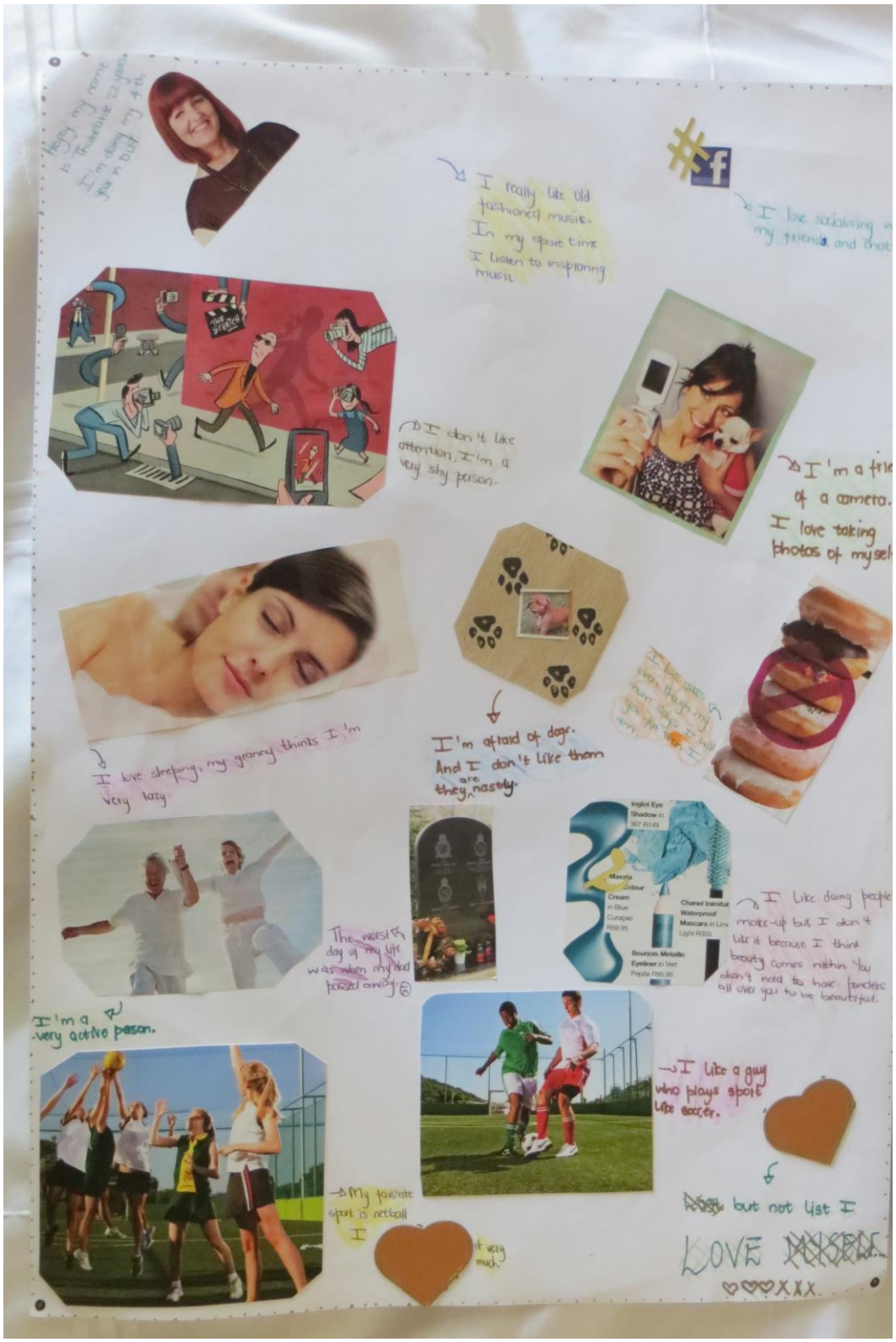
In terms of versatility, Londiwe's text is repetitive, and she begins most sentences in the same way: 'Lala love's'. Her text is thus not versatile because the same sentence structure is repeated numerous times, and this repetitive structure also limits her lexical range. Londiwe, does, however, engage in risk-taking in her use of a range of different collaging and artistic techniques in her story, including magazine cut-outs, ink

drawings, a fingerprint, and cardboard shapes, which lend a sense of freedom to the visual representation of the character that is not evident on a verbal level.

Although a range of visual effects has been used, some of these detract from the clarity of the written text, such as the yellow wavy lines over her writing. There are some instances of language play in Londiwe's writing, for example the sentence: 'Lala love's cooking and enjoyes cooking and she cooks with love that is why her food is so d.' In this sentence, the root word 'cook' is repeated. This structural parallelism generates energy and a sense of rhythm in her writing. Londiwe has used technical features for visual effect in her collage, most significantly her use of spots on the magazine images. She has added hand-drawn spots to Lala's shirt, her 'daily bag', and to her fingernails. These hand-drawn spots add what Macken-Horarik refers to as a 'third semantic domain' to the collage, because they add another dimension to the text (2004, p. 8). The viewer wonders if Lala's character is represented as unpredictable by the manner in which the spots have been drawn in a rather erratic way. A roughly drawn, purple crayon line at the bottom of the collage reinforces this whimsical effect. Although Londiwe chose a medium shot of her character, the way in which Lala playfully holds an ice-cream across her face suggests a more intimate relationship between the image and the viewer. The intimacy of this image is, however, not supported by sufficient personal, context-specific detail on written level.

An analysis of Londiwe's collage using the criteria devised for this study, along with composite text specific terminology supplied by Macken-Horarik (2004), shows that although Londiwe's text is weak in terms of traditional categories such as content and grammar, she does engage in creative and playful techniques, most significantly in terms of her visual character depiction.

5.5.2 Lula's Collage



Heyhey my name is Thubelihle 22 years. I'm doing my 4th year in DUT. I really like old fashioned music. In my spare time I listen to inspiring music. I love socialising with my friends and chatting. I'm a friend of a camera. I love taking photos of myself. I love cakes even though my mom says I will get fat than I am. I'm afraid of dogs. And I don't like them they are nasty. I like doing people's make-up but I don't like it because I think beauty comes within. You don't need to have powders all over you to be beautiful. I like a guy who plays sport like soccer. I don't like attention, I'm a very shy person. I love sleeping, my granny thinks I'm very lazy. I'm a very active person. The worst day of my life was when my dad passed away. My favourite sport is netball. I like it very much. Last but not list I love myself.

During the writing intervention, learners wrote three descriptive texts. Lula's collage text was considerably longer than her others. For her, this way of working was generative. Lula's visual design and layout are very simple, which gave her more time to focus on her written text.

An analysis of the text using the criteria devised for this study shows that several layers have been remixed to generate what Bakhtin (1986) calls voice with 'dialogical overtones'. Lula identifies strongly with her role as a daughter, grandchild and sister in her family, and these roles are remixed in her writing voice. She thus develops a rich voice by remixing voices of family members from her linguistic repertoire, for example, 'My granny thinks I'm very lazy'.

A preoccupation with the theme of external and internal beauty was evident in Lula's conversation, and she remixes this preoccupation into several of her texts. In her collage, Lula's character, Thubelihle, claims that 'You don't need to have powders all over you to be beautiful'. The lexical choice in 'powders all over you' is unusual and

contributes to a sense of lexical versatility in Lula's writing. By mentioning 'DUT' (Durban University of Technology), Lula remixes her identity in terms of her own local context and aspirations, which she creatively reworks into her text (Vygotsky, 2004). The subjectivity layer is evident in Lula's writing voice, because she writes about a female character that conforms to gender stereotypes, such as enjoying chatting and doing other people's make-up, and admiring a 'guy who plays sport like soccer'. Furthermore, Lula enriches her writing voice by showing an awareness of her writing group audience by introducing her character using the colloquial greeting 'Heyhey,' which indicates communication with other young people.

In terms of versatility, Lula's writing is mostly limited in range. Lula tends to 'play it safe' by writing mainly simple sentences. These are structures that she is confident of being able to control, not 'unstable and volatile' structures that indicate she has engaged in 'risky' writing (Thesen, 2014, p.15). Like Londiwe's writing, her structures often include the words 'love' or 'like'. Many of her sentences begin with 'I'. Lula has, however, included some unusual lexical structures – such as when she writes 'I'm a friend of a camera' instead of 'I like cameras' or 'I am photogenic'. Lula has not included a variety of design/ layout features in her collage – her chosen pictures are arranged haphazardly with arrows leading to her text bubbles.

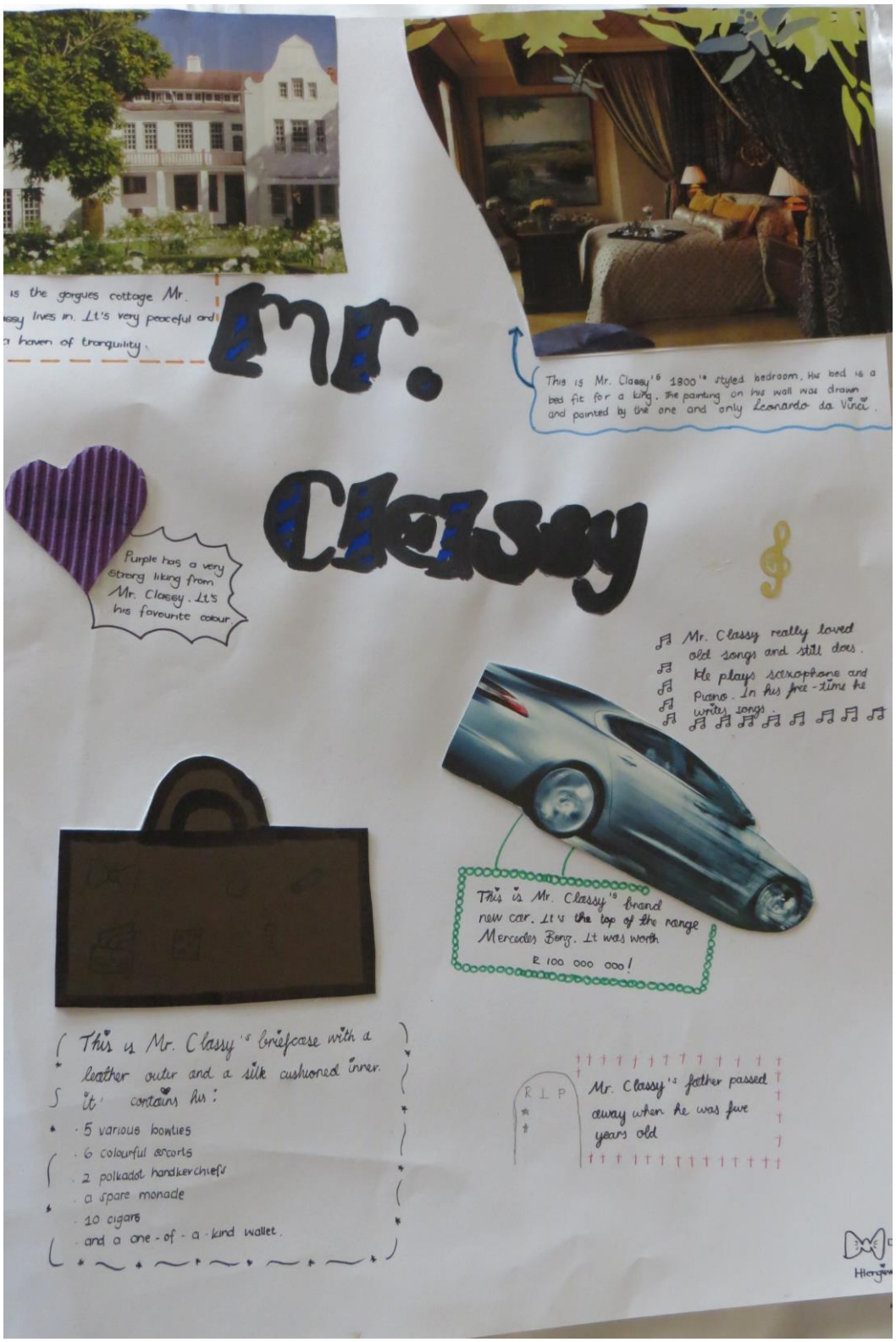
When analysing Lula's text for language play, this is most evident in the sections that are rich in writing voice. She generates by referring to other voices, those of her character's mother or grandmother. In the sentence, 'My mom says I will get fat (sic) than I am,' humour is reinforced by the visual of the donuts crossed out in red. Lula also generates humour by her juxtaposition of an image of a cartoon character running away from cameras with an image of Thubelihle, who is clearly enjoying taking a selfie.

As mentioned above, Lula's collage consists of images and texts separated by arrows, as in the collage example. These arrows can be considered a depiction of what Macken-Horarik calls the 'third semantic domain', or the domain between image and text (2004, p.8). Lula uses an image of a *Facebook* 'F' next to a social media 'hashtag' and links

these to the text, ‘I love socialising with my friends and chatting.’ The message between image and text could be interpreted as an understanding that Thubelihle socialises online rather than face-to-face. Lula chose a small picture of a puppy linked to the text, ‘I’m afraid of dogs’. Interpreting the third semantic domain could lead the reader/ viewer to infer humorous meaning, that Lula has ridiculed Thubelihle’s fear of dogs. This third domain is also evident in the fact that Lula chose three images of people with joyful expressions to depict her character – which could be an indication that her character is a happy individual. The three images Lula chose to represent her character are all close-up shots. Most notable is the one where Thubelihle is asleep. Her bare shoulders suggest a sense of intimacy, which is recreated in Lula’s use of register, which is informal. Although her use of the pronoun ‘I’ is repetitive, it allows Lula to represent her character from a personal point of view.

An analysis of Lula’s collage shows that although some aspects of it are lacking in creativity, such as versatility, she has managed to enrich her voice and generate humour in subtle ways, including through the use of what Macken-Horarik refers to as a ‘third semantic domain’ between image and text.

5.5.3 Palesa's Collage



This is the gorgues cottage Mr Classy lives in. It's very peaceful and is a haven of tranquillity. This is Mr Classy's 1800's styled bedroom. His bed is a bed fit for a king. The painting on his wall was drawn and painted by the one and only Leonardo da Vinci. Mr Classy really loved old songs and still does. He plays saxophone and piano. In his free time he writes songs. This is Mr Classy's brand new car. It is a top of the range Mercedes Benz. It was worth R100 000 000! Mr Classy's father passed away when he was five years old. Purple has a very strong liking from Mr Classy. It's his favourite colour. This is Mr Classy's briefcase with a leather outer and a silk cushioned inner. It contains his 5 various bowties, 6 colourful escorts, 2 polkadot handkerchiefs, a spare monacle, 10 cigars and a one-of-a-kind wallet.

Palesa was a relatively inhibited member of the writing group, and the way in which she communicated to the whole group about Mr Classy's desire for a wife seemed to indicate that working in the writing group had enabled her to overcome some of her inhibitions. However, Palesa described her character in a rather detached and materialistic way, perhaps as an indication that Mr Classy is a rather superficial character, in spite of his wealth. We are not shown any image or textual description of Mr Classy's appearance, or of his relationships with other people. Instead, Palesa depicted Mr Classy in materialistic terms, by showing the reader/ viewer his possessions.

Palesa's writing voice is somewhat constrained in her text because she does not remix impressions from her identity or role into her writing. Her voice is, however, enriched in her written text by her remixing of impressions she has gathered from literature. This includes her reference to Leonardo da Vinci, as well as her character name – Mr Classy, which is reminiscent of the *Mr Men* series by Roger Hargreaves. Palesa enriches her

writing voice by the way in which she adapts impressions from the subjectivity layer: she subverts gender conventions by writing about a male character. She is the only member of the writing group who chose to do so. Furthermore, in the subjectivity layer, she remixes discourse conventions from her experience attending a British primary school to enrich her writing voice. This includes diction such as 'fit for a king', and is similar to the manner in which the voice of Canagarajah's student, Kyoto, is influenced by her experience at her Japanese primary school (Canagarajah, 2015).

Palesa's language was stable, and she made relatively few spelling/ grammar mistakes. She has a wide lexical range, and this is especially evident in her inclusion of commonly used sayings such as, 'fit for a king' and 'haven of tranquillity'. She does, however, write mainly simple sentences, and she could have been more versatile in her use of different sentence beginnings: most of the sentences in her text start with 'This is'. Palesa has not used a range of descriptive detail. The descriptions she used, although they are detailed, are one-sided as they focus on Mr Classy's material possessions. In her writing, Palesa uses a range of 'showing' techniques. This includes her list of the contents of Mr Classy's briefcase, which although it is similar to the technique used in the collage example, gives the reader insight into Mr Classy's character without being explicit. Versatility in terms of 'showing' as opposed to 'telling' can be linked to Macken-Horarik third semantic domain, because what the text does not tell the reader explicitly can be linked to the meaning of the images. Palesa used a variety of collage techniques including magazine images, hand-drawn frames for her text, a hand-drawn tombstone, and a cardboard briefcase with hand-drawn contents. Although Palesa describes her character in a detached way, the hand-drawn elements of her collage are linked to more intimate details, such as the death of his father, and the personal items in his briefcase.

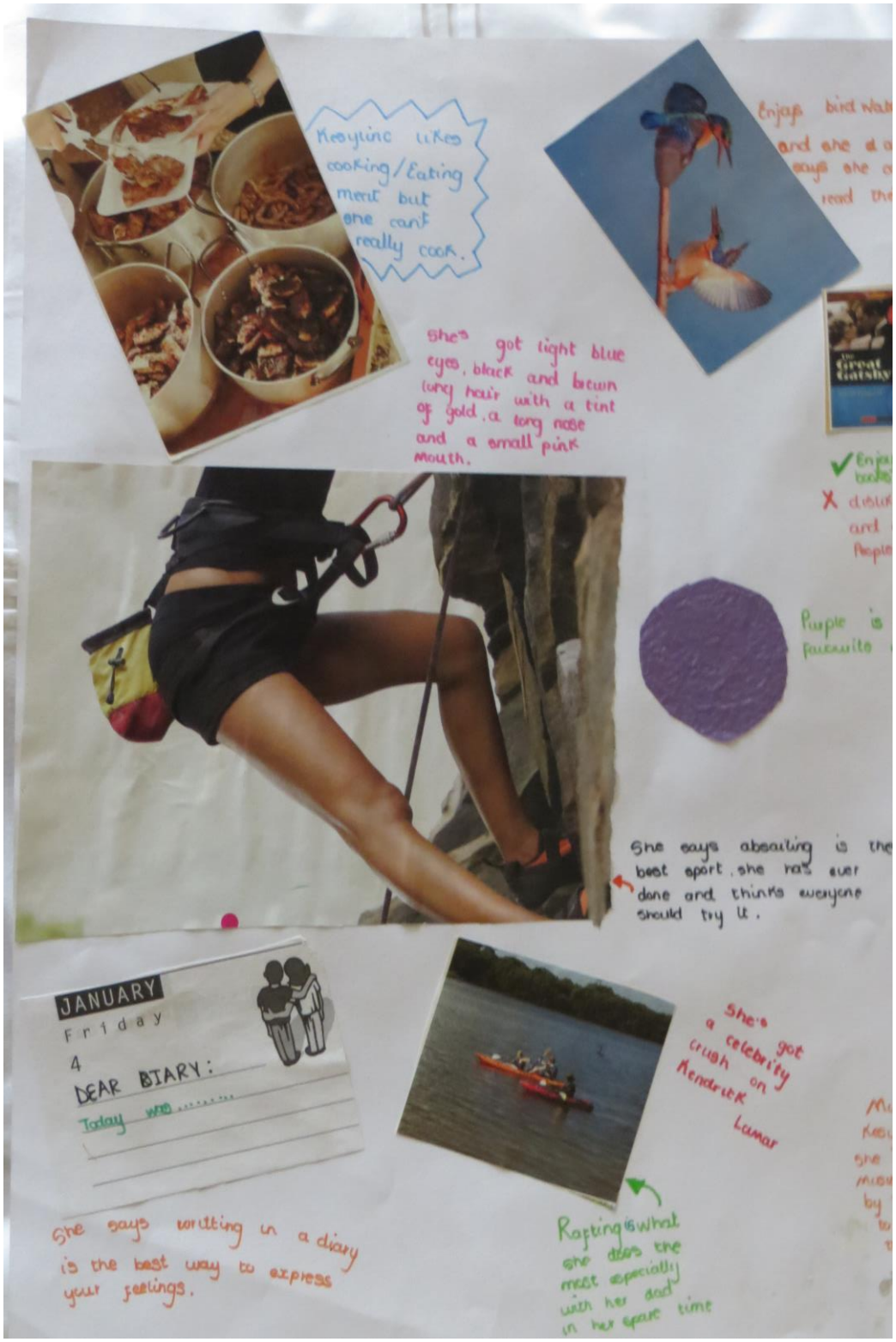
Palesa engages in some language play. She plays with technical features of visual design for effect, for example the way in which she uses a dark, thick font to write Mr Classy in large letters to make his name the focal point of the collage. Although her list of items does not contain much descriptive detail, as aforementioned, the items she

chooses do create humour by depicting Mr Classy as a pompous sort of man in a tongue-in-cheek manner.

It is of interest that although Palesa is a stable as well as a versatile writer, who has a wide lexical range, and ability to 'show' in her writing, her inhibitions at times seem to inhibit the richness of her writing voice and her ability to play with language.

5.5.4 Slindile's Collage

Kesyline likes cooking/ eating meat, but she really can't cook. Enjoys bird watching and she always says she can read their minds. She's got light blue eyes, black and brown long hair with a tint of gold, a long nose and a small pink mouth. Enjoys reading and eating fruits. Dislikes arrogant and self-centred people. Purple is her favourite colour. She says absailing is the best sport she has ever done and thinks everyone should try it. She's got a celebrity crush on Kendrick Lamar. Rafting is what she does the most especially with her dad in her spare time. She says writing in her diary is the best way to express your feelings. Music is Kesyline's life. She really likes music, especially by 30 seconds to Mars and the Parlatones.


Keeyting likes cooking/Eating meat but she can't really cook.
Enjoys bird Wat
and she
says she
read the
She's got light blue eyes, black and brown curly hair with a tint of gold, a long nose and a small pink mouth.
The Great Gatsby
Enjoy
X dislik
and
Purple is
favourite
She says abseiling is the best sport she has ever done and thinks everyone should try it.
JANUARY
Friday
4
DEAR DIARY:
Today was .....
She says writting in a diary is the best way to express your feelings.
She's got a celebrity crush on Kendrick Lamar
Rafting is what she does the most especially with her dad in her spare time

Slindile was influenced by classroom discourse, and the way in which classroom writing tasks were set up in a narrow, lockstep manner. The type of task in the writing group, without prescriptive directions, seemed to make her anxious. She needed constant reassurance, and would often ask questions about text length and content. She was a learner who liked tasks to be clearly structured and defined, and who tended not to be comfortable with taking risks. Her sense of anxiety was evident in the fact that she found reassurance in the scaffold offered by the collage example. Unlike the other learners, who used the collage example as a stimulus for their work, she reproduced numerous techniques and ideas from this collage. This includes the way she designed her collage by linking writing and images with arrows, her use of a red cross and green tick to show her likes and dislikes, and her reference to her favourite sport. Her sentence in the top left-hand corner is very similar to the sentence in the top left-hand corner of the collage example:

Slindile's Text: Kesyline likes cooking/ eating meat but she really can't cook.	**Collage Example:** He likes to play the guitar, but he's not very good at it.

Slindile's dependence on prescriptive classroom discourse led to over-reliance on the collage example, which constrained the richness of her writing voice somewhat. She does, however, remix her identity of a Zulu learner at an English school by in the manner in which she comes up with a name for her character, 'Kesyline', that sounds both Zulu and English. By creating this name, she enriches her writing voice by drawing from 'multiple funds or resources' (Moje et al, 2004, p. 42). Furthermore, as in all her texts, Slindile enriches her writing voice by referring to music. She writes that 'Music is Kesyline's life'. An awareness of her audience of writing group members is evident in the way in which she refers to youth culture in her mention of popular bands, as well as by referring to her 'celebrity crush'. In terms of the subjectivity layer of writing voice, Slindile enhances her writing voice by subverting established gender

conventions. Her female character can't cook, and loves outdoor activities that test her strength and courage.

A consideration of versatility in Slindile's text shows that the descriptive detail she uses is one-sided in that it focuses mainly on Kesyline's hobbies, likes and dislikes. The sentence used to describe Kesyline's facial appearance, however, is very detailed, and shows some unusual lexical combinations such as 'hair with a tint of gold' and 'small pink mouth'. Slindile has used a limited range of sentence starters, beginning most of her sentences with 'she'. She has, however, shown a wide lexical range in her use of a variety of verbs in her text, and she engages in some risk-taking by varying simple and compound sentences. In terms of language play, Slindile uses alliteration to emphasise the fact that Kesyline 'really can't cook'.

It is of interest that Slindile chooses to use a close-up shot of Kesyline's legs, and then recreates the intimacy of a close-up shot in the detailed language she uses to describe Kesyline's face. The manner in which Slindile's collage opens up a third semantic domain is evident in the interplay between the image of Kesyline's legs abseiling and the detailed description of her face. It is necessary for the reader to use the meanings of the image (black clothes, athletic, and tanned) and text (dark hair and light blue eyes) to imagine what the whole person could look like in the third semantic domain.

Slindile's imaginative writing in her collage, as well as her choice of design and layout elements, are somewhat constrained by her over-reliance on the collage example. This is especially evident in the lack of language play in her text. However, her descriptive writing combined with the unexpected image of Kesyline's legs, opens up a third semantic domain, and shows lexical versatility. This section was not based on anything Slindile observed in the example collage.

5.5.5 Thobile's Collage



Aphiwe Buthelezi

Crazy is my middle name, especially when I'm hanging with my friends , we are a problem when we're together. Don't be friends with us if you can't get wild! Fashion isn't my thing, if you tell me I dress fashionable that would be insulting me, but if you told me I have swag then you'll be talking sense. So, I might not have a passion for fashion, but I do have a passion for music. Music is the only thing that speaks to me, it's the only thing that clams me down, it's my everything, without music I'm nothing, I'll feel incomplete.

Simple is another way of describing me because I don't like overdoing thing or rather make a fuss over them, I just get why people have to over do things just to impress … just be laid back (not too much though) and then you'll see where life takes you. I hate make-up with my intire life! I just don't get why people can't accept the way they are. A little mascara and lipstick and maybe some eyeliner is more then enough. Reading is what I love to do 24/7. But I'm not into any kind of books, if you give me a romance, mysteriouse and horror books you'll be talking my language bby!! Now, I'm not a very academic or sports person and I don't like school at all but maths is my passion, I love it.

Thobile found an outlet for her affinity for youth culture in her collage. Even though her text is unstable in parts in terms of spelling and grammar, she took risks, which enabled her to write a versatile piece.

Thobile described her character in a variety of different ways, which gives a sense of a multi-layered writing voice to her piece. The richness of the material she draws on to write her piece is evident in the richness of the dialogical overtones of her writing voice (Vygotsky, 1967, Bakhtin, 1986). She remixes different layers of her identity to enrich her voice. These include the use of a Zulu name, Aphiwe Buthelezi, for her character, as well as some of the diction she uses. For example, she described her character as

wanting to be referred to as having ‘swag’, which implies stylish confidence, but not to be considered as ‘fashionable’, which implies conforming to specific standards. This wish not to conform is evident in much of Thobile’s way of being. This idea of non-conformity is also evident in the subjectivity layer of her writing voice, because Aphiwe is not described in terms that present her as conforming to specific gender roles (except her use of make-up). Colloquialisms such as ‘swag’ and ‘hanging’ show awareness of her audience of writing group peers.

Thobile’s writing, perhaps because she was prepared to take risks in terms of correctness, is versatile. In spite of the fact that she does not always control tense, spelling, and punctuation in her piece, she uses a variety of sentence and lexical structures. She uses the greatest range of sentence types, the most different sentence starters and verb types of the seven collages that were analysed. Her fluid writing also translates into the fact that she wrote the longest text of the writing group for this task, and that her sentences are, on average, at 11,6 words, the longest.

Thobile also engages in a significant amount of language play in her text. This includes using internal rhyme and repetition for effect, like in the phrase ‘I might not have a passion for fashion, but I do have a passion for music.’ She also generates humour through the use of anti-climax in phrases like ‘Just be laid back … not too much though,’ and the use of exaggeration such as ‘I hate make-up with my intire (sic) life’.

Thobile uses imaginative design and layout features for effect, such the thick black borders to emphasize certain images, and the use of words cut out of magazines as headings. Although her design is effective, her handwriting is rather small and difficult to read.

Thobile’s use of colloquialisms and a conversational style create a personal, intimate distance in her writing, which contrasts with the images with which she has chosen to represent her character. These three images are all medium shots, which suggest a social distance. Thobile has thus, in the interplay between image and text, created a layered description of her character, showing her character from different angles. This is also

evident in the fact that some of her text shows paradoxes in Aphiwe's character, such as the fact that she loves to read but does not consider herself 'academic', which adds to the sense of a complex character description.

Thobile is a learner whose writing would probably not be considered stable by a traditional analysis. However, she is prepared to take risks, and her writing has a sense of energy. An analysis using the criteria devised for this research shows that she is a versatile writer, who plays with language and design, and who can construct a layered writing voice.

5.5.6 Zama's Collage

Her boyfriend's name is also Andile. Her parents divorced when she was 5. She lives with her father. Andile get's along with her mother. Next year she's moving in with her! This diary belonged to her grandmother who died two years back (2011). When she grows up, she wishes to be a doctor Andile enjoys travelling. When she was 13, she went to London. Andile wishes to go to Paris or New York (shopping) one day! Photography is her passion. Capture every moment. She loves to chat with friends on Twitter. Who doesn't love smelling good? Just because I'm shy, doesn't mean I'm not fun. When life puts you down, bounce back like a tennis ball!' 'Rome wasn't built in a day'.

"I Do!"
Her parents divorced when she was 5.
She lives with her father.
This diary belonged to her grandmother who died two years back (2011).
Her boyfriends name is also Andrew
Andie gets along with her mother
Near your she's moving in with her
Red hot
Fashion
Forward
Rome
Wasn't built in a day
New York
Wishes to go to Paris / New York (shopping) one-day!
She went to London
When she was 13 - Big Ben
London 3-15
Eating in London
Twitter
Who doesn't love shelling
Chat with friends on
Photography is a passion. Capture every moment!
Because I'm shy does'nt mean Luv
Travelling
Endless
Travels
Sweet tooth
When she grows up, she wishes to be a Doctor
"When life puts you down, bounce back like a tennis ball"

Zama was an avid reader, and she produced several fluent pieces in the course of the intervention. The bricolage technique doesn't lend itself to fluency of writing, but Zama's collage task also lacks a sense of overall coherence. This is perhaps due to the fact that she has included numerous short phrases that take up a significant amount of space on her collage poster and she thus was not able to produce longer sections of text. Zama does, however, manage to remix some layers for a rich writing voice, write in a versatile manner and play with language and design.

Zama accesses numerous impressions from her repertoire, but she does not remix (adapt and synthesize) these very fluently in her writing, which leads to a lack of overall coherence. Zama makes uses of her identity as an avid reader of books set in other cultures and places in her collage to produce voice. This is evident in her references to travelling, and to numerous tourist destinations like Cape Town, Rome and London (Big Ben and London Eye). These are, however, not incorporated into the text fluently. She often discussed her shyness with me during the writing intervention. Her preoccupation with shyness is evident in her character's phrase, 'Just because I'm shy, doesn't mean I'm not fun.' Zama enriches her writing voice by the way in which she makes several references to her character's social roles in this text, most specifically to her character's relations with her divorced parents. This may be a reference to the Judy Blume novels Zama had been reading at the time of the intervention, many of which deal with family issues such as divorce.

In terms of versatility, although Zama makes use of mainly simple sentences, her writing includes a variety of different phrase and sentence structures, such as catch-phrases ('Capture every moment!'), rhetorical questions ('Who doesn't love smelling good?') and adapted everyday sayings ('When life puts you down, bounce back like a tennis ball!'). Zama also makes use of a range of different sentence starters. Her writing does not include a lot of personal detail, and this is also evident in her choice of images – none of which represent her character's appearance. Although her writing is casual in tone, Zama keeps the reader/viewer at arm's length by withholding detail. Zama uses a range of design features in her collage. She creates a focal point by writing the name in

large, eye-catching letters in the middle of the poster. The images she has chosen are arranged around the name. She used thick black pen to draw attention to her catch phrases.

Zama makes playful use of language in the way in which she uses ‘I do’ as a heading for the text below dealing with her character’s parents’ divorce. Also playful is the way in which Zama adapts commonly-used sayings to create her own, like ‘When life puts you down, bounce back like a tennis ball.’

Although the collage technique constrained a sense of overall coherence in her text, Zama’s writing had some layers of writing voice and displayed evidence of versatility and language play.

5.5.7 Zinhle’s Collage

She loves rugby and cricket. This game was introduced to her by her cousins and nephews that are male. The students she plays with are males. # THINKING WEIRD

This feminine figure loves mathematics with all her heart. This is simply because she met her bestfriend at a maths lesson. Havoc Liam Covah hates science because she had a science teacher who disliked her character. He always to ask her if she was male or female. She also dislike athletics but she still has to do them as an extra-mural. Talk about totcure! #ROLLING EYES. Surprisingly, she’s fit and healthy. Oh and … sea she’s a mermaid.


The Maths
She loves rugby and cricket. This game was introduced to her by her cousins and nephews that are male. The students she plays with mates. #THINKING weird...
Havoc
PLUM
no
to
Science
and
Covah
and..
she's
MER-
MAID
sea

A consideration of Zinhle's text shows that she has combined written text, words cut out from the magazines, and images in an innovative way.

A sense of rich writing voice, with dialogical overtones in Zinhle's text is achieved mainly by the way in which she subverts and explores gender conventions (a remixing of impressions from the subjectivity and role layer). Zinhle writes about a female character who has preferences for traditionally male activities like rugby and cricket, in spite of having a 'feminine figure'. The alliteration used in this phrase draws attention to the subversion of what is traditionally considered to be 'feminine'. Zinhle's character, named Havoc, is also shown as disliking a teacher who questions whether she is male or female. Zinhle's use of hashtags enriches her writing voice because it shows an awareness of her writing group peers as an audience.

Zinhle was a versatile writer who, in spite of using mainly simple sentences in her text, uses a wide variety of sentence starters. Her ability to 'show' as opposed to 'tell' in her writing is evident in sentences such as 'The students she plays with are males,' which lead the reader to make their own judgment about Havoc's character. Zinhle used descriptive detail to show Havoc's hobbies, likes and dislikes. However, her piece lacks written detail about Havoc's appearance, and relationships with other people. Zinhle made versatile use of a range of design features. These include the golden picture frame around the image of Havoc, and her use of different techniques to represent words (small handwritten text, different fonts for headings and other phrases, as well as words cut out from magazines).

Most significant in terms of Zinhle's imaginative writing was the way in which she engaged in language play. Zinhle created a palindrome with her character name (Havoc Covah). The name she chose for her character also links to the word 'wild' which, bordered in thick purple crayon, is one of the poster's focal points. Zinhle also creates a neologism (portmanteau) by joining the words best friend into one: 'bestfriend'. Zinhle creates humour with the use of hashtags such as '#thinking weird' and '#rolling eyes', which give the impression of comments uttered under the breath. Zinhle makes use of punning on the word 'sea/see' to generate humour, in the phrase, 'Oh and sea, she's a

mermaid'. She uses design features for effect to emphasize this pun, by using a variety of different fonts and colours in this section of the collage, as well as by including a hand-drawn mermaid tail.

Zinhle's choice of an image shows her character looking directly at the viewer, forcing the viewer to make contact with her. Although the image is relatively close up, the character is represented as moving, which detracts from the intimacy of the character's distance. Havoc's facial expression can be described as a half-smile, suggesting complexity of character, as shown in her gender conflict in the written text.

An analysis of Zinhle's collage shows her to be a writer who is versatile, writes with voice, but most significantly, engages in a significant amount of language play in her writing.

5.6 Conclusions

Analysis using the criteria devised for this research along with Macken-Horarik's (2004) terminology to describe interaction between text and image generates a significant amount of detail concerning the imaginative content of learners' collages, and the combination of image and text.

This analysis shows, for example, that the collage form was more generative for some writers than others in terms of producing writing with a rich voice. Some writers, like Londiwe and Zama, accessed impressions from their out-of-school repertoire, but did not remix or rework these fluently into their texts (Vygotsky, 2004). Thobile's and Zinhle's texts show writing voice with rich dialogical overtones, in which impressions have been fluently remixed (Bakhtin, 1986).

Analysing what Macken-Horarik (2004) refers to as the 'third semantic domain', indicates that a struggling writer like Londiwe, whose collage writing cannot be

considered proficient in terms of grammar and content, has engaged imaginatively with features of visual design.

Another writer, Thobile, who would be considered as unstable in terms of form and language because of a significant number of grammar and syntax errors she makes, has taken risks in her writing to produce an imaginative text that shows a playful and versatile use of language and visual design. In terms of versatility, several of the learners, most significantly Slindile, were inhibited by their over-reliance on the example. An analysis of her text could lead to questions of teacher practice concerning the use of examples as scaffolds for writing, and how such examples should be used in a way that does not bear upon learners' risk-taking behaviour in their writing.

An analysis of Zama's collage shows that the collage technique inhibited Zama's ability to write fluently and coherently, but there is still evidence of significant imaginative engagement. Palesa's writing can be considered as stable when analysing for content, form and language. An analysis of her collage shows that the detail she has included is rather one-sided, and that her ability to play with language is limited. Zinhle's writing is similar to Palesa's in terms of stability of language, form and content. However, she engages much more in imaginative writing techniques like language play.

The analysis of learner collages for imaginative features and interplay between text and images shows that learners engaged creatively with the collage task. Some learners who tended to struggle to write showed themselves as proficient visual designers. This analysis also enables a detailed account of the capacity of different learners to remix impressions to generate voice, to be versatile, and to engage in language play. The analysis shows that the collage task enabled most of the learners to access out-of-school resources. The learners' focus on images of white people and Western/ European themes even though magazines with images from a variety of racial demographics had been provided, is indicative of the extent to which learners were influenced by what McKinney refers to as 'anglonormativity' (2015, p. 106). The use of popular magazines also resulted in a focus on youth culture, and less emphasis on local resources and multilingualism that were evident in the soap opera task, to be analysed in Chapter 6.

CHAPTER 6: THE AFFORDANCES OF POPULAR SOAP OPERAS AS STIMULI FOR MULTILINGUAL IMAGINATIVE DIALOGUE WRITING

The chapter begins with brief notes on creativity in the writing classroom, third space theory, on the work of Stein, Newfield, and Canagarajah on multilingualism in writing, and on Bakhtin's differentiation between authoritative and internally persuasive dialogue. These are followed by a description of the soap opera script writing task. Using the criteria described in Chapter 4, Palesa and Slindile's scripts will be analysed comparatively with dialogues they wrote in the classroom. This comparative analysis is used to argue that the soap opera task provided learners with more scope to explore internally persuasive dialogue, which results in a multi-layered writing voice, and to work imaginatively. This comparative analysis is followed by an analysis of extracts of two of the scripts produced by the other learners whose work was chosen for analysis, which is used to argue that while the soap opera project generated writing that was more imaginative in some groups' scripts than in others, working with soap opera enabled them to access a third-space in which they were able to play with language, to use out-of-school communication resources such as multilingualism, and to explore internally persuasive discourse to produce layered writing voice, and to use language playfully, but also in ways that were structurally creative. The purpose of this analysis was also to gain a more nuanced understanding of creativity in learner writing. Finally, Group 4's whole script is analysed. The choice was made to analyse this script in its entirety, because the whole group collaborated on this script (as is described in more detail later on in the chapter). The analysis of this script is followed by an example of a rubric,

based on the criteria described in Chapter 4. This rubric shows the possibilities for the use of the criteria in the classroom for the assessment of writing.

6.1 A Note on Creativity in the Writing Classroom

Using the criteria devised for this study to analyse learners' scripts, this chapter looks at ways in which creativity in learner writing can be identified. Exploring ways in which creativity could play a central role in writing pedagogy on curriculum and classroom level is central to this study. The underlying assumption is that a more explicit knowledge of what constitutes creativity in learner writing could lead to improved knowledge on how creativity can be developed, in order to respond to the global appeal for the development of creativity in education that has steadily been gaining momentum (Craft, 2012). It is believed that 21st Century learners need to be creative in order to 'engage appropriately' with the fast-paced rate of change that characterises these times (Craft, 2012, p. 179). Such creativity can productively be developed productively in arts' education, or more specifically, in the writing classroom (Craft, 2012), but teachers need a more explicit understanding of creative pedagogy.

6.2 A Note on Third Space Theory

Third Space Theory has been discussed extensively in Section 2.3.2 of this research. I argue that this theory offers possibilities for addressing the mismatch between the tendency of many South African learners to construct themselves as competent communicators out-of-school, while in school, they show 'limited constructions of their literate selves' (Bizos, 2009, p. 1). The research of Stein shows that many South African

learners are left with little choice but to 'abandon their identities rooted in out-of-school knowledge, and take on the socially situated identities of schooling and related academic languages' (2008, p.33). Bhabha conceptualised *thirdspace* as occurring when the 'legitimising narratives of cultural domination are displaced' (1994, p.i). The intention of using soap opera as a stimulus for writing was to displace the 'legitimising narrative' of what counts as writing in the English classroom, and enable learners to use their out-of-school communication resources in what Newfield et al. term as 'unpoliced zones' (2003, p.62). Such unpoliced zones, or third spaces could be linked to Vygotsky's zone of proximal development, if learners are enabled to achieve beyond their potential when working in such spaces (Gutiérrez et al., 1999). Third Space Theory also highlights the need for teachers to open up more spontaneous spaces in their classrooms for writing, beyond the type of 'timed prompt writing' that dominates writing pedagogy (Sylvester & Greenidge, 2009, p. 286).

6.3 A Note on Multilingualism in Writing

This chapter also considers multilingualism in ESL or FAL writing. Newfield & Stein, (2009) consider multilingualism to be central to the fields of multimodality and multiliteracies (p.4). Their research describes how, 'outside the artificiality of the classroom', meaning is communicated by drawing on a range of semiotic resources (Newfield & Stein, 2009, p. 4). In South Africa, where a range of multilingual communities exist, many people draw on 'multiple language systems', in order to 'move fluidly across languages, genres, discourses, modes and varieties (Newfield & Stein, 2009, p. 4). Canagarajah, similarly, considers language to be an 'integrated system' (2011, p. 1). His research describes 'multilingual competence' as emerging from 'local practices where multiple languages are negotiated for communication' (Canagarajah, 2011, p.1). Multilingualism is not an accumulation of separate competences in each language, but rather 'a multicompetence that functions

symbiotically for the different languages in one's repertoire' (Canagarajah, 2011, p. 1). The pedagogy informing the soap opera task intended to tap into learners' multicompetence by using multilingual soap operas as a stimulus for writing. For the soap opera task, learners drew on a variety of languages at their disposal, mainly Zulu, but also on *Tsotsitaal.* [14]

6.4 A Note on Bakhtin's Authoritative and Internally Persuasive Dialogue

As explained in Chapter Three, Bakhtin differentiates 'authoritative' from 'internally persuasive' dialogue (Bakhtin, 1981, p. 345). Authoritative dialogue is the 'word of the father' and 'the teacher' (Bakhtin, 1981, p.345). It can be linked to what Bhabha refers to as the 'legitimising narrative of cultural domination' (1994, p.i), or the legitimisation of certain resources in the language classroom. Authoritative discourse 'demands complete acceptance of statements as true and unarguable' and such dialogue 'closes down avenues of discussion' (Kempe, 2014, p. 28). A focus on using pedagogy that transmits and expects learners to reproduce authoritative discourse can lead to a shutting down of 'the exploratory quality of writing' (Kempe, 2014, p.33). Internally persuasive dialogue, however, can lead to a layered, unique understanding in which our words and those of others form on-going conversations (Kempe, 2014). This type of dialogue can be considered as a 'process of ideological becoming', and is 'double-voiced' (Dentith, 1995, p.27). This research aimed to encourage internally persuasive dialogue in the classroom in order to generate what is termed a 'layered writing voice' in the criteria devised for this study.

[14] *Tsotsitaal* is a South African township slang originating in criminal gangs. It is spoken primarily by young, black, urban males. (Hurst, 2009, p. 244).

6.5 Overview of Texts to be analysed

The section that follows offers an overview of the texts that will be analysed in this chapter. Firstly, an overview is presented in the form of a table, which is followed by a short description of each of the tasks.

Table 4. Overview of the Texts to be analysed

Group members	**Soap opera script/ Portfolio Dialogue**	**Length of script**	**Multilingual elements**
Slindile	Dialogue	271 words	None
Palesa	Dialogue	197 words	None
Group1: Slindile and Palesa	Soap opera script: *Tempy Pushas* – an SABC 1 show set in Johannesburg, focusing on two rivalling fashion houses.	413 words	None
Group 2: Lula and two others	*Generations* is a popular SABC 1 soap opera. It focuses on the advertising industry.	426 words	None: Use of Americanised exclamations such as 'Whoa!'
Group 3: Thobile and two others	*Generations*	538 words	Extensive use of Zulu words and phrases
Group 4: Zinhle and Zama, with the support of Londiwe's group	*Stokvel* – an SABC 2 sitcom showing the typical characters one might find in a 'stokvel' group.	1056 words	Extensive use of Zulu words and phrases

6.5.1 Outline of the Portfolio Dialogue Task

As mentioned in Chapter Four, when I began working with the learners (halfway through Grade 8), they had only written three texts in the classroom, all of them for assessment purposes. One of the texts was what is termed 'a narrative essay', the second a thank you speech, and the third, the dialogue that will be analysed. For all of these texts, the teachers prescribed the types of texts the learners should produce. The learners' school portfolios were in many cases incomplete, meaning that in although most of the learners had two pieces of writing in their portfolios, few learners had all three pieces. The learners' dialogues were chosen for the comparative analysis because both had a dialogue piece in their portfolio and they worked together on the soap opera project.

The dialogue-writing task, as all of the writing tasks learners produced in the classroom, was performed under exam conditions. Learners were given a short article, 'Justice in a Jar', to read (See Appendix 5). The article was about a matriculant named Michael who raised money for charity through 'justice jars'. The learners had to pretend that they were interviewing Michael and write the interview in dialogue form. Learners were expected to show that they had read the article, which means that the writing task was, in essence, a re-writing of the information that they had read in the format prescribed by the examiner/teacher – or a reproduction of what Bakhtin terms 'authoritative discourse' (1981, p.345). Because of the nature of the task, most of the interviews were very similar in terms of content. The task also does not explain or stipulate an imaginary audience for the piece of writing (an example would be to ask the learner to write the interview for a youth magazine, or that the interview was a transcript of a live radio interview). By the time the learners were writing the interview, they had already completed an exhaustive reading comprehension task on this newspaper article, and it is unlikely that they would still have been very interested in the topic.

6.5.2 Outline of the Soap Opera Task

The kind of pedagogy used in the writing group aimed to foreground the imagination. Learners were to be encouraged to access their out-of-school resources for writing, and the intention was for work in the writing group to 'displace' what was the 'legitimising narrative' of what can be regarded as writing in English (Bhabha, 1994, p.i). The intention for this kind of pedagogy was to open a 'third space' (Bhabha, 1994, p.i) for learning in which learners would access their out-of-school resources to produce internally persuasive dialogue, or a multi-layered writing voice. The writing group was to function as a 'community of writers', in which learners were to write collaboratively, as well as act as audience for completed texts (Cremin, 2011).

In order to facilitate this kind of learning, I aimed to understand the learners' out-of-school literate selves and resources. As I began to get to know the girls, I realised that their out-of-school ways of being were an eclectic mixture of diverse influences that could add great richness to learners' texts if it were possible to translate and remix these influences into writing – different languages and modes, aspects of traditional and contemporary culture, African and Western identity. It was evident that the learners' ability to communicate orally was far superior to their ability to write. Many spoke several languages with their peers and at home. Many of the group members had mobile phones and access to computers although the less privileged girls in the group did not. All of the group members had access to radio and television. The most popular music styles included American forms like *hip-hop,* and South African styles such as *kwaito.* *Kwaito* music, which was particularly popular amongst girls in the group, and provided the musical accompaniment to their out-of-school lives. In *kwaito*, several styles coalesce, including Zulu *izibongo (*praise poetry) where repetition and rhythmic structures are important. *Izibongo* are defined by 'various repetitive structures, such as alliterations and diverse forms of parallelisms' (Kresse 1998, as cited in in Mhlambi 2004, p. 122). The influence of Y-culture, or drawing on black American 'style formations' which are re-worked in an 'explicitly local style', was often evident in their conversation, in line with Nutall (2008)'s claims that in the post-apartheid years, what is

known as ‘Y-culture’ has gripped the imaginations of black South African youth (p.151). Similarly, Hurst claims that black South African youth show an ‘on-going alignment with global and diasporic (particularly American) urban consumer culture’ (2009, p. 244). What was, to me, unexpected, was the realisation that the narrative form that collectively dominated their out-of-school lives was the South African soap opera.

Soap opera programmes on television, as a genre, have achieved something quite remarkable in South Africa. They have come close to fulfilling the lofty promises of the South African Constitution regarding language. In the popular South African soap operas, such as *Generations*, *Muvhango*, *Isidingo* and *7de Laan*, actors code-switch between official languages, and between these languages and unofficial languages like township *Tsotsitaal*, at a dizzying pace (Barnard, 2006, p. 49). Sometimes English subtitles are provided, in other cases not. According to Barnard (2006), the viewership of these soap operas may or may not be multilingual and is

> resigned or accepting or delighting in the knowledge that understanding is always partial. And perhaps viewers come to terms with this partiality not as failure but as indicative of the richness of a multicultural society. (Barnard, 2006, p. 49).

This acceptance of the richness of a multicultural society could also be translated into writing pedagogy. Traditionally, L2 writers tend to be assessed for their linguistic stability, however, L2 writing, according to Canagarajah (2006) is often characterised by its versatility. This chapter looks at ways in which such versatile language use, or ‘life between multiple languages and cultures’ can be identified and recognised as creative output (2006, p. 590).

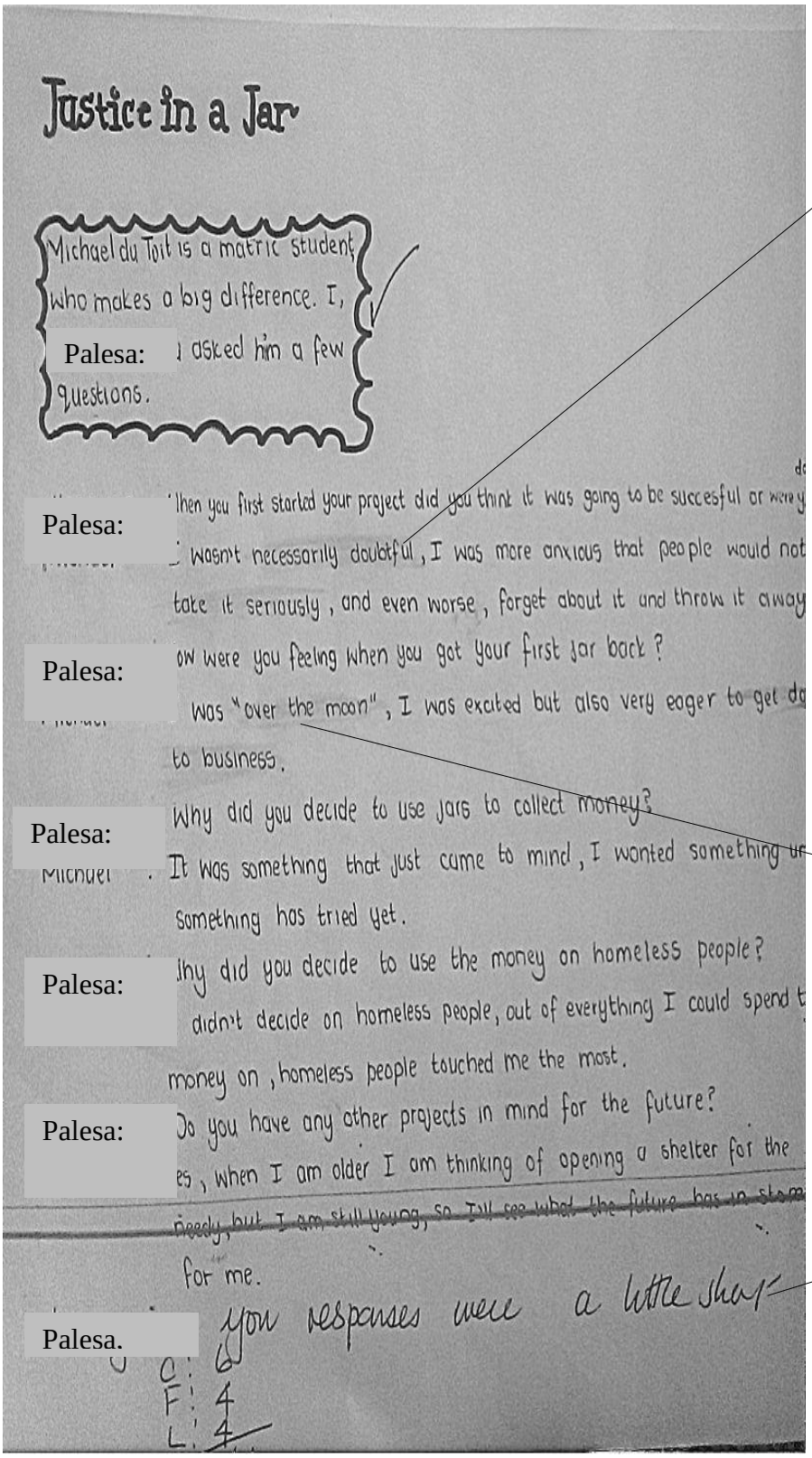
The fact that soap opera is overwhelmingly popular in South Africa (Barnard, 2006), as well as the ways in which soaps speak in South Africa’s multicultural and multilingual voice made this genre an ideal bridge between learners’ out-of-school ways of knowing and a writing task. This realisation, along with my intention to enrich learners’ narrative writing through a focus on dialogue, led to the development of a specific writing task. Learners were to choose either a soap opera they knew or to invent their own soapie. They were asked to choose a problem situation, several characters, and to depict the resolution of the problem in their dialogue. They were given a sheet to help them with

their planning (See Appendix 4). On this sheet were four instructions. They were asked to write a short paragraph describing the show of their choice, to describe the characters, as well as the problem and how it would be resolved before beginning to write their dialogue. I grouped the learners in pairs and threes (randomly, according to the order in which they had arrived at the classroom. The social dynamic as learners wrote their script was particularly interesting. One pair sat in a central position in the classroom, and their script dominated the attention of the whole group. Suggestions for character names and phrases came from groups surrounding this central pair, and segments of the dialogue were continuously read out to the whole group, to see whether or not they met with approval. This script stands out from the others for its energy and verve. The groups on the periphery also managed to produce some vivid scripts, although they lack the freshness of the central group's writing.

6.6 Comparative Analysis of Palesa's and Slindile's Portfolio Dialogues and Soap Opera Scripts

In this section, Palesa's and Slindile's portfolio tasks and soap opera scripts will be analysed. The analysis is followed by a commentary section, in which the dialogues and scripts are compared.

6.6.1 Annotated Analyses of Palesa's and Slindile's Dialogues



Justice in a Jar

Michael du Toit is a matric student who makes a big difference. I, Palesa: asked him a few questions.

Palesa: When you first started your project did you think it was going to be succesful or were y

Michael: Wasn't necessarily doubtful, I was more anxious that people would not take it seriously, and even worse, forget about it and throw it away

Palesa: How were you feeling when you got your first jar back?

Michael: Was "over the moon", I was excited but also very eager to get do to business.

Palesa: Why did you decide to use jars to collect money?

Michael: It was something that just came to mind, I wanted something th something has tried yet.

Palesa: Why did you decide to use the money on homeless people?

Michael: didn't decide on homeless people, out of everything I could spend t money on, homeless people touched me the most.

Palesa: Do you have any other projects in mind for the future?

Michael: Yes, when I am older I am thinking of opening a shelter for the needy, but I am still young, so I'll see what the future has in store for me.

Palesa. Your responses were a little shar

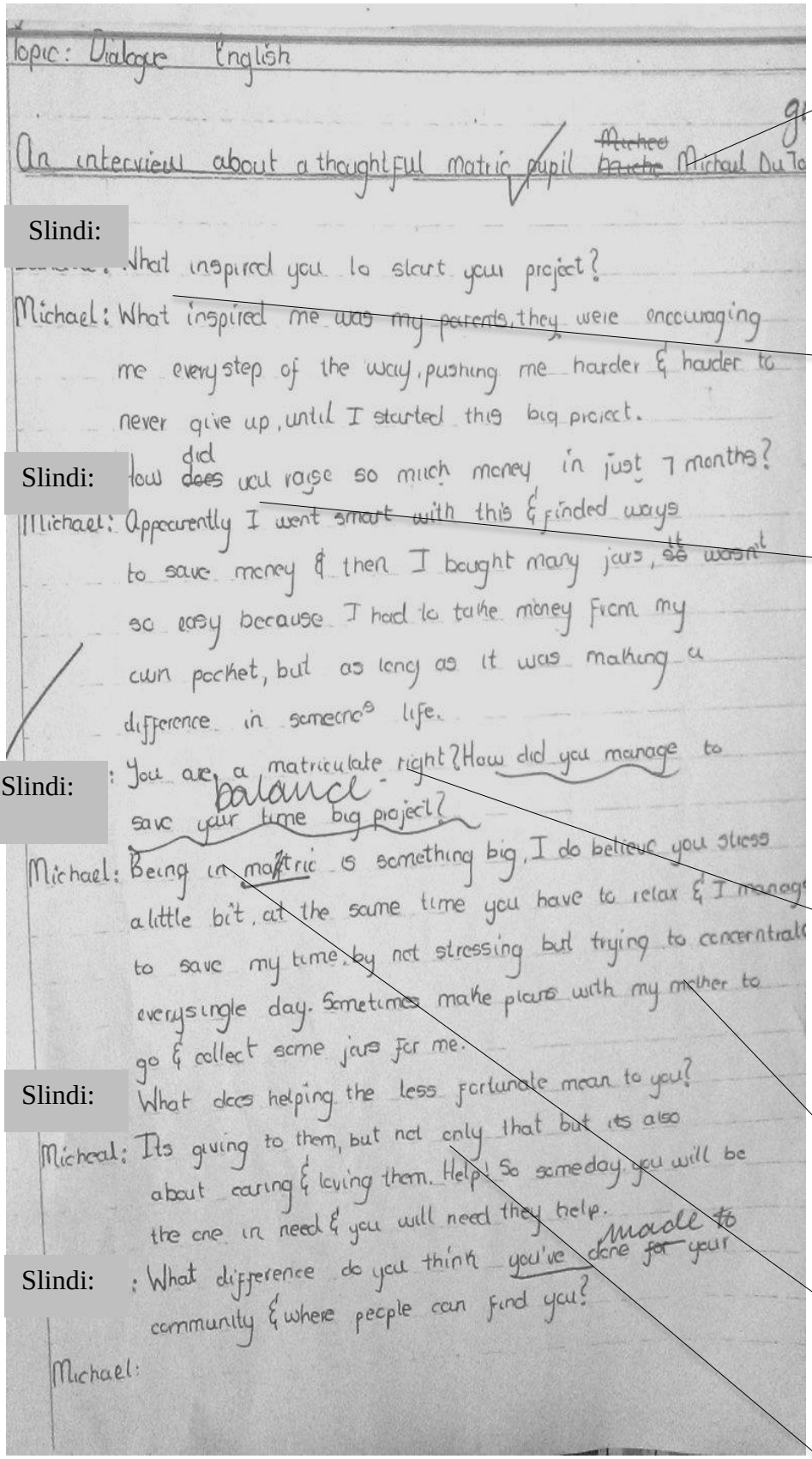
C: 6
F: 4
L: 4

Versatility: Palesa has a wide lexical range, and includes sophisticated vocabulary like 'doubtful' and 'anxious', in her writing.

Writing Voice: Palesa is especially influenced by Y-culture, and often uses Americanisms from television programmes when speaking. This is evident in expressions like 'get down to business'.

Writing Voice: The expressions used in Michael's speech, show limitations in Palesa's knowledge of her character's identity. Her choice of words, such as 'over the moon' do not give the reader the impression that a South African teenage boy is speaking.

This learner had experienced the most privileged education of the writing group learners, but she struggled to write extended pieces, often producing only very brief texts.



Topic: Dialogue English

An interview about a thoughtful matric pupil ~~Michee~~ ~~Michae~~ Michael Du To

Slindi: What inspired you to start your project?

Michael: What inspired me was my parents, they were encouraging me every step of the way, pushing me harder & harder to never give up, until I started this big project.

Slindi: How did you raise so much money in just 7 months?

Michael: Apparently I went smart with this & found ways to save money & then I bought many jars, it wasn't so easy because I had to take money from my own pocket, but as long as it was making a difference in someone's life.

Slindi: You are a matriculate right? How did you manage to save your time balance big project?

Michael: Being in matric is something big, I do believe you stress a little bit, at the same time you have to relax & I manage to save my time by not stressing but trying to concentrate every single day. Sometimes make plans with my mother to go & collect some jars for me.

Slindi: What does helping the less fortunate mean to you?

Micheal: Its giving to them, but not only that but its also about caring & loving them. Help! So someday you will be the one in need & you will need they help.

Slindi: What difference do you think you've done for your community & where people can find you?

Michael:

Writing Voice: The generation of a multi-layered writing voice based on out-of-school resources is inhibited by the manner in which many choices have already been made for learners in their dialogues, such as the name of the boy (Michael du Toit). Much of the dialogue's content has been taken from a newspaper article the learners have read.

Versatility: A versatile writer uses a range of different sentence types. Here, Slindile's versatility is limited because she copies the beginning of the question 'What inspired…' in her answer.

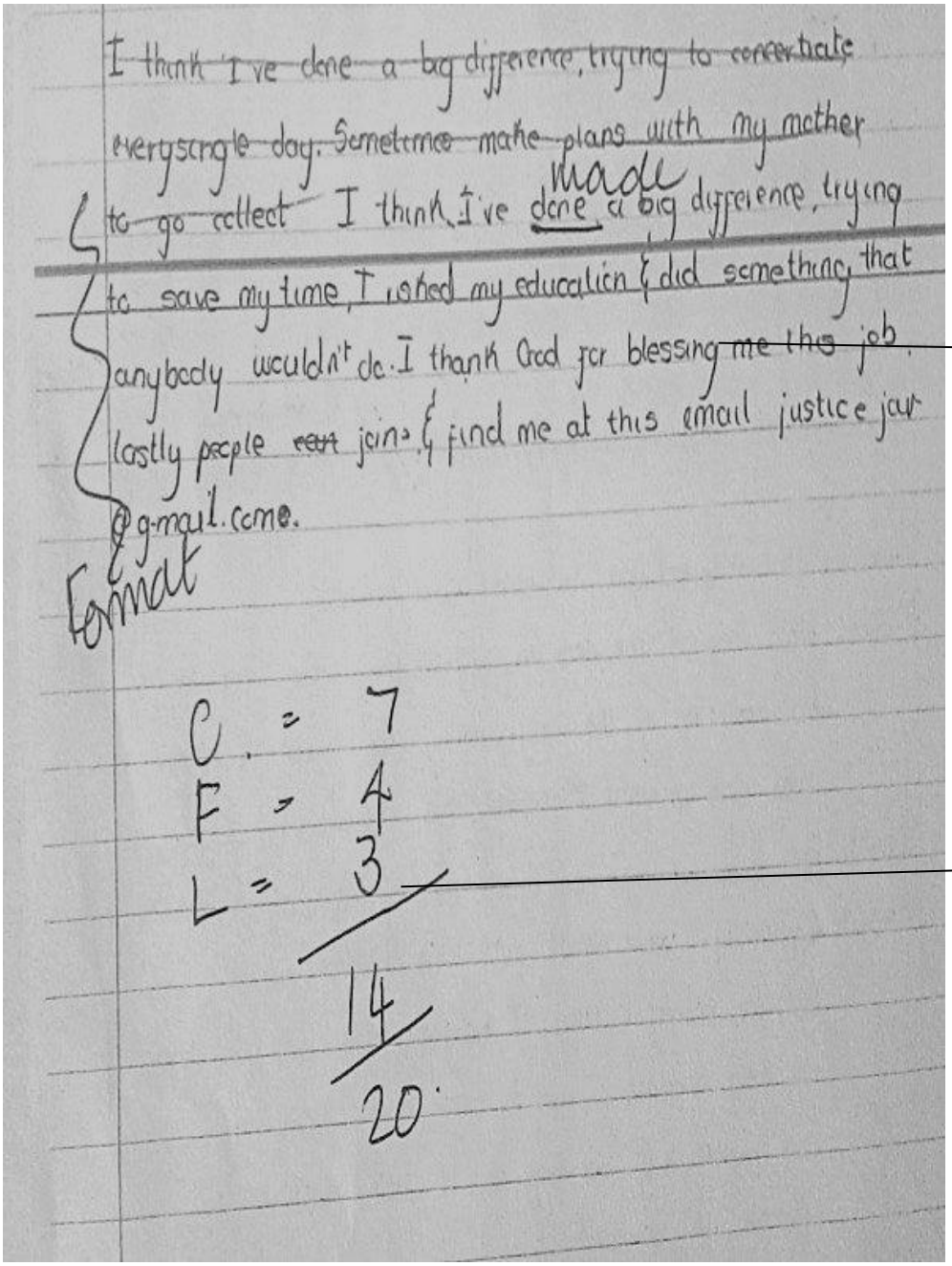
Versatility: 'went smart' is the kind of innovative language typical of a second language user. It is not conventional language use, but it works grammatically and sounds unique. This kind of diction shows Slindile's lexical range.

Writing Voice: Slindile does not use a consistent tone in the questions she chooses to ask Michael. The question marked is much less formal than the others. She does not show an awareness of the audience she is writing for (as this has not been explicitly stated in the question).

Writing Voice: Slindile's consistent references to her speaker's parents in the dialogue create allusions to her social role within a family.

Writing Voice: Slindile has observed matriculants at school and is reworking her impressions of what it is like into her text.

Language Play: Michael's exclamation of 'Help!' in the middle of the sentence is an example of a technical feature used for effect.



I thank I've done a big difference, trying to ~~concentrate~~ everysingle day. Sometimes make plans with my mother to go collect I think I've done made a big difference, trying to save my time, I used my education & did something that anybody wouldn't do. I thank God for blessing me this job. lastly people ~~can't~~ join & find me at this email justice jay @gmail.come.

Format

C. = 7
F = 4
L = 3

14/20.

Writing Voice: Slindile incorporates features of her identity in terms of her own spirituality into Michael's character.

Feedback very basic: In numeric form, and no comments given. Learners not made aware why their work is being assessed in this way or how their writing can be improved. Some spelling and grammar errors in the text have not been corrected.

6.6.2 Annotated Analysis of Palesa's and Slindile's Group Scrip

The story is about three boys who are friends and are orphans. They try to turn their tragic childhood into a superhero movie. There are also two rival fashion companies. Tshidi is a powerful, loving woman who owns one of the most successful businesses in the fashion industry. Her biggest rival is Zenzele Zembe. Her biggest secret is that she is Kuti Daniel's mother and that she gave him up when she was younger. Zenezele is a powerful cunning man who is Tshidi's biggest rival. At the present moment he thinks he killed Tshidi but he is in for a surprise. Zembe thinks that he has killed Bogatso, the company and Tchidi but it all comes back to him when Tshidi arrives at his office one night and says hello old friend. He is very surprised by this visit. They talk and talk and secrets that are meant to be kept hidden are revealed. The night will be ended on tears and regrets. And that night someone will die, but the thing is everybody who thinks is guilty is not the person who committed the crime.

Zembe: Oh Princess, how was your day?

Tshidi: Hello old friend.

Zembe: Tshidi?

Tshidi: In the flesh.

Zembe: *(mumbles)*

Versatility: is evident in lexical range through the use of powerful diction like 'tragic', and 'cunning'. In this introduction, they weave a web of suspense through the use of pithy, fast-moving character descriptions, which show off their ability to use a range of lexical devices.

Language Play: Inventiveness is evident in the the repetition of the word 'powerful' with juxtaposing adjectives. The repetition of the word powerful to describe two characters links them as rivals, but also highlights their differences: Tshidi is 'loving' while Zenzele is 'cunning'.

Language Play: Repetition of the word 'biggest' generates suspense. Suspense is also generated through alternating short and long phrases in the introduction. **Versatility:** Repetition of this superlative is also a use of exaggeration. The learners' use of exaggeration shows that they have reworked their awareness of soap opera discourse into the script.

Writing Voice: Expressions like 'in for surprise' and 'on tears and regrets' sound like Americanisms. The unusual use of the preposition "on" show that these have been remixed into the script. And are evidence of the learners' 'life between languages' and cultures' (Canagarajah, 2006, p.591).

Language Play: In the opening of the dialogue, the phrase 'Hello old friend' from the introduction is repeated for emphasis. The learners also use irony. Zembe calls his biggest rival, whom he has just attempted to kill, 'Princess', while Tshidi calls her enemy 'old friend'. Tshidi's use of the phrase 'in the flesh' is also an example of playful language use, as it draws attention to the fact that, although Zembe thinks she is dead, she is very much alive.

Versatility: The learners have adapted their awareness of stock characters in their character descriptions. **Language Play:** Learners use a 'cliffhanger' for effect, to generate suspense and to entice the reader to continue reading.

Tshidi: You thought you could get rid of me?

Zembe: *(mumbles):* My people said they had finished the job…

Tshidi: Acting goes a long way.

Zembe: But how did you survive?

Tshidi: That's not important right now.

Zembe: Then why are you here?

Tshidi: To give you a bit of a scare and to give you an ultimatum.

Zembe: Stop looking around the bush Tshidi. Just cut to the chase!

Tshidi: Give Kuti your company!

Zembe: What did you say? I guess being dead really knocked you up!

Tshidi: Are you confident about your answer?

Zembe: And what if I'm not?

Tshidi: Are you sure you want to know?

Zembe *(shouting):* Tshidi, I swear if you don't tell me I'll…

Tshidi: Kill me?

Zembe: You were saying?

Tshidi: If you don't give Kuti your company, I'll tell the police you attempted to kill me.

Zembe: You have no proof!

Tshidi shows him the voice recorder.

Zembe: You wouldn't dare.

Writing Voice: Palesa and Slindile spent a significant amount of time outside the classroom, acting out their script. Both learners enjoy acting, and also acted their script out for the whole group. The stage directions that they have incorporated into their script are a creative reworking of their awareness of dramatic conventions.

Versatility: Lexical range is evident in the original rewording of the expression 'beat around the bush', as well as in the use of sophisticated diction such as 'ultimatum'.

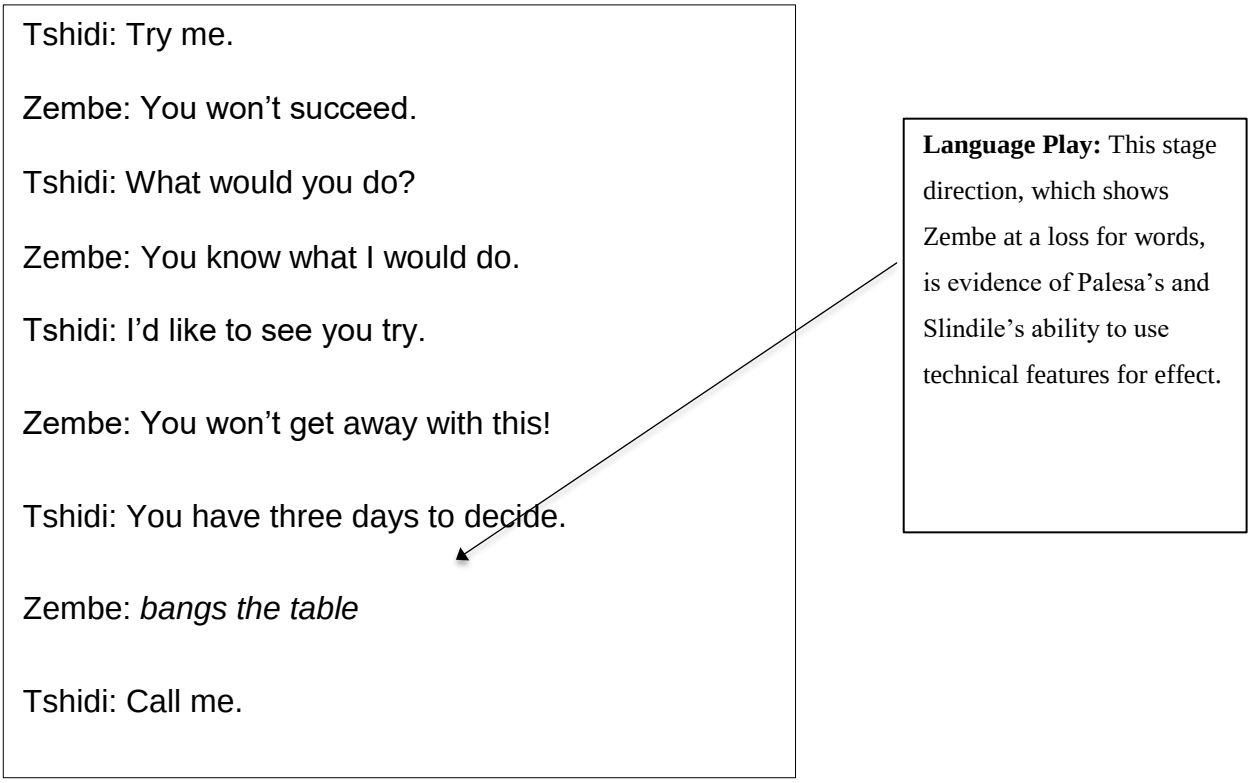
Writing Voice: Americanisms like 'cut to the chase' could be considered as evidence that Palesa and Slindile have drawn on out-of-school resources, linked to their identities, in this case American television, for their script.

Language Play: The expression 'I guess being dead really knocked you up' is an example of sophisticated word play. Although it is clear what Zembe means here, this expression has a sexual insinuation, and thus works on more than one level.

Writing Voice: Learners' dramatic exploration of their characters has given them a nuanced understanding of each character's identity, which comes across in their voices. Tshidi uses controlled, powerful words, and Zembe, who has been cornered by Tshidi, uses panicked outbursts that show that his situation is spiralling out of his control.

Versatility: Tshidi decides to blackmail Zembe. This kind of scenario shows that the learners are aware of features of soap opera as a genre, which tends to be very dramatic in nature. They have managed to rework their knowledge of the genre into this text.

Language Play: Tshidi, instead of directly telling Zembe that she is going to blackmail him, merely shows him the voice recorder, in a well-scripted dramatic moment – evidence of the learners' ability to use technical features of drama for effect.



6.6.3 Comparative Analysis of Slindile's and Palesa's Dialogues and Script

In terms of form, content and language Slindile and Palesa both produced dialogue texts in the classroom that were linguistically stable, and that were assessed as such. An analysis using the criteria devised for this study, however, shows that although both learners managed to incorporate some features of imaginative writing in their dialogues, features such as writing voice, versatility and language play are more apparent in their soap opera texts.

Although there is a sense of writing voice in Palesa's and Slindile's dialogues, in which they rework certain aspects of their identities, this voice is somewhat constrained by the way in which learners were required to use a newspaper article as a writing prompt. Because they needed to reproduce some of the facts from the newspaper article in their interviews, this task seemed to encourage the reproduction of what Bakhtin terms

‘authoritative discourse’ (1981, p.345), which inhibits the development of writing voice. The soap opera task, however, gave learners more freedom to explore different voice effects. The manner in which Palesa and Slindile decided to use drama as a stimulus for their script could also have been, for them, generative of what Bakhtin terms ‘internally persuasive dialogue’ (1981, p.345), which indicates a ‘dynamic multiplicity of voices, genres and social languages’ (Kempe, 2014, p.31) Along with drama, their oral collaboration would have also encouraged ‘internally persuasive dialogue’, in which exchanging information ‘opens up a multitude of viewpoints which serve to inter-animate each other’ (Kempe, 2014, p. 29), and thus generate a layered writing voice. Layered writing voice in their script is evident in the group’s awareness of soap opera discourse, which they have adapted and synthesized fluidly into their text. They show an awareness of their characters’ identities, which also contributes to writing voice. In some of the other writing groups’ scripts, the learners made use of their out-of-school languages, writing multilingually to contribute to the identity layer of their writing voices. Slindile and Palesa show their ‘life between languages’ by incorporating Americanisms into their scripts (Canagarajah, 2006, p.591). This is because of the two learners, Palesa’s personality was dominant, and she came from a family that had lived in several countries, in which English was considered superior to Zulu. The manner in which learners viewed their home language was often evident in their writing. Many of the learners in the group seemed to idealise American/ popular culture, with learners coming from wealthier homes often attempting to cast off their Zulu/traditional identity. Palesa often expressed herself using Americanisms, and this comes through in her dialogue, but even more so in the group’s script, in expressions such a ‘Just cut to the chase!’

The most significant difference between the dialogues and the scripts, however, is the amount of language play evident in the script, as opposed to the lack of language play in their dialogues. In their script, Palesa and Slindile make use of playful language ranging from juxtaposition, repetition, irony, word play, and the use of technical features such as pauses and cliff-hangers for effect. It could be argued that the less pressured environment of the writing group was more conducive to producing playful language.

Versatility is evident in the manner in which Palesa and Slindile used the soap opera genre. The show they chose already exists, as well as its characters. But they were required to be inventive in terms of specific character and plot choice, and in how their problem situation was to be resolved. The way in which they write suggests that these learners had, from out-of-school experience of watching soap opera, a comprehensive understanding of how to write for this genre. The themes of their script, rivalry, treachery, attempted murder and blackmail, are typical of soap opera, as is the manner in which they end their text on a cliff-hanger, a device soap script-writers use to ensure that their audience will want to watch the next episode.

An analysis of Slindile's and Palesa's dialogues seems to indicate the learners were unsure as to what audience they were writing for, and what the purpose of the interview was. This is evident in their writing that sounds somewhat contrived, and that can be considered as lacking in appropriate lexical range. The learners could have produced more authentic writing, if either they or the teachers had clarified whether or not this was a newspaper or a radio interview, for whom it was written, and what the purpose of the interview was. Slindile's register is inconsistent, fluctuating between a more formal tone and phrases like, 'You are a matriculant, right?' Palesa, while consistently writing in a more formal style, produces writing that sounds contrived and not like two high school learners in conversation. In their script, however, there is a sense of knowledge of their imaginary and real audience in the writing. In Palesa's and Slindile's *Tempy Pushas* script, which they performed for the writing group, they show versatility by portraying a dramatic, tense moment with energetic and effective diction. Even though the script is quite short, there is evidence of flexible and powerful lexical choice.

6.7 Analysis of Soap Opera Scripts of Group 2 – 4

In the sections that follow, extracts from the scripts of Group 2 – 4's are analysed, using the criteria devised for this study. Londiwe's group's script is not included. This group,

especially Londiwe, spent most of their energy collaborating with Zinhle and Zama on their script, resulting in a lack of imaginative features in their own script. The intention

of this analysis is to show the capacity of the criteria to describe a range of imaginative ability, but also to show that the soap opera script writing task enabled all of the learners to write imaginatively to some extent. This analysis shows that using soap opera as a stimulus for writing was more generative of imaginative writing for some groups than for others. Several factors could have contributed to this range of imaginative quality. These include the composition of individual groups and their creative ability, as well as their ability to co-operate and to collaborate, and the individuals' knowledge of soap opera as a genre.

6.7.1 Analysis of an Extract of Lula's and Thobile's Scripts: Group 2 and 3

Lula's group wrote a script for the soap opera *Generations*, which at the time of the intervention was a very popular show. Thobile's group chose the same scenario from *Generations* on which to base a script, which means that these extracts can be meaningfully compared. The extract that will be compared shows Dineo accusing Phenyo of cheating on her. It is evident from analysing each group's script, that although both groups produced writing that was imaginative, Group 3 (Thobile's group) managed to produce writing that was more nuanced in terms of layered writing voice, versatility, and language play.

Lula's Script / Group 2 (Extract):

Introduction:

The TV show is called Generations. It has a lot of drama, backstabbing and its setting is in Jozi. The characters are Sibusiso, Dineo and Phenyo. Sibusiso is powerful and corrupt. He would do anything to save his family. Dineo is soft and successful. She has bad luck. Phenyo is a player. He has sympathy.

Phenyo betrayed Sibusiso and he tried to take over his company. Phenyo is cheating on Dineo and she found out, and she will tell Sibusiso that Phenyo is trying to take over his company just to get back at him.

Sibusiso is in jail because of Phenyo betraying him.

Versatility: The writers show an awareness of the soap opera genre in their introduction.

Writing Voice: Rich voice is generated in the identity layer by referring to local/national affiliations through the use of Jozi, a locally used nickname for Johannesburg.

Language Play: Alliteration is used to emphasize the contrasting elements of Dineo's character. She is 'soft' as well as 'successful'.

Dineo is pregnant and she and Phenyo live in Sibusiso's house. Sibusiso will be out of jail and continue being CEO of his company, he will fire Phenyo and kick him out of his house. Phenyo will beg Dineo to talk to Sibusiso but Dineo won't and she will divorce him. Dineo will have stress and she will have a miscarriage.

At home, Dineo will find a dress that she doesn't recognise.

Dineo: Honey, who is the owner of this dress?

Phenyo: Um … I don't know love.

DIneo: Well it's not mine!

Phenyo: Let me explain …

Dineo: Explain what!? That you're cheating.

Phenyo: It was a mistake.

Dineo: Don't you dare tell me that!

Phenyo tries to hug her.

Dineo: Don't touch me! *(crying).* You betrayed my love, my trust …

Dineo runs out of the room and she drives to see Sibusiso at the police station.

Versatility: A versatile use of sentence types is evident in the contrast between mainly simple sentences in the previous section, and longer, compound sentences in this section. The compound sentences emphasise the intricacy of the 'drama' and the 'backstabbing' that the writers describe here.

Versatility: The writers control a lexical variety in terms of words used to describe underhanded behaviour. These include: cheating, get back at, take over, kick him out, and betraying.

Writing Voice: The phrase 'Dineo will have stress' is unusual, as it would usually read: 'Dino will be stressed.'This is the kind of versatile construction that tends to be found in multilingual writers' work, and instead of being regarded as an error, it can be seen as evidence of 'life between languages', that adds voice to writing (Canagarajah, 2006, p.591).

Language Play: The writers make use of pause as a technical effect to emphasize Phenyo's guilt.

Thobile's Script/ Group 3 (Extract):

This TV script is about a television programme called *Generations.* It is a soapie that is set in Johannesburg. It is about drama and a bit of romance and it also teaches about real life examples like getting out of sticky situations. This script involve's characters like: Noluntu Memela who is playing the role of young successful but deceitful women who's love life is a bit shaky. Phenyo Dlomo who play's the role of a lawyer for a very huge and successful company called Ezweni communications who is married to the editor of Gloss which also belong to Ezweni communications and last but not least we have Dineo Mashaba who is currently Dineo Dlomo who is the editor of Gloss and also a very successful married woman.

Phenyo: Hawu. Kanti ula, I've been looking everywhere for you.

Dineo: *(wipes the tears off her face)* Well now you've found me.

Phenyo: Why are you crying? *(He says while touching her).*

Dineo: Don't touch me! *(She says furiously).*

Phenyo: What's the matter? Ngikwenzeni manje?

Dineo: Oh! Like you don't know. How could you?! I've tried so hard keeping this marriage together. I've tried my best to satisfy your needs and this is how you thank me? *(She says crying with anger, then walks away).*

Phenyo: Dineo! Come back! Where are you going?

Dineo: (*already in the bedroom packing her clothes)* As far away from you, that's for sure.

Language play: is evident in the use of the diminutive 'soapies', as well as in the alliteration 'sticky situations'.

Writing voice: The manner in which soap opera is a part of the writing group learners' identities is evident in the fact that they consider these to be 'real life examples'.

Versatility: is evident in the interplay between short, simple sentences in the beginning, and a long compound-complex sentence, which emphasises the complexity of the interrelations between the characters populating the script. Learners also show lexical variety in this section in their use of a range of adjectives.

Writing Voice: is enriched by the use of Zulu to open the script. This shows learners awareness of the way in which multilingualism tends to be used in South African soap opera.

Versatility: In their stage directions, the learners make use of the mode of gesture, and this links to their ability to communicate in a range of modes.. Their use of stage directions intensifies the emotional content of this exchange, compared to Group 2's version, which is less emotionally charged.

Writing Voice: Learners continue to make use of their linguistic identities, and the multilingualism in Phenyo's statements seems to imply that he is using oscillation between Zulu and English to hide something from Dineo.

Language Play: is evident in the repetition of 'I've' to emphasize Dineo's anger.

Phenyo*: (enters the room confused)*
Kwenzekalani kanti lo?! Don't you at think you at least owe me an explanation?

Dineo: Do not patronise me, Phenyo Dlomo! Don't you dare make a fool out of me. You think you can go around sleeping with Noluntu and then come here and pretend as if nothing's going on and treat me as if I'm a worthless wife who can't satisfy her husband when I've been trying my best!

Phenyo: *(shocked)* Dineo, I … I … I'm sorry. *(he mutters).*

Dineo: Goodbye Phenyo Dlomo, I hope you rot in hell and make sure you keep your distance from me. *(She says, slamming the door behind her leaving Phenyo with his mouth open from shock).*

Next episode: Takes place at Mah Ruby's Shebeen. Dineo visits her mother (Ruby) and explains her situation with Phenyo.

Dineo: Mama! *(she says crying)*

Ruby: Dineo! What's wrong, my child?

Dineo: *(she explains the situation until both of them are crying)* It was first Thabitha and I let go and now it's Noluntu. I can't take it anymore!

Ruby: Aw! Mntanam, I'm so sorry you have to go through all this. *(She says hugging Dineo).* I'm here for you my baby.

Next episode: Takes place at Mamela Holdings. Dineo goes to confront Noluntu at work and things get ugly.

Style Avenue Magazine Helper: Um, Noluntu we need your signature giving us the go ahead to buy new material.

Noluntu: Kanti, what was the whole meeting about this morning, huh?

Writing voice: Again, writing voice is enriched by the interplay between Zulu and English. Phenyo asks Dineo why she is crying, followed by the English question. This section shows how learners communicate amongst each other, often moving between languages, without using direct translations, which shows that the languages, to them, are not discrete entities, but rather a multi-competence (Newfield & Stein, 2006).

Language Play: Learners make use of euphemism ('go around sleeping with') to describe Phenyo's affair, as well as alliteration to emphasise Dineo's plight ('worthless wife').

Language Play: Here, the learners make use of dramatic pause and strong imagery 'rot in hell' for effect.

Writing Voice: is evident in unusual constructions like, 'Make sure you keep your distance from me.' Such unorthodox lexical combinations are typical of second language speakers.

Writing Voice: Voice with a sense of locality is generated by reference to 'Mah Ruby's Shebeen'.

6.7.2 Commentary on Group 2 and Group 3 Scripts

An analysis of the scripts by the writers in Group 2 and Group 3 reveals evidence of imaginative textual features in both texts. Group 3's script, however, contained more nuanced writing voice, versatility and language play.

In terms of writing voice, both groups created a sense of voice by using unusual lexical constructions typical of second language speakers, and by referring to slang for local place names such as 'Jozi' (short for Johannesburg) and 'shebeen' (township language for bar/drinking place). Voice was more nuanced in Group 3's text, however, because of the significant number of uses of languages other than English that reflected the writers' out-of-school ways of communicating, which often involved shifting from one language to the next.

Versatility is evident in both scripts, which illustrate detailed awareness of the intricacies of the South African soap opera genre, of its conventions and of its stock characters (in these scripts, stock characters are evident in the matriarch, the philanderer, and the wronged woman). This knowledge did not require any explicit teaching, but was accessed by linking the writing task to learners' out-of-school knowledge of narrative conventions. Versatility in both texts was also evident in the interplay between long and short sentences, and in the writers' lexical ranges. Group 3 showed versatility in their stage directions which referred to a variety of modes (visual, gesture and movement), which heightened the emotional effect of their scene. Furthermore, Group 3 also includes a greater variety in terms of different types of language play.

6.7.3 Zama, Zinhle and Londiwe's Script/ Group 4 (Whole Script)

In the section that follows, Group 4's script is analysed in its entirety. The decision to analyse the whole script was made because of the way in which this script, although officially authored by Zinhle and Zama, was actually a whole-group effort. The quality

of the imaginative work in this piece is based directly on collaboration and conversation. The way in which this group came up with their script is significant, in that it was unconventional in terms of what would be regarded as conventional classroom behaviour. I consider several aspects of their writing process as noteworthy. Because of Zinhle's role as a leader, the entire writing group was interested in their script, and the whole group helped Zinhle and Zama make decisions about features of the text. The fact that everyone in the writing group 'had a say' in its development meant that there was a sense of intense ownership of this particular script within the group. Zinhle and Zama, and their highly interesting script created a lot of commotion, instability and noise in the writing venue. This kind of noise tends not to be tolerated in a classroom space, and at times I felt rather uncomfortable about it – but it became slowly evident that the loudly voiced opinions of the other learners were feeding energy and verve into the script. Of the other learners, Londiwe, the writing group's 'drama queen' became most involved in Zinhle and Zama's writing, alternating between shrieking laughter at Zinhle's suggestions, and arguing forcefully about certain aspects she did not agree with. Because Londiwe was so intensely involved in the writing of this group, she neglected her own writing, and is thus included as an author here. Lastly, Zama, Zinhle, and Londiwe, and the other writing group learners communicated in a mixture of Zulu and English as they collaborated, which is also not always permitted in an English learning space. Their home-language communication fed into their writing, and is part of what makes this text a success.

This is a scene taken from *Savings Gatherings for Girls*. It is a comedy drama that originated in Durban North. It is currently filmed in the buildings of SABC. It includes the best actors in the country. Miss Ranaka, who plays the character of Lerato, is a respectable housewife but gets betrayed by her husband. Lerato's husband is played by Menzi Khumalo (Mojo). He's a bank manager for FNB. He steals R1 from every customer who banks with FNB. That's millions of customers each week!! His best friend's name is Biza. He is a criminal targeted by the police. He enjoys drinking. He is usually found in Mah Hazel's Shebeen. Mah Hazel is part of *Savings Gathering for Girls*. She is also the leader of the choir in her church. She LOVES praying! Joy Gumede (Pinky) aka Miss Pink Squeaky Voice is just completely dramatic and exaggerates EVERYTHING. In this scene, Mojo gets fired from his workplace for fraud, separates from his wife and moves from a mansion into an informal settlement. Read on and get ready to laugh your intestines out… To watch it happen come to Mr G's classroom on Monday 19th August from 3:30 – 4.00.

Creative Reworking to enrich Writing Voice (Subjectivity): The learners' name their soap opera, *Savings Gatherings for Girls,* is a reference to the South African *stokvel* custom, which involves a collaborative pooling of financial resources. Their soap opera and the characters they choose are a reworked version of a South African television programme called *Stokvel*. **Versatility:** is evident in the learners' detailed awareness of the South African soap opera genre.

Writing Voice (Role): The learners mention the female main character first. The importance they place on the female character shows that the learners have creatively reworked impressions from their social role– they attend a girls' only school, where the emphasis is on educating female leaders.

Versatility: Although Mah Hazel and Joy Gumede never feature in this script, their detailed description is evidence of lexical range.

Language Play: Mah Hazel owns a shebeen (pub) and is a church choir leader. Humour is created through the mention of these juxtaposing roles. The contradiction between these roles is emphasised by the word 'loves', which is capitalised.

Writing Voice (Awareness): The learners manage to create a script with a rich voice. This is partly due to the fact that throughout the script, they show an awareness of the audience of group members that they are writing for.

Lerato *(talking to herself):* How stupid have I been thinking he earned all this money. I should've known that he was stealing and defrauding his own company and customers. All this furniture bought…

Mojo stumbles in and falls.

Mojo: Oh my Putshununu! *(laughs)* You look very not good.

Lerato: Awu, Mojo, Mara why? Why? You get fired and you come home drunk. *(angry)* Now what? Where are we going to live? Ka Mah? Ka mah? Awu, ngivuka ekusenie njalo nje. Sister needs her beauty sleep.

Mojo *(laughs):* Woman, I am a man, so mind your language but because I was raised in a respectful home, I will not raise a nail against you!

Lerato: But I'll lay a shoe on you because I was raised in a home where I was taught to use things to their fullest.

Mojo: Right now use your mind, pack up your stuff and go back to Mama. I won't be supporting you or your child.

Language Play: Here, the learners, when asked to correct this phrase, wanted to keep it like this – because they claimed it shows that Mojo is drunk.

Writing Voice (Linguistic Identity): The learners insert a Zulu phrase here, meaning 'I wake up every morning'. They rework influences of their multilingualism into their script.

The learners' use of Zulu phrases contributes to the richness of this script's voice. It is significant that they do not provide a translation here. This shows that the learners are aware of their audience (the other learners in the group) as they write.

Writing Voice (Subjectivity): is enriched by the way in which writers use gender discourse refers to a traditional understanding of male superiority.

Versatility: of multilinguals is evident in the construction 'I will not raise a nail against you', which reads as though it is a translated Zulu idiom.

Language Play: The learners use the verb 'to raise' in different forms and in juxtaposing images to link Mojo and Lerato together in their conflict. They also create an extending metaphor with the expression 'using thing to their fullest'.

Writing Voice: is enriched in Lerato's response to Mojo, in which she adapts his idiom and uses it against him, showing her to be in a position of power and subverting traditional gender conventions.

Lerato: You can't deny your kids, they look just like you! Fine I'll leave but I wonder who will take care of you. You can't even cook or clean!

Mojo: Don't stress about me cause I'm Mr Charismatic. I'll charismatise those ladies and they will come running to me. Bye Bye see you in the after-life, Lerato!!! *(laughs)* If you make it!!!

Lerato: Oh after-life. Well I guess you do have an idea. Do you want me to remind you about … 5 years back when I left and you almost died of a broken heart? That was your life after-me! And those ladies… We'll see how you'll charismatise them with no money. You're so broke, you can't even pay attention! Gosh! *(storms out leaving him speechless).*

Mojo: You know these women of today with hairlines that are beyond repairs. *(shouts)* You were once sweet, you've turned sour! *(laughs)* FAREWELL!!

Lerato: Sweet like a lemon, sour like a grape! We'll see how you'll turn out after two days… just two days… You can't even fix a broken light bulb! You'll be so lost without me Google won't even find you! *(laughs in the kitchen).*

Language play: Alliteration intensifies the humour in Lerato's assertion that Mojo can't 'cook or clean'.

Versatility and Language Play: are evident in the fact that the learners' use of the root word 'charisma' in a range of different ways in this section: as a name, Mr Charismatic, and as a verb, charismatise.

Language Play: The writers use repetition and inversion in the phrases 'after-life' and 'life after me' to generate humour.

Language Play: Humour is also generated in the extended metaphor, 'You're so broke, you can't even pay attention.' Parallelism is evident in the fact that Lerato refers to a 'broken heart' here and repeats the word 'broken' in her next speech.

Writing Voice (Identity): is enriched by Mojo's assertion, 'These women today with hairlines that are beyond repairs.' This assertion links to learners' ethnic identity, as it refers to the struggle of managing hair extensions. Hair was a politicized issue for the writing group girls: The fact that learners were not allowed hair extensions at school was often brought up in the group.

Langauge Play: is evident in the juxtaposition of sweet and sour, used for emphasis, as well as in Lerato's extended metaphor, 'You'll be so lost without me Google won't even find you,' which generates humour.

Writing Voice (Subjectivity): is evident in the manner in which Lerato subverts Mojo's use of the words 'sweet' and 'sour', showing that she is in control of the situation, and subverting traditional expectations of females to be submissive.

Mojo (*stumbles into the kitchen):* You think I need you? Woman, I'll replace you as you walk out. (*Biza walks in).* Oh look what I've got here … my rescue.

Lerato *(stands still. Listens to the conversation).* Oh are those police I hear? You're right to replace me, with a jail mate. Maybe the six pack that you've been promising will develop with the cold jail food you'll be served. Sorry but I'm moving up. See you in Sandton in your orange David Hale jump suit … prisoner no. 24361!

Mojo: Ay just drop it and drop out. *(Walks to Biza).* When I get back, I don't want to spot you in my mansion. For your information, this is Biza.

Biza: Ayi, mfz, haaaa mansion, have you got a promotion? Yes, that's the solution I need. If you get a promotion, more money for me. That way, I can pay a lot of people and buy everyone a round. Haaaah Mr Money Maker in the building! The ladies will love me now! Watch out Sis' Hazel! You'll have a month's stock thanks to my tips! *(dances spinning Lerato around).*

Mojo: No uhm, Biza, uhm…

Versatility: is evident in the way in which the writers refer to communication in other modes such as movement and gesture in stage directions such as 'stumbles into the kitchen'.

Language Play: Humour is evident in Lerato's reference to the 'six pack' that Mojo has been 'promising'.

Versatility: Lexical range is evident in the writers' use of the phrasal verbs 'drop it' and 'drop out'. This is also an example of **Language play** with pattern.

Writing Voice (Identity): is enriched through the writers' use of township *Tsotsitaal* in 'Ayi, mfz, haaa' (mfz means brother).

Language Play: Biza's invention of the title Mr Money Maker creates a sense of dramatic irony, because the audience is aware that Mojo has lost his money.

Language Play: The way in which Biza 'dances spinning Lerato around' adds to the sense of dramatic irony, because Biza's joy is contrasted with the fight between Mojo and Lerato that the audience has just witnessed.

Biza: What now? Come, we need to celebrate! *(picks up his phone calling all his friends).* The guys are ready for you. Wena promotion man… mina money maker… thina lady magnet! *(laughs).*

Mojo: Wait Biza! Wait man! I have not been promoted, I have been demoted. *(laughs).*

Biza: Demoted! Oh I guess you're the new CEO!! We'll buy the whole shebeen! We'll call it Biza's Beers! Yes that's it! Mojo Mr CEO! Biza Mr Business Man.

Mojo: I have been removed entirely from the company, all my money is taken and soon my house and Q7 car will get taken away too. *(cries)*

Biza: Jho, jho, jho … Your Q7! So what are you going to do? How much do you have left in your bank account? I think we should spend the rest of your money on some beers! That will make life easier, don't you think? Eish! *(scratching head).*

Writing Voice (Identity): The writers' use of parallelism and Zulu words in 'Wena promotion man… mina money maker … thina lady magnet!' shows evidence of the influence of the structures of *kwaito.*

Language Play: is evident in the repetition of Biza's phrase 'Wena promotion man … mina money maker … thina lady magnet!'

Language Play: is also evident in this section, where alliteration is used in a humorous way in 'Biza's Beers' and 'Biza Mr Business Man'.

Writing Voice (Identity):

is enriched by the use of *Tsotsitaal* phrases such as 'jho, jho, jho' and 'Eish'.

Mojo: Yea, I have R250 left and I'll use it wisely by spending it on drinks in the shebeen. Less stress, less thought, less consciousness.

Biza: That's my man, we'll just embrace life and all the good things it had which have vanished … *(laughs while walking out slowly).*

Mojo: Yeah! *(follows)* I will die fighting poverty and I'll have loan sharks following me everywhere!

Biza: Don't speak about those guys, a great moment is forming!

Mojo: Oh, ay, ok it's chilled! Biza, mnganam, let's go drink till our livers shrink.

Biza: Before my livers shrink, can I eat braaied liver? How I'd love that with a cold glass of beer. *(gets up and takes Mojo's wallet).*

Mojo: We owe our Grade 10 teacher. Just imagine if we actually got to Grade 12! Heh yeh, Mah Hazel here we come!

Biza: Yoh, Grade 10, I stopped at Grade 8. Ey, the beers are calling. Woza Mfz! *(leave together).*

Writing Voice: The writers have enriched their voice by remixing structures typical of *kwaito,* which is evident in the rhyme and parallelism in 'less stress, less thought, less consciousness'.

Versatility: is evident in the interplay between phrases like 'less stress…' and longer sentences. Lexical range is evident throughout this piece. In this section, the writers have used a range of verbs, including 'embrace' and 'vanished'.

Writing Voice: is evident in the manner in which writers create local context by mentioning 'loan sharks', who are often considered as rogues in South African society.

Language Play: Humour is created by Mojo and Biza's references, in different ways, to livers.

6.7.4 Commentary on Group 4's Script

Zinhle and Zama, with the help of Londiwe, produced writing that was creative on many different textual levels. As the annotated analysis of the text shows, they made use of a range of imaginative writing techniques to write with voice, versatility and to play with language. The use of the criteria devised for this study enables a descriptive overview of the types of imaginative features used by the writers.

The writers show versatility in their wide lexical range, and their flexible use of a variety of sentence structures. The script is evidence of their detailed knowledge of the South African soap opera genre in the script. The writers show an understanding that there are certain expectations when writing for the soap opera genre. Soap opera is mainly concerned with 'experiencing and discussing personal and domestic crises' (Modleski, 1982, p. 68). The script is about such a crisis, a domestic dispute between Mojo and his wife, Lerato. Mojo is in trouble for corruption (also a pertinent South African issue). Lerato decides to leave him because of his dishonesty. The writers also demonstrate their knowledge of the soap opera genre by describing stereotypical character types that often form part of the South African soap opera cast. They adapted an existing show called *Stokvel*, giving it a new title (*Savings Gatherings for Girls).* The script's introduction describes a set of humorous, typically South African characters. These include stock characters such as the respectable housewife, her corrupt and cheating husband, his best friend, a useless but humorous drunk, and the matriarch shebeen owner who is also a leading figure in the church. The plot is original, well-thought out and humorous. The writers also make versatile use of stage directions that refer to communication in other modes such as gesture and movement.

In their script, the writers remix diverse influences from their out-of-school lives into their text to generate writing voice. This includes resources related to linguistic and ethnic identity, such as phrases from their home language, Zulu, as well as *Tsotsitaal.* Local references, such as 'R250', 'Sandton' and 'shebeen' also add to the identity layer of voice. Resources related to subjectivity in terms of discourse of other genres like Y-culture, *kwaito* music, and subversions of traditional gender discourse also contribute to

a multi-layered writing voice. The writers managed to rework these influences into their script coherently, creating a piece of writing that is consistently enriched by them.

As previously mentioned, the writers discussed the script-writing process in Zulu while working. I often felt tempted to encourage them to speak in English. In my training as an ESL teacher it had been drilled into me to make sure that students communicated only in English in the classroom. Luckily, I understand enough Zulu to know that they were, in fact speaking about the writing task and not about something completely unrelated. The result of allowing them to communicate in Zulu was an interesting use of the English language in the script – English that is enriched by allowing the influence of the girls' out-of-school communication in another language, and that is evidence of what Canagarajah refers to as 'life between languages' (2006, p.591). This kind of English language use is distinctive of second language writers, and contributes to adding layers of voice. The writers included Zulu words and phrases throughout the dialogue, adding multilingual flavour, but also idiomatic language that was directly translated from Zulu into English as when Lerato says, 'Because I was raised in a respectful home, I will not raise a nail against you!' This idiom was transferred further into the English expression, 'using things to their fullest', when Lerato says, 'But I'll lay a shoe on you because I was raised in a home where I was taught to use things to their fullest.' From the script, when Biza uses words like 'mganaam'[15] and 'mfz[16]', it is also evident that the writers had some knowledge of Township *Tsotsitaal*.

Zinhle, Zama and Londiwe's writing also shows certain out-of-school influences that are remixed to create writing voice, like the influence of 'Y-culture' on the writing group members' out-of-school identities. Y-culture is based on a remixing of black American 'style formations', which are reworked in an 'explicitly local' style (Nuttall, 2008, p.151). This use of Americanisms is evident in the use of phrases in the script

[15] My friend

[16] brother

such as, ‘just drop it and drop out’ and ‘ok it’s chilled!’ Also, Americanisms are remixed in a local style to generate a sense of voice by combining them with Zulu words as follows:

> The guys are ready for you. Wena promotion man... mina money maker... thina lady magnet![17]

Voice in this script also shows the influence of kwaito music, which was popular amongst girls in the group, in phrases from the script where rhythmic parallelisms are used such as ‘Less stress, less thought, less consciousness’.

The exploration of South African gender stereotypes creates voice in the subjectivity layer. Learners would also have encountered such stereotypes in their out-of-school lives, and these are reinforced throughout the dialogue, such as when Lerato tells her husband, Mojo, ‘Fine I’ll leave, but I wonder who will take care of you. You can’t even cook or clean!’ Furthermore, Mojo reflects the patriarchal nature of South African society when he tells Lerato, ‘Woman, I am a man, so mind your language!’ Although Mojo uses chauvinistic language, the writers did not characterise Lerato as a bullied housewife. Rather, she has strong opinions and argues back, often using Mojo’s words against him and subverting traditional notions of gender, as when she tells Mojo, ‘But I’ll lay a shoe on you because I was raised in a home where I was taught to use things to their fullest. ‘

Writers’ voice linked to an awareness of the audience of the script is enabled by the way in which Zama, Zinhle and Londiwe make their intentions very clear in the introduction of the script, ‘Read on and get ready to laugh your intestines out…To watch it happen come to Mr G.’s classroom.’ From this sentence, it is evident that they were aware of their audience of other learners. When such intentions are made clear from the

[17] Zulu/English for, ‘You are the promotion man, I am the money maker, together we are a lady magnet!’

beginning, it becomes easier for writers to produce a text that has a rich voice.

The annotated analysis of the script shows numerous examples of language play of different types. Mojo, in his opening line says, 'You look very not good.' When I walked past the girls and read their preliminary draft, they pointed out to me that they realised this was incorrect English, but that they had changed the word order because Mojo is drunk at this point and doesn't have control of what he is saying. I was impressed that EAL writers could control language in this way. The writers continue to use language playfully throughout the script, which is evident in the various puns and wordplays from their diverse and rich experiences which are used to generate humour, such as when Lerato tells Mojo that he is 'so broke' that he 'can't even pay attention', and that he will be 'so lost' that 'Google won't even be able to find [him]'. In some cases, this humorous wordplay is distinctly South African, as when Mojo tells his friend, 'Biza, mnganam, let's go drink till our livers shrink.' And Biza replies, Before my livers shrink, can I eat *braaied*[18] liver?'

6.8 Example of a Rubric for the Assessment of Creativity in Soap Opera Scripts Written in Groups

The rubric below shows how the criteria devised for this research can be used, not only for the analysis, but also for the assessment of writing. The criteria have been adapted to formulate a task-specific rubric. The intention of a commentary in letter form, following the rubric, is to engage in a conversation with the learners about their writing (Canagarajah, 2015). The insights should give learners a comprehensive understanding of what they have gained in a creative programme beyond the mark they have attained for their work.

[18] barbequed

Rubric for the Assessment of Creativity in Soap Opera Scripts written in Groups: MARK: 27 / 30

Rich Writing Voice: 9 / 10 marks	**Versatility: [19] 9 / 10 marks**	**Language Play: 9 /10 marks**
8 – 10 marks: The dialogue in the script has a rich writing voice. Voice is enriched by the way in which learners have remixed diverse out-of-school resources, including their identities, roles, subjectivity and awareness of their class as an audience for a performance of their script. Learners have shown fluent movement across languages by drawing on their multilingual repertoires.	**8 – 10 marks:** The group has taken risks in their writing which is evident in flexible use of the narrative conventions of soap opera, as well by flexible language choices from a wide lexical range. Energy is generated in the interplay between long and short sentences in the dialogue. There is versatile use of stage directions, that indicate 'fluidity across modes' (Newfield & Stein, 2009, p. 4) such as gesture, visual and movement.	**8 – 10 marks:** The writers engage in playful use of language in their soap opera scripts. They make extensive use of humour, figurative language, pattern reforming (play with words and existing strings of language) and playful use of technical features such as alliteration and repetition.
6 – 8 marks: The learners have drawn competently on out-of-school resources to enrich writing voice, and these have mostly been fluently remixed to generate dialogical overtones. There is an awareness of the class as an audience and some evidence of multilingualism.	**6 – 8 marks:** Some risks have been taken in the script, which is evident in versatile use of the narrative conventions of soap opera and some flexible language choices. There is a sense of energetic interplay between long and short sentences in the dialogue. Stage directions have been used mostly in a way that indicates fluidity across modes.	**6 – 8 marks:** The writers play with language by making use of humour, figurative language, pattern reforming (play with words and existing strings of language) and playful use of technical features such as alliteration and repetition.
5 – 6 marks: The learners have drawn on some out-of-school resources to enrich writing voice, but these have not always been fluently remixed. There is some sense of dialogical overtones of voice. There is some awareness of the class as an audience evidence of multilingualism.	**5 – 6 marks:** There is some evidence of flexible language use and narrative conventions of soap opera and some sense of fluidity of movement across modes in the group's stage directions. There is some sense of interplay between short and long sentences.	**5 – 6 marks:** The writers play with language by making some use of humour, figurative language, pattern reforming (play with words and existing strings of language) and playful use of technical features such as alliteration and repetition.
4 – 5 marks: The learners have not convincingly drawn on out-of-school resources to enrich writing voice, and these have not always been fluently remixed. Dialogical overtones of voice are not convincing. There is a lack of awareness of the class as an audience and lacking evidence of multilingualism.	**4 – 5 marks:** There is little evidence of risky writing and flexible language use. Narrative conventions of soap opera have not been used flexibly, and there is a lack of interplay between long and short sentences. There is little fluidity of movement across modes in the group's stage directions.	**4 – 5 marks:** The script shows little evidence of language play. There is a lack of convincing use of humour, figurative language, pattern reforming (play with words and existing strings of language) and a lack of playful use of technical features such as alliteration and repetition.
0 – 4 marks: The learners have not remixed out-of-school resources to enrich writing voice, and there is no sense of dialogical overtones of voice. There is no awareness of the class as an audience and no evidence of multilingualism.	**0 – 4 marks:** There is no evidence of risky writing and flexible language use. Narrative conventions of soap opera have not been used flexibly, and there is no interplay between long and short sentences. There is no fluidity of movement across modes in the group's stage directions.	**0 -- 4 marks:** The script shows little evidence of language play. There is a lack of convincing use of humour, figurative language, pattern reforming (play with words and existing strings of language) and no playful use of technical features such as alliteration and repetition.

[19] Learners could also be encouraged to decide pre-writing which risks they intend to take in their writing, and then this category could be adapted to include a comment on whether or not they have achieved their goals in terms of risky writing (Reed, 2014).

Comment to learners:

Dear: Zama, Zinhle and Londiwe

Well done on the following:

You have written an engaging and entertaining soap opera script. Your work is very creative! Your intentions were to get the class to 'laugh [their] intestines out' and you have certainly managed to produce a very humorous piece.

You have generated voice by:

Your voice is rich and convincing. You have used a variety of out-of-school resources in your script. Your use of Zulu phrases is very convincing, because you have moved between English and Zulu fluently. Your voice is enriched by references to your identities and roles as Zulu speakers, as girls, as South Africans, and your knowledge of township customs. You have explored the subjectivity layer of your voice by examining and subverting gender conventions. You have also shown awareness for your class as an audience, by addressing them directly, and in your use of multilingualism.

Versatility in the text is evident in:

You have taken risks in your writing that have resulted in a flexible text. Well done on using such a range of vocabulary, and even making up your own words. You have also used a variety of sentence types and sentences and phrases of different lengths. This variety makes it sound like your characters are 'really' speaking. Your stage directions are also very effective.

I liked the way you played with language in these ways:

Your use of humour comes through very strongly in your text. You have played with words effectively, and have included use of alliteration such as 'Mr Biza's beers', and rich figurative language.

You can work on:

The characters in your introduction don't all appear in your text.

Lastly, please discuss the feedback in your groups, and respond to the feedback below:

6.9 Conclusions

In this chapter, learners' scripts were annotatively analysed using the writing criteria devised for this study, in order to demonstrate the capacity of these criteria to generate a descriptive overview of learners' imaginative writing. A further intention of these analyses was to demonstrate the affordances of using popular television as stimulus for writing.

The first group's script was compared to a dialogue piece that they had written in the classroom. This analysis shows that although timed prompt writing showed some imaginative features, the same writers managed to produce writing that had a greater concentration of these features when popular television was used as a stimulus, in a less pressured space.

The second comparative analysis, of the soap opera scripts of Group 2 and 3, shows a difference in imaginative abilities. Group 3's text made use of a greater variety of types of language play. They also used Zulu phrases, which contributed to a multi-layered voice. This comparative analysis shows that while using soap opera as a stimulus was generative of imaginative writing for both groups, Group 3's text was more imaginative. This could have been due to a variety of different reasons, including the composition of the group, the individual group members' imaginative competence, as well as each group's collective knowledge of the soap opera genre. This comparative analysis suggests that facilitators of writing groups should ensure that group compositions as well as stimuli for writing should be varied regularly, so that the individual preferences in terms of modes and writing partners can be accounted for.

The last analysis, of Group 4's text, shows a learner, Londiwe, collaborating with another group. This kind of collaboration would have been less likely in a more formal context. This group produced an imaginative text that shows evidence of multi-layered voice, versatility, and a significant amount of language play. The learners' text is exceptional for the manner in which writers incorporate words and phrases from several

languages fluently into their writing. The learners' collaboration was enriched by discussions in Zulu, which also would have been unlikely in a more formal English classroom.

Assessment of the text using a rubric shows how the criteria can be adapted for classroom use to produce task-specific rubrics. The rubric is followed by a letter to learners in the group that intends to engage learners in conversation about their writing (Canagarajah, 2015). This letter uses insights gained from an analysis of the learners' text, and shows that analysis can be a useful tool for teachers alongside assessment.

CHAPTER 7: THE AFFORDANCES OF DIGITAL WRITING ON THE *STORYBIRD* PLATFORM FOR THE DEVELOPMENT OF IMAGINATIVE WRITING

In this chapter, I compare short stories written for learners' classwork portfolios with stories written on *Storybird* during the after-school writing programme. The texts are included in the chapter. The portfolio texts written in the mainstream classroom were composed following a prescriptive version of the conventional process writing approach as advised by CAPS. The learners' *Storybird* texts were written in the IT Lab on an online platform. Because learners wrote more than one *Storybird,* their last completed story was chosen for this comparison. Learners were supposed to have three texts in their portfolios, but unfortunately some of their portfolios were incomplete. Two learners whose portfolios did not contain a short story (Zama and Londiwe) are not included in the comparison.

The chapter begins with a brief account of the pedagogy informing the portfolio and the *Storybird* task. This is followed by a comparative analysis of both tasks using the criteria devised for this study. The intention of the comparison is to explore similarities and differences between the texts, considering the respective affordances of digital writing in a less pressured context, and the narrow version of process writing used, usually under test conditions, at the school.

7.1 Writing a short story for the Grade 8 writing portfolio

For this portfolio task, learners were given the instruction to write a story that they already knew or to develop a new story. They had previously (in their textbook) studied the 'story' format (which is, according to the textbook, three paragraphs that have 1 –3 sentences each). They had one lesson to produce a plan and a draft, and the final version was written under timed test conditions. Sylvester & Greenidge argue that the pressure learners experience when writing for assessment under such conditions is likely to exacerbate their identification as 'struggling writers' (2009, p. 286).

Although there are many positive aspects of both process and genre approaches to learning to write, their conflation in the CAPS document, and in the Ikhwezi High School classroom, is not particularly coherent (Dornbrack & Dixon, 2014). The way in which this approach was implemented at Ikhwezi High School was through the use of what could be considered a 'skeleton' of the process writing approach. The basic framework of process writing was followed, with learners having been instructed to plan, draft and rewrite (with limited peer editing focused on the correction of spelling and grammar errors), but there was little emphasis on the 'critical role of process in writing, collaboration, personal responsibility, authentic writing tasks and a supportive writing environment' – positive factors that are traditionally associated with process writing (Graham & Sandmel, 2011, p. 396). The research of Graham & Sandmel shows that although the process approach is effective as well as widespread in writing classrooms, it is not a 'particularly powerful approach', nor does it boost learners' motivation (2011, p.396). In the manner in which the process approach was implemented at Ikhwezi High, where peer feedback and collaboration were limited, the final, writing step became a copying exercise – in which learners, instead of improving on their draft in all respects merely copied it, correcting one or two spelling/ language errors.

The CAPS document also makes reference to genre pedagogy, but unless this pedagogy is informed by 'theoretically robust, linguistically informed, and research-grounded text descriptions', it is not likely to connect learners' home and school writing practices (Hyland, 2007, p. 148). In fact, the concept of genre, 'abstract, socially recognised ways of using language' can also restrict learners, as they tend to write to what they consider to be the teacher's expectations, especially when writing for assessment (Hyland, 2007, p.148). The way in which the portfolio task was set up included elements of genre pedagogy, as learners wrote a narrative essay. The portfolio task was scaffolded by the reading of an African folk tale in their English textbook before they started the writing task. The scaffolding of this task led learners to believe, as is clear from the types of themes they chose for their stories, that the only kind of story that would be acceptable for this assessment was a 'traditional' tale, like a folk or fairy tale. Although these are imaginative genres, their content tends to be more suitable for younger children, and without an authentic audience, older learners are unlikely to engage intensely with such subject matter. These genres are thus unlikely to generate links to ways in which learners express themselves out of school.

7.2 Writing *Storybirds*

In the *Storybird* sessions of the writing programme, learners met in the I.T. Lab of the school to write on an online platform called *Storybird.* The writing group spent a month's writing sessions (two a week) in the I.T. Lab on *Storybird*. Even though some of these sessions coincided with the learners' end of year exam period, and other activities had been discontinued, they continued attending *Storybird* sessions. Two sessions had to be cancelled because of Internet problems – the platform only functions with Internet access, which is one of its limitations. Most learners wrote two complete stories in this time:

Table 5. showing number of *Storybirds* completed per learner

Londiwe	2 *Storybirds* completed
Lula	6 *Storybirds* completed
Palesa	2 *Storybirds* completed
Slindile	2 *Storybirds* completed
Thobile	2 *Storybirds* completed
Zama	2 *Storybirds* completed
Zinhe	3 *Storybirds* completed

Storybird gave learners the freedom to choose from a variety of themes/ images to generate stories in a picture book format, based on these images. After logging on to *Storybird*, learners reached a page where they could scroll down a vast selection of images until finding an image they liked, which they could then use to access the work of a particular artist. It was also possible for learners to type any theme into the search window on the top right corner of the screen, which would result in *Storybird* searching for any images that matched this particular theme. Once they selected an artist, they could use any image from that artist's collection as a stimulus for story writing. An example of a few pages of a published *Storybird* can be seen in Appendix C. Pictured below are the steps a writer would follow to access art for their stories on the platform.

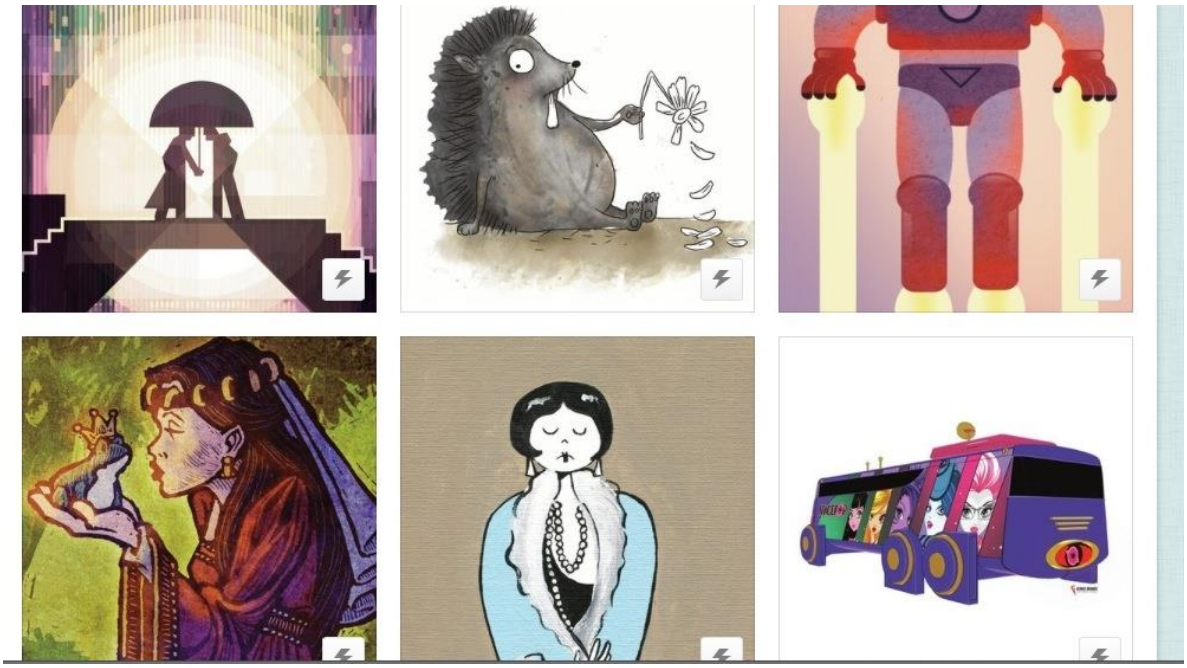


Figure 8. This is an example of a selection of images that writers would see on their screens when scrolling down

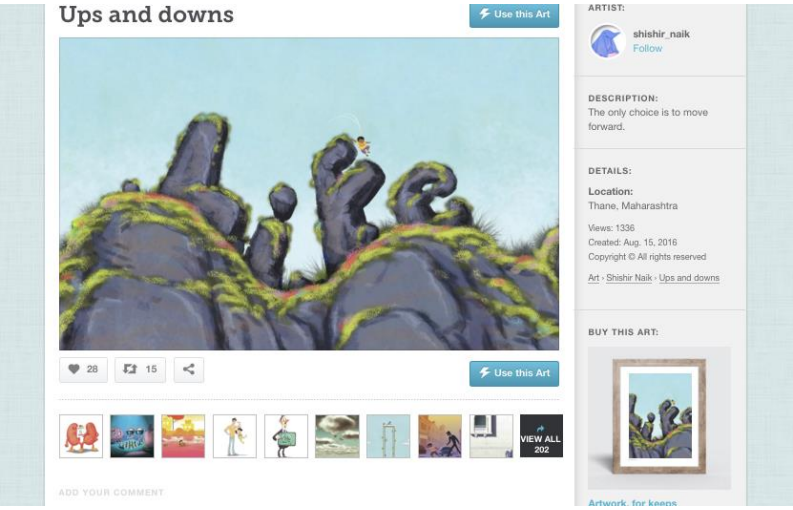


Figure 9. This is an example of what writers would see on their screens after selecting a specific artist's work

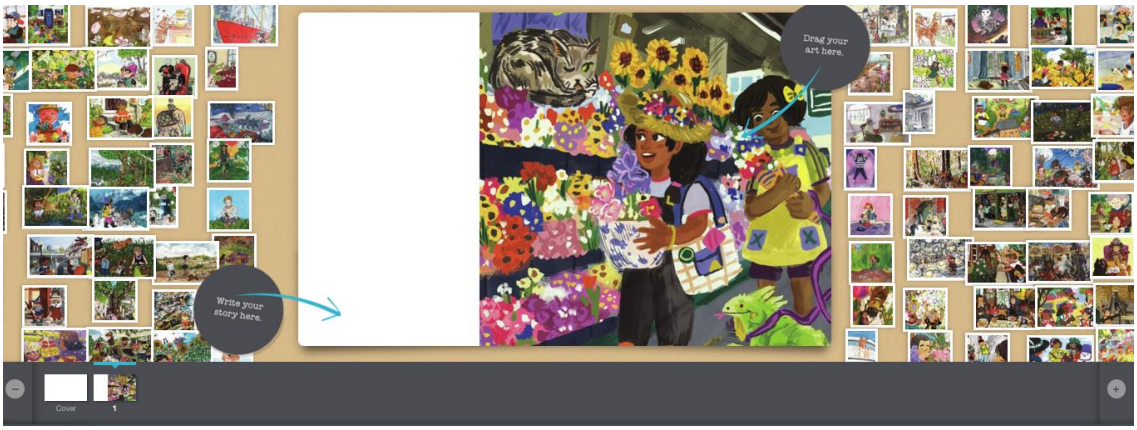


Figure 10. This image shows how writers could select images from the artist's collection to inspire their stories

Learners had the freedom to decide how long their story should be, and how many pages it should contain. Once their story was completed, they could 'publish' the *Storybird*, which enabled classmates to read it. In the case of the writing group, it was decided that stories would only be visible to classmates. It is, however, possible to adjust privacy settings to include a wider audience.

Storybird allows learners to work on developing their visual literacy ability, which Bearne considers to be the ability to 'construct and interpret meaning from visual images' (2009, p. 143). While visual literacy is an 'area that needs attention' in the classroom (Bearne, 2009, p. 143), Palmeri, as noted in Chapter 2, cautions against multimodal pedagogies that undermine 'alphabetic writing' (2012, p. 12), because alphabetic writing is an essential skill that learners will continue to need in order to be able to access and produce information in the digital age. *Storybird* is useful in that it taps into learners' 'affinity to multimodal texts' (Bearne, 2009, p. 144), but uses visuals as an inspiration, without detracting from alphabetic writing.

According to Wertz, who also used *Storybird* in the writing classroom, the ways in which we engage 21st Century learners must synchronize with ways in which they

'authentically engage with literacy out-of-school' (2014, p. 24). The online platform *Storybird* links to learners' social media communicative practices (most of the writing group learners engaged with social media on their cell phones). *Storybird* has certain communicative functions such as publishing/sharing, 'heart' and 'comment' that are reminiscent of *Facebook* and *Instagram.*

The following section offers a brief comparison between the affordances and limitations of both the process writing pedagogy used at Ikhwezi High and of *Storybird.*

7.3 Affordances of a Genre/Process Conflation and *Storybird*

The affordances of the genre/process writing conflation as implemented in the classroom at Ikhwezi High relate mainly to structure. Learners were given a framework or pattern within which they could express themselves, and some learners, like Slindile, responded well to such predictable structure. In the case of this task, learners were given a number of paragraphs, sentences and a word-count for the story. Being given a set word-count also meant that learners needed to write in a more focused and concise manner. The portfolio pieces were written for assessment, which means learners may have been motivated to write well in order to attain good marks.

The research of Sylvester & Greenidge (2009), however, shows that 'prompt writing' under test conditions is likely to contribute to learners taking up the position of struggling writer in the classroom (p. 284). Sylvester & Greenidge identify learners as struggling writers when they write brief texts that lack elaborative detail, produce poorly organized, error-ridden texts, but are unlikely to revise their texts in any way (2009, p. 286). Similar to the experiences of writing group learners on *Storybird* this research shows that the use of digital storytelling can help struggling writers 'discover voice, confidence and structure in their writing' (Sylvester & Greenidge, 2009, p. 284). According to Sylvester & Greenidge (2009), struggling writers tend not to write strategically, but the 'components of digital storytelling' could assist them in becoming more strategic writers.

In the case of *Storybird*, although there is not a set structure prescribed, learners structure their writing by selecting images strategically. There is a vast collection of artwork available, and these images are likely to appeal to learners who have grown up in a world increasingly permeated by visual images. An affordance of the use of digital writing is that spelling and grammar are checked, and learners can self-correct errors. *Storybird* has a built-in spell-check, which enables struggling writers to revise their work. Word processing also allows learners to rewrite certain sections or pieces when editing, without them having to rewrite their entire piece. Editing becomes a more fluid process. This means that editing is not only regarded as spelling correction/ copying. Instead, learners can use this step to sharpen other elements of their story such as meaning or coherence, and less focus on surface-level can free up their imaginations. The teacher/ facilitator, instead of focusing on superficial spelling/ grammar errors, can engage with individual learners on a deeper level. Furthermore, learners working on *Storybird* have access to web searching tools, and can *google* synonyms, place names, or other background information. This was done extensively by Zinhle, who *googled* Latin words to create a name for her fictional fairy kingdom.

The fact that *Storybird* is online and that learners are entered into the system in their class group opens up possibilities for collaborative learning. There are features of the platform, which we, as a writing group, only began to explore later on in the writing programme, that allow learners to interact. Stories of classmates can be published online, and then they are available for other learners to read. Learners read and enjoyed each other's *Storybirds* but only towards the end of the intervention did they begin to make use of the platform's social features. The platform includes 'heart' buttons for liking classmates' stories, as well as the possibility of commenting on stories. These practices are linked to *Facebook* and *Instagram,* and twenty-first century learners of most socio-economic backgrounds tend to be *au fait* with this way of interacting.

Learners felt highly motivated by this approach, even continuing to come after the extra mural programme had finished because of end of year examinations. Giacomo (2015) describes a similar experience with *Storybird* in her classroom. She claims that in classroom writing tasks, when written 'on paper'; learners completed the tasks and then

moved onto other tasks. They 'never ask[ed] to continue writing' (Giacomo, 2015, p. 35). When writing on *Storybird,* however, learners asked whether they could write another story online, and were 'highly motivated to write' (Giacomo, 2015, p. 35). Learners from the writing group, when writing on *Storybird* also felt motivated to write longer texts than when writing on paper as is evident by a comparison of word counts between learners' *Storybirds* and hand-written narratives (learners were not allocated a set word count for either story written in the extracurricular group). The discrepancy in lengths could be due to the fact that learners did not need to write separate drafts, as is necessary with handwritten tasks, but that the editing step was more fluid and they were thus free to write longer texts.

Table 6. Representation of the differences in text length between a handwritten text and digital text by the same learner

Name	Word Count: Handwritten writing group story (photo project)	Word Count: *Storybird*
Lula	426	741
Zinhle	322	676
Slindile	161	362
Palesa	249	845
Thobile	252	645

A learner who expressed her motivation to write on *Storybird* several times was Thobile. Thobile's portfolio story, about a character called Jessica who lives on her island with her animal friends, is somewhat stilted. Although there are moments of energy in her portfolio story like when the piekock (*sic),* Jackson, is described as the 'king of beautiful', her motivation and engagement with her subject matter is much more evident in her *Storybird* where her writing becomes fluent and full of verve:

Thobile adds a few shorter sentences to her writing in this extract, and this generates fluency and energy. She takes ownership of her writing by using phrases such as 'really "dope", good looking, tall, red-headed girl', and unconventional wording like 'letting her hand out for her handshake' adds a sense of voice.

> One day, when Julia was sitting alone outside reading a book she saw someone standing in front of her. She ignored her and didn't look up. But then she saw that this girl standing in front of her wasn't going anywhere. She finally looked up and saw this really 'dope', good looking,tall, red headed girl smiling at her! She smiled back astonished. "Hi I'm Fabiola, and you're Julia right?" Fabiola asked letting her hand out for a hand shake. "Uh...y...yes I am it's nice to meet you." Julia said, shaking Fabiola's hand. "Nice meeting you too. Hey, would you like to go for drinks and shopping with me? That's if you're not doing anything" Fabiola offered. "YES!!! I'd love that" said Julia excited.

Although some learners' writing can flourish when a tight structure is provided, other learners may feel constrained by such prescriptions. This constraint was especially evident in Zinhle's portfolio writing. She could not fit all of her ideas into a three paragraph, three sentences per paragraph structure. As a result, her portfolio piece is clearly unfinished, and the plot is not fully developed (the text can be read later on in this chapter). Learners may also feel bored by the repetitiveness of the process approach, especially when they essentially copy their final version from their draft. Writing for assessment at school may also cause learners to feel restricted in their choice of theme or subject, as they may feel that certain themes are not suitable for the school context, and their teacher as an audience. In the after-school space, in-between school and home, boundaries and roles are less defined, and this gave learners a sense of freedom to incorporate themes based on their adolescent styles of play into their writing (Bizos, 2009, p.95). In the classroom, where these roles and boundaries are more defined, learners tend

to focus on writing what they assume the teacher wants to read – which is the limitation of having the teacher as the main audience of learner writing. The way in which the use of different pedagogical spaces for writing (classroom and after school) had an effect on the freedom of choice of writing themes is illustrated in the table below:

Table 7. Representation of the differences between themes used in portfolio texts and in *Storybirds*

Name	**Portfolio Story**	***Storybird***
Lula	external differences, celebrations, accepting others *folk tale*	beauty vs ugliness – What is 'real' beauty, death/ illness, love for the sake of love *fantasy/ romance (some elements borrowed from the film Shrek)*
Zinhle	storytelling, family relations, not feeling 'happy' in this world *historic tale*	family relations, determination, obedience vs personal wishes *fairy tale*
Slindile	fake & real knowledge *animal tale*	inspirational 'never give up', school, music, exploring talents, hard work, orphanage *school story*
Palesa	kindness vs acting spoilt, twins, clothes, magic, fairy godmother, prince *fairy tale*	friendship, wealth, career choice, popularity at school, hobbies, clothes, falling in love *school/ romance*
Thobile	friendship between humans and animals/ romance *fantasy/ animal tale*	loneliness, new beginnings, friendship, studies at college, romance *college/ school story*

The table above indicates that more learners wrote stories that could be categorized as children's literature in their portfolio stories, while they tended to explore more mature themes in their *Storybirds*, which were written for their writing group as an audience. They wrote themselves and their concerns into their stories, which facilitated more personal engagement and ownership. Palesa, for example, wrote an altered version of

the fairy tale ‘Cinderella’ for her portfolio piece, and while this is an effective piece, the themes she engages with in her *Storybird* like popularity at school, romance, and career choice, are more likely to be concerns and ideas that also occupy her out-of-school communication. Lula wrote two pieces in a similar genre, but explored more mature thematic content in her *Storybird,* with ideas of family, illness and death linking to her personal experience. Some learners, however, may feel constrained by writing for an audience consisting of their peers, and for this reason, teachers should consider using a range of audiences for learner writing.

Limitations of *Storybird* include the possibility that sometimes, when learners are faced with freedom of choice, they are unsure where to start. Slindile, especially, struggled with being given freedom. She required reassurance, repeatedly asking questions such as, ‘How many words must I write?’

There are many possibilities for interaction and collaboration when a process writing approach is used in the classroom, but the manner in which it was implemented at Ikhwezi High School meant that the only form of interaction was the peer editing step, were learners looked chiefly for spelling mistakes in their peers’ work. Although there is a lot of scope for digital interaction and an authentic audience, the capacity for personal, face-to-face contact is reduced when writing *Storybirds.* The positive and vibrant interactions during the soap opera project contrasted strongly with the silent focus of individual learners on the computer screen. Many learners brought earphones to these sessions and listened to music while writing, which further reduced the likelihood of any non-digital interaction occurring. This kind of writing, although important in that it links to learners out-of-school ways of communicating, should not be the only kind of writing activity that happens in the classroom, and when writing digitally, there should also be a focus on promoting face-to-face interaction.

7.4 Portfolio Texts and *Storybirds*

The texts that were comparatively analysed are shown in the following section, with the portfolio story on the left-hand side, and the *Storybird* on the right. The writers are arranged in alphabetical order (Lula, Palesa, Slindile, Thobile, and Zinhle).

7.4.1 Lula

Once upon a time, in a jungle called Mario many animals and two best friends Zebra and Monkey. The monkey and Zebra were great friends, they danced together, sang together, ate together and best of all played together. One day the animals organised a party, all the animals were excited to go to the party. All animals were cleaning up, dressing to impress and they all went to the party. The elephant, cow, rhino, goat, hippo, and many other animals with horns were there. When the Zebra and the Monkey arrived, the hippo stopped them from entering because they had no horns. Zebra and Monkey turned slowly and went home. On the way home, zebra had an idea that they must make 'stick horns'. The zebra and	Once upon a time, long ago, in a place called Kwakuki Land, lived a great king with his family. A witch who had an ugly son called Ugly also lived there. One day, the king had a ceremony at his palace to celebrate his wedding to his second wife. He invited evrybody in the village. He had a daughter and a son. His daughter was named Phiona and the son was Brian. Phiona was a beautiful girl that everybody loved, and Brian was a handsome and a tall boy whom every girl wanted to be with. The day for the ceremony came and everybody came, even the witch and her son Ugly, who had a beautiful smile and a good heart. When everybody got there, the king and his new wife came out and everybody started rejoicing and singing. The king asked them to quieten down. He had something to say. When he was about to make his speech his daughter Phiona came rushing out in a hurry to her father. The witch whispered to her son and asked, ''Do you see an angel in front of you?'' Her son just looked at Phiona and didn't blink.

monkey agreed and they made them. And went back to the party. The hippo greeted them and allowed them in. They danced and danced, while it was getting hot on the dance floor the music stopped. Where was zebra's horn? All the animals chased them away and said 'this is a horns only party' so get lost. Monkey and Zebra went home. At home Zebra and monkey turned on the radio and started dancing. The animals heard the music and joined in. They danced and had a lot of fun. The animals learned to appreciate eachother with what they have been gifted with.	The king suddenly ran out and went to the palace. The people asked "What's happening princess?" Phiona said, ''My brother, the Prince, just collapsed''. The people were shocked and startd shouting. Phiona tried to calm them down and told them the ceremony was closed. The people listened and went back to their villages with long faces. But the witch and her son remained behind. Phiona was rushing back to the palace to check on her brother. But the witch stopped her and started introducing herself and her son. But her son was a very polite and shy person so he greeted Phiona with a smile. Phiona was in a hurry so, she just greeted back and walked away. The witch just screamed, '' AHA!'' And her son knew that every time her mother said ''AHA'' she was up to no good. The witch went back home and started making a love medicine for her son. While she was making it her son entered the room and asked what was she was doing. His mother said, "Making a love medicine for you so you can get Phiona." Her son shouted, "WHAT!! Mother, I will not take that thing you making!'' [7] His mother replied, ''But Ugly, it's the only way you can get her.....'' ''Mother, I didn't even say I love her, and if she does, I want her to love me." Ugly ran out of the house and went to his favourite place and he found Princess Phiona siting there alone. He firstly wanted to turn away but the Princess called him back. They sat together and started to chat to each other and Ugly told the Princess that he loved her and the Princess looked at him and smiled, and they hugged each other. After that day they lived together and even got married.

7.4.2 Palesa

Portfolio Text:	Storybird Text:
*** Twinderella *** Once upon a time, in the sophisticated town of Ooh La La, there lived a young, handsome bachelor who fell in love with two, not one, but two beautiful ladies. Both of these ladies had daughters and miraculously, they were twin sisters. One of the twin sisters, Zoey, grew up with her mum and it was just the two of them together by themselves, she was a sweet and obedient girl. Even though she loved her mum, she always wondered who her dad was. On the other hand, Rosy lived with her father and mother. Rosy was a spoilt brat and was very self-centred. One day, Zoey and her mum went searching for Zoey's dad. Two days later, they found him. He welcomed them into his mansion. Once they were settled in, Rosy and her mum came to welcome them. Rosy and Zoey were completely and utterly shocked, they looked exactly the same. The same wavy brown hair, the same shiny brown eyes, and the	Hi, my name is Gemma Robinson. I'm seventeen years old and I to go to Roosevelt High. I live with my mum (my dad died when I was 9). My best friend is Zoe Morgan. We've known each other since forever. Next Spring, I'm graduating. I want to study music and dance but I'm not sure what career I would like to have. My mom is 35, (she had me at a very young age). Her name is Caroline. We look identical. We have the same shoulder length brown hair, same emerald green eyes and the same petite hourglass figure. I have no siblings, and we are quite rich since my mum is a lawyer and she only has to provide for me and herself, but I'm just a plain Jane. It was lunch time, and Zoe and I were having milkshakes at window seats in the cafeteria. Zoe and I aren't popular but we aren't invisible either. Zoe is an only child as well, but she has both her parents. She also comes from a rich background, but she acts like a regular girl. Out of the millions of things we have in common, there's one that shines the brightest. Our hatred for Tiffany Lopez. Tiffany is the most popular girl at our school. She's the head of our cheer-leading squad, and she's dating the head of our football team, Greg McKenzie. Personally, I think he's cute, really cute. I kind of have a little crush on him, but nobody knows not even Zoe. Then guess who just walked in? Greg and Tiffany. They were so lovey-dovey around each other, it was sickening. Zoe and I just rolled our eyes, spun on our chairs and jumped off them, to walk out of the cafeteria simultaneously. And then something

same yellow tone complexion. Three days later, Rosy and Zoey recieved a letter from Prince Tlami, the letter stated 'To all beautiful bachelorette's of Ooh La La, you have cordially been invited to my Valentines Ball on the 14th of February.' The twins were so excited, immediately they went to go tell their prents, but they said no. Rosy threw a tantrum, whilst Zoey just told them she respected their choice. When they were just sitting at home, they saw something sparkling in the corner, it grew bigger and bigger until they saw their fairy godmother, all she told them is that she knows what they want. Zoey transformed from a skirt and shirt to a purple cocktail dress, paired with black stilettos. Rosy was taken from a dress to a casual dress paired with pumps. Rosy was furious that Zoey looked prettier than her. They went to the ball. Prince Tlami fell head over heels for Zoey. Rosy was going green. When the clock hit midnight, it was time for them to go. Before they left, Prince Tlami gave Zoey a necklace that had the letter T on it and he told her that she must remember him on her way out Zoey's shoe went off. A few days later, Prince Tlami came to look for his true love Zoey and to return the shoe, he	embarrassing happened. We bumped into Greg and Tiffany. Tiffany gave us a death stare, as if we just broke one of her nails. And Greg just gave us a soft, sweet smile and you could see two small dimples on either side of his face. Once we were outside the, cafeteria and inside the passage, we started laughing at our embarrassing moment. That afternoon I went surfing. Zoe didn't come because she had something to do at home. I was in love with surfing. My personal motto is 'home is where the waves are'. I was pretty good, I won second place in the annual 'surf-off' last year. The next day, Zoe and I went out to a restaurant. We started talking about our day casually. Then she told me some shocking news. "Did you hear, Greg and Tiffany broke up?" she asked. "No." "Well they did. So he's available," she sang and then winked. "Why did you wink?" I asked confused. "Because anybody can see you have the biggest crush on him," she replied sipping on her grape juice. I was completely shocked, she knew I liked Greg. "You really thought I didn't know," she stated drawing me out of my thoughts. "How did you know?" I asked still in shock. She chuckled, "Because I know you like the back of my hand." "Oh" I answered. I was at a loss for words, and that happens very rarely. I calmed down and I realized it actually wasn't a bad thing. Then I said, " Well at least now I have someone to talk to about him, except my doll." We laughed. The next day, I was walking back home from Macy's and the cutest thing happened to me. I heard someone calling my name, I looked behind me and saw Greg running up to me. I was surprised that he even knew my name. I turned around and waited for him to approach me. Then he gave me a beautiful daffodil and he asked,"Gemma would you like to go on a date tonight?" "Yes," I blushed. "Okay I'll pick

knocked on the door and Rosy opened, he thought she was Zoey. Rosy lied that she was Zoey and fit the shoe and it fit. Just when they were about to leave the room, Zoey walked in, she was wearing the necklace. Prince Tlami saw it and ran to Zoey and hugged her and left Rosy lonely. Two weels later, they were married and lived happily ever after. As for, Rosy well let's just say that's a story for another day.	you up at eight," "That's cool, but where are we going to go?" "That's for me to know and you to find out," he winked. And I melted inside. I rushed to Zoe's house to tell her news. and she couldn't stop jumping. "What are you going to wear?" she asked. "I don't know, I was hoping you'd help me with that." She squealed. She dressed me up in a knitted sweater, which had a heart on it, a black jean and black ankle boots. She curled my brown hair and applied eyeliner to my eyes and lip gloss to my lips. She dropped me off at home in her red mini cooper. Then I waited for Greg to pick me up. Greg took me to a diner downtown, which served the best burgers in town. Then we walked around the park and we just got to know each other more. We then stopped to see the moon's reflection in the water, then we looked into each other's eyes, and then he leaned in and kissed me. And it was one of the best moments of my life.

7.4.3 Slindile

Portfolio Text:	**Storybird Text:**
Latin and the 3 dwarves Once upon a time in the deep, deep woods of Kwanda Forest in Zambia there lived 3 little dwarves who were named Doc, Dopey and Flick they were	Once upon a time, there was a girls' orphanage school in Rosebank, Johannesburg. The orphanage was owned by a really successful, beautiful, and clever woman. She had dark brown hair, blue eyes and was short. She wasn't scared of telling you what she was thinking of. The name of that woman was Barbarba Venter. She taught the girls many life lessons for example never to give up, aim high and to follow your dreams.

all very, very clever and used every chance wisely. On one not sunny day they decided to sit under they mango tree next to they home and brainstorm about different languages. While doing that they all suddenly shouted 'Latin'! Aloud, But thought that the language Latin didn't even exist, then they continued brainstorming and nothing came to they minds. A week later the 3 little dwrves did the same thing again, they were sitting under they mango tree brainstorming and then poped a fairy out of the blue. They were all shocked then the fairy told them that the language Latin exists they were all shocked and didn't believe Leo the fairy and the 3 little clever dwarves told Leo she has 5 days to prove them wrong. After the 5th day, Leo came with information (video, Pictures e.t.c) and proved them wrong they were all amazed and happy. The Fairy took them to the country where the Language Latin is spoken, they experienced alot and learned alot about the language, In the country of Rome. The End!!	Every afternoon, the girls who loved singing would come for lessons. On one afternoon Barbara told the girls that they would be having an open day for people from overseas. They would be listening to the beautiful sound of music and some of the girls would be made famous. So, the girls really worked hard at their rehearsals. They sang at the top of their voices. Katy Brown, who really sang well, and had the most beautiful voice was in the choir.The choir also had one of the best guitar players. His name was Micheal Milton. The only problem was that because he was a boy, he couldn't attend the boarding school. That meant he didn't have enough time to practise. So the day had come! Everything was well-prepared and the girls were ready to perform. At nine'o clock the theatre was already full. Barbara started off things by welcoming the guests and by showing them the programme. Firstly they had drama(play) by the seniors which lasted about 45 minutes. Then everyone had a 15 minutes break so the guests were given a tour of the school. After the break the choir followed and the blessed the audience.They sang 4 solos and also had a little act which involved singing. When they had finished, Barbarba went to the stage to introduce everyone who had sang to the audience. At the end of the show, one of the most famous celebrities there, Marilyn Monroe chose 5 girls and one of them was Katy. They had an opportunity to go sing with Marilyn in one of her concerts in Austrialia. This brought a lot of money to the Boarding School.

7.4.4 Thobile

Portfolio Story Text:	**Storybird Text:**
Once upon a time at an island in Madigaster, there lived an elephant that goes by the name of Alice, a little bear (Bubba) and a piekock (Jackson). They were all very good friends since they grew up together and lived together, they treated each other as brothers and sister. One afternoon Jackson and Bubba were takeing a strole on the beach when they came across a big brown box. They disided to open it and when they did they found lots and lots of jewelary inside. They were all over it, especially Jackson, since he is the king of beautiful. But Bubba on there hand wasn't as interested because a site a little human being passed out on the beach caught his eye. He went to take a look at her and found out that she was still alive; he called Jackson to come and see but what Jackson said was, "What do you want from me Bubba? Can't you see him still admiaring my beauty?" he said as he was holding a mirror looking at his reflection. But when he aprotched Bubba he was in shock. "I think we should	Long time ago there was a girl named Julia who was brought to Glencoe for Collage. She's from Sandton in Jo'burg and is scared to adapt to the life style in Glencoe especially since it's her first year in Collage. Julia is a very kind, quiet and helpful girl who has a great sense of humor. But she can be stubborn, selfish and moody when she wants to and is scared that Collage might change her like it has changed other people (so she's heard) and she doesn't want to turn into that kind of people. Its been a month since Julia has been in Collage and she's more miserable then ever with no friend/s. As she sits alone in her room she thinks to herself, "I should've fought harder with mom and dad to stay at U.K.Z.N in Westville. Because when I gave this Collage thing a chance, even though I was scared I thought I would find love and happiness. And looking at the way things are going right now I don't think that will ever happen." One day, when Julia was sitting alone outside reading a book she saw someone standing in front of her. She ignored her and didn't look up. But then she saw that this girl standing in front of her wasn't going anywhere. She finally looked up and saw this really 'dope', good looking,tall, red headed girl smiling at her! She smiled back astonished. "Hi I'm Fabiola, and you're Julia right?" Fabiola asked letting her hand out for a hand shake. "Uh...y...yes I am it's nice to meet you." Julia said, shaking Fabiola's hand. "Nice meeting you too. Hey, would you like to go for drinks and shopping with me? That's if you're not doing anything"

help her," said Bubba. "Are you out of your mind? We barely know this girl" said Jackson. "She looks harmless, and besides, it doesn't hurt to help" said Bubba. "Fine, but I don't like this" said Jackson as they went to fetch Alice so she can carry the little girl. After sixteen years the little girl whoes name is Jessica was made the princess of the Island since she was so kind, pretty and honest to her new friends and also because she was the only human on the Island. One day when they were all playing they heard a screem, "aaaah!!" but they didn't know where it came from and whom it came from. "Who was that" "What was that?" they all asked each other but no one could answer them. Jessica desided to go and check. She found a young man surrounded by crocodiles. "William, Jhon, Jorge, don't think about it" with that said they went back on the water. Prince William and Jessica fell in love and lived happily ever after with Jessica's animal friends.	Fabiola offered. "YES!!! I'd love that" said Julia excited. Since that day they have been like sisters and Julia has been happy ever since. "Hey Julia, can I tell you something?" asked Fabiola." Jah, what's up Fab?" "Well promise me you wont say a word to anyone okay? I'm not even suppose to tell you this," she said with a straight face "Uhm,okay." "Okay, you know badly you've crushed on Samkelo?" "Yes?"Julia says confused. "Well it turns out that he's also had a crush on you!!" Fabiola says with excitement." Wait,WHAT!?!How's that possible?" Julia said shocked but excited. "Well let's just say your B.F.F did some investigating for you," Fabiola said proudly."Thank you so much!I owe you one," Julia said smiling. "O.M.G, I can't believe Samkelo is my boyfriend! Okay well not really but at least he likes me too, right. I just wish he would've told me instead of Fabiola. But it doesn't matter, at least he like me and that's all that matters." Julia let out a sigh as she threw herself onto her bed happily. "I'll treasure this day till I die thanks to Fabiola," Julia thought to herself. "Now, Samkelo, I know you like Julia. Don't ask me how, I just have my ways. Now you've got to ask her ASAP before she thinks I wasn't telling the truth and also before the other guys make their move on her," she said seriously. "But..I..how?..Thanks Fabiola. Your the best" Samkelo said with a huge smile on his face."I'm doing this because I love Julia," Fabiola said also smiling. Fabiola and Samkelo (who was a singer) decided to get Julia to Samkelo's concert and he would sing a song he's written for her."What if I mess up?" Samkelo asked,

	stressed. “Don’t worry, she’ll still love you even if you do,” Fabiola said with a smile. Since that day, Julia and Samkelo were so in love and happy together that they couldn’t keep their hands off each other. And the young lovers were happy together - all thanks to Fabiola. THE END!

7.4.5 Zinhle

Portfolio Story:	**Storybird Text:**
Emily on the Ropes: Once upon a cold day in Marseilles, France, lived a sweet young woman, Florence and her daughter, Emily. Florence had a motel in the middle of the busy Sejaria street. All the people from far and near came to have a drink or two, or tell each other stories from their tribes and cities. Emily was a great help to her mother. She loved living in the motel as she would listen to the travellers tell their stories while her mother prepared food for customers. A freezing cold breeze was blowing. Mr. Benini needed a warm, secure place to stay. He walked into Madame Florence’s Motel and (it’s not surprising) there were groups of people	Once upon a time, long ago, deep in the forest, there was a peaceful fairy kingdom named Moiragille. (Moira means peace in Greek and Argilla means beauty in Latin). The Bumblebram Castle in which the Royal Family lived was magnificent. A person who was not related to the royal family could not see the castle. This was one of its many enchantments that were placed upon it. King Blaque (the ruler), his wife, daughter had a staff of helpers. They lived an enjoyable life but not too luxurious (especially for young Halona who always had to earn whatever treat she got). They were all very modest, warm, attentive and kind-hearted too. Their lives were calm and peaceful just how fairies lives should be. Until, one day ... Halona loved to explore but was given the gift of obedience by her great-great aunt. This created issues in her young life as all that she was told to do she forcefully had to do even if it was against her morals, wishes or values. She was forced to obey as long as you asked her directly and did not use the words ‘would’ or ‘could’ and said it as a command or request. There was hope that one day the spell would break. Then one

having loud conversations and retelling their stories of fame. He (Mr. Benini was a calm and shy man. Madame Florence welcomed him warmly and invited him over for a drink. He refused and rented a room right at the back of the building. He preferred peace and quiet rather than chatting with the travellers. What all the people didn't realise is that he was the incredible Mr. Wire Walker. The very man who crossed over an attached wire that hung 250 000 feet off the ground, fried an omelette, while at it he bounced a football on his feet. He somersaulted all the way back! One day, Emily saw Monsieur Benini walking. Not only was he walking, he was walking 6 feet off the ground. Young Emily who didn't know him gasped, stared harder and slowly edged towards him. When she was really close, she realised that there was a wire underneath his feet. She coughed to signal her presence and Monsieur Benini jumped off. She asked how does he do it. He just smiled and said he had been taught by the best. Emily begged him to teach her. It is very dangerous and your feet get unhappy on the ground once you've started, he told her. Emily said her feet were already unhappy on	day, when Lona was out wandering around her yard she saw a bright glittering object shinning on a lily pad. This was hard to get to as the pond had been enchanted so that any person who touched the water would suffer incredibly as if he/she were having a seizure. Nevertheless she was determined and she did get to that beautifull object quivering lightly on the lily pad. That instant she was whipped away through space and time and in a blink of an eye (this felt like eternity to her) she reappeared in an underground dungeon. Wondering what had happened, she walked to the door expecting to find it open. Just then, an evil looking woman appeared right in front of her, laughing a high, hostile laugh. She was now totally confused, frightened and wanted to go back home. What did this women want from her? She had no Sickles on her, neither was there proper human money which would surely cover her entirely considering her fairy body. She couldn't help but panic and precisely at that moment she heard a clear command being sent to her internally by her father for her to return home. Quickly she closed her eyes and tried to focus on messaging her father, briefly explaining that she had been kidnapped. She could not ask her father to come save her as she did not know this place and certainly did not know the woman in front of her. Something about the woman looked familiar but she did not know where she had seen her. The frail, foul-smelling lady reached out a hand to touch Halona. She zoomed across the room so to be further away from her. The old woman looked angry and perhaps even sad. She smiled kindly at Halona and then it clicked, this was her great- great aunt, Dunamal. She was kicked out of Kingdom Moirgille long ago when she was found performing evil deeds to the

the ground. Three months later they were on the newspaper headlines stating, 'Mr Benini fires back again'. That's another story.	animals of the kingdom. Now Halona understood where she was, she was in the house of her aunt nearly 200m away from home. Then she started marching up and down, crying and screaming. "Shut up!" her aunt screamed at her. She carried on crying and felt no effect of the spell. Usually when she tried to ignore it her breath would become shallow and her limbs would be sore and painful. Eyes would water, the whole effort of postponing to obey was usually unbearable. All until right now, she felt ok without having to obey anyone or anything. The spell was broken and when the aunt went to bed the gentle fairy flew up to the highest window and took off. Taking the long journey home was hard but truly worthwhile.

7.5 Analysis of texts using the criteria devised for this project

The criteria devised for this study are used in the comparative analysis of learners' texts. These are writing voice, versatility, and language play (See Chapter 4). Each criterion is briefly summarised at the beginning the sub-section and is then used to present a detailed comparative analysis of the learners' texts.

7.5.1 Remixing Impressions to Create Writing Voice

Writing voice in this study is understood to be multi-layered (Canagarajah, 2015), and socially situated (Pahl, 2007). The texts have been analysed for different layers of voice that include identity, role, subjectivity, and awareness (Canagarajah, 2015, p.124). These layers are based on Canagarajah's heuristic (2015, p.124), and are explained in the sections below.

Table 4. Showing layers of voice based on Canagarajah's heuristic (2015, p. 124)

Identity	An individual's history, including features such as language, and ethnic/ national affiliations
Role	A category linked to social positions that people occupy in institutions ranging from schools to families
Subjectivity	An ideological concept created by discourse that voice is influenced by i.e. genre and communicative conventions
Awareness	An awareness of the other layers in the manner in which they interconnect that enables learners to make linguistic choices to direct their 'reshaping of identity, subjectivity and role' (Canagarajah, 2015, p.124). This layer has been adapted to include awareness of the reader/ audience.

7.5.2 Identity Layer

A learner's identity in this study refers to their individual history, including language, ethnicity and nationality. All of these are considered to contribute to layers of voice in writing. Such an identity is multifaceted and shifting in ways that teachers or peers may not be aware of. When reading learner texts for voice, it is easier to identify layers of identity if a teacher/ writing facilitator has spent time getting to know learners and their backgrounds. Although these affiliations, according to Canagarajah (2015) should not be 'treated as monolithic or essentialized', one should still be open to the possibility that learners 'might desire to represent their heritage with pride or draw from it positively for fashioning their voices' (p. 124).

A comparison of the portfolio story with the *Storybirds* shows that not many learners have included overt references to their national or ethnic identities in either writing task. There are, however, more references to these national/ethnic identities in the *Storybird* texts. Most of the character names chosen by the learners are English names, with the

exception of Palesa, whose portfolio story hero is named Prince Tlami, and Thobile, whose *Storybird* includes a Samkelo. Thobile and Slindile use setting as a reference to their national identities in their *Storybirds* in their choice of South African place names: Thobile sets her *Storybird* in Glencoe, in Northern KwaZulu-Natal, and refers to Westville, while Slindile's *Storybird* is set in Rosebank. Lula uses African animals in her portfolio story. In her *Storybird*, she includes several subtle references to Zulu culture. Although Lula chooses not to foreground her Zulu identity by using names that are English (like Phiona and Brian), an example of a covert link to her Zulu identity is her mention of the King's wedding to his second wife (without mentioning the death of his first). This may be evidence of polygamy, which is accepted in traditional Zulu culture. Furthermore, the 'rejoicing and singing' that Lula describes at the wedding party reminds the reader of the singing that accompanies most Zulu festivities. The witch in Lula's story brews a love medicine, which a Zulu *sangoma* may also prescribe for romantic ailments.

Each of the learners makes a reference to their personal history in their *Storybirds*, but such links are not as apparent in their portfolio pieces. Thobile's choice of 'Glencoe' as a place name is a reference to her personal history, as Thobile comes from Glencoe and often spoke about the town. Thobile experienced loneliness and loss after this move – which she often spoke of. These emotions are expressed in Julia's character. Palesa sets her *Storybird* in New York, which could be linked to her experiences overseas (her father is a diplomat, and she has travelled widely). She also describes a character who is quite similar to her: Gemma is wealthy, but not the most popular girl at school. Palesa's interest in fashion comes through strongly in both stories, where the clothes of the main characters are described:

Portfolio Piece:	***Storybird*:**
Zoey transformed from a skirt and shirt to a purple cocktail dress, paired with black stilettos. Rosy was taken from a dress to a casual dress paired with pumps. Rosy was furious that Zoey looked prettier than her.	"What are you going to wear?" she asked. "I don't know, I was hoping you'd help me with that." She squealed. She dressed me up in a knitted sweater, which had a heart on it, a black jean and black ankle boots. She curled my brown hair and applied eyeliner to my eyes and lip gloss to my lips.

The detail in her writing when describing fashion shows her personal interest in this topic. Although both pieces describe similar scenes, the difference in language used is striking. Her portfolio piece reads like a list, while the *Storybird* is more vibrant, including dialogue, showing as opposed to telling, and a range of powerful verbs. Lula, in the year of the writing programme, experienced illness and death in her close family, and this is evident in the urgency in her writing when she describes Phiona 'rushing out in a hurry to her father'. Slindile had music lessons with orchestra musicians in an outreach programme of the KwaZulu-Natal Philharmonic Orchestra, and this experience comes through in her *Storybird* of a music school for orphans. Zinhle often described the 'commotion' and 'violence' she experienced in the primary school she attended, and this is in contrast to the peace described in her *Storybird* – *"*Their lives were calm and peaceful just how fairies' lives should be."

The table below offers a summary of which identity category learners drew on in their writing. According to this analysis, most of the learners' *Storybirds* showed more evidence of identity layers than their portfolio pieces. This table also shows that more of the learners drew on their ethnic/ national affiliations in their *Storybird* writing than in their portfolios.

Table 5. Representation of ethnic/ national affiliations in learners' *Storybirds* and in their portfolio texts

	Ethnic Affiliations	National Affiliations	Personal History
Lula:	Portfolio Piece: ✗ *Storybird:* √	Portfolio Piece: ✔ *Storybird:* √	Portfolio Piece: ✗ *Storybird:* √
Palesa	Portfolio Piece: ✔ *Storybird:* √	Portfolio Piece: ✗ *Storybird:* √	Portfolio Piece: ✔ *Storybird:* √
Slindile	Portfolio Piece: ✗ *Storybird:* ✗	Portfolio Piece: ✗ *Storybird:* √	Portfolio Piece: ✗ *Storybird:* √
Thobile	Portfolio Piece: ✗ *Storybird:* √	Portfolio Piece: ✗ *Storybird:* √	Portfolio Piece: ✗ *Storybird:* √
Zinhle	Portfolio Piece: ✗ *Storybird:* ✗	Portfolio Piece: ✗ *Storybird:* ✗	Portfolio Piece: ✗ *Storybird:* √

The following section analyses the learners' texts for subjectivity in their writing.

7.5.3 Subjectivity Layer

The subjectivity layer refers to how voice is influenced by conventions, such as those of genre and communication styles, and conventions relating to how writing is structured. Conventions relating to structure include prescriptions of word length. At Khwezi High School, for example, learners were taught that a story is three paragraphs long, with each paragraph containing 3 – 5 sentences. The subjectivity layer also includes references learners make to literature they have read or to films. Voice could either be constrained or enhanced by following such conventions. Canagarajah defines the layers of his heuristic as interrelated (2015, p. 124), therefore an over-emphasis on certain aspects of the subjectivity layer could constrain the development of multi-layered voice.

The heuristic thus offers teachers a way of exploring whether these layers have been negotiated with such 'constraint' or with 'agency' (Canagarajah, 2015, p. 124). For learners who use such conventions fluently, or with 'agency', voice is enabled by this sense of 'structured freedom' (Mendelowitz, 2014), or what Vygotsky refers to as the recombination of elements within a structure (See Chapter 2). An example of the fluent use of conventions in a manner that enables voice is Zinhle's first sentence. She adds a sense of freedom to a conventional story opening in her first sentence: 'Once upon a *cold* day.'

A learner who manages to generate voice in both her portfolio piece and her *Storybird* is Palesa. Her portfolio piece is a retelling of the fairy tale *Cinderella,* but the original storyline is sufficiently remixed: Palesa changes it by modernising the story, by making the story about twins (calling it *Twinderella*, and by setting it in a town called 'Ooh La La'). In her *Storybird,* Palesa adapts a conventional storyline from American teen fiction/ film. Because she is not copying an existing storyline in either case, she manages to remix elements of her identity in her story (see previous section).

The writing voice of the other learners in the group tended to be constrained by conventions that were strictly adhered to in the writing classroom at Ikhwezi High School. There was a tendency for teachers to scaffold writing tasks rigidly, including specifications on paragraph length and precise guidelines of themes to write about. The dominant classroom discourse, which stipulated writing according to particular formats and which was supported by stories read as examples in the classroom, permeated all of the stories written for the portfolio and also some of the writing group tasks. This is evident in the fact that most of the learners' stories written for their portfolios and for *Storybird* ended with the characters being married off happily, or a similar romantic happy ending, which indicates the broader social and gendered constraints on writing. Learners tended to write to what they considered to be the teacher's expectations, a habit that was hard to break in the case of some learners, and a habit that constrained the development of voice. Slindile, in particular, required constant guidance and relied heavily on classroom conventions. *Storybird,* on the other hand, offers learners both the

freedom of choice, as well as images that serve as a 'structure'. This enabled most learners to draw on conventions and their knowledge of the story genre, without having to resort to writing as copying.

As previously mentioned, learners' experiences with literature can be considered as a frame that serves to constrain or give agency to their voice. The ideal is for learners to draw on resources situated in literature and remix these elements into a coherent whole. Some of the learners, however, used their experience of literature to perpetuate the 'writing as copying' cycle. Copying literary ideas without re-mixing them constrains the development of learners' voice in their writing. An example of a learner who perpetuated the writing as copying cycle is Zinhle. Although the opening of her portfolio piece has a sense of voice, she re-wrote an existing story titled *Mirette on the High Wire* by Emily Arnold McCully, having been encouraged to do so by the text book instruction to 'Write your own story, or re-write one you already know.' The names, details and plot progression are very similar (although the structure does not allow her to include the whole plot), with one section almost completely the same:

"Excuse me, Monsieur Bellini, I want to learn to do that!" she cried. Bellini sighed. "That would not be a good idea," he said. "Once you start, your feet are never happy again on the ground." "Oh, please teach me!" Mirette begged. "My feet are already unhappy on the ground." But he shook his head. (McCully, 1994).	Emily begged him to teach her. It is very dangerous and your feet get unhappy on the ground once you've started, he told her. Emily said her feet were already unhappy on the ground. (Zinhle, Portfolio Story)

Although her writing here is effective, the way in which she copies an existing text, does not enable her to generate her own writing voice in this piece. Furthermore,

because Zinhle has been taught that a good story contains a set number of paragraphs, her idea of story length conventions inhibits her from developing the plot, and she stops the story after the third paragraph, without a climax or resolution.

By contrast, in her *Storybird* writing, Zinhle draws on elements of her experience with literature and remixes them coherently into her text, adding to its layers of meaning. She draws on conventions from the fantasy genre, setting her story in an enchanted castle and including fairies as characters. Zinhle, who was reading the *Harry Potter* series with much enthusiasm during the writing intervention, included several covert references to the books. Her *Storybird* mentions 'Sickles', the currency used by witches and wizards in the *Harry Potter* series, and the main character's evil relative is described as having 'a high, hostile laugh', which is reminiscent of Lord Voldemort in *Harry Potter*, who is often described as having a 'high laugh':

> Over and over again, he dreamed about his parents disappearing in a flash of green light, while a high voice cackled with laughter. (Rowling, 2014, p. 267).

Zinhle's *Storybird* also includes a castle with enchantments placed on it that reminds the reader of Harry Potter's school, Hogwarts. Because these details are remixed into Zinhle's story, and not copied, they add to her writing voice.

Another learner who simply copies an existing text in her portfolio piece is Lula, who re-writes a picture storybook called Horns Only (Dada, Moore, Mhlope, Hofmeyr & Snaddon-Wood, 2002). While Lula has included details drawn from film in her Storybird – as she includes plot details (a princess falling in love with an ugly hero) and a name (Phiona) from the film Shrek, what is important here is that Lula has not merely retold the story of Shrek, as she did in her portfolio story, 'Horns Only', but that she has remixed these details coherently into her Storybird text.

Slindile's portfolio piece, like Zinhle's, opens with a sense of voice. She has remixed the title of *Snow White and the Seven Dwarves* to read 'Latin and the 3 dwarves', and her first paragraph shows evidence of structured freedom, as she continues to draw from the original in a fluent manner. The remainder of her story, however, is constrained by the prescription that the story must be only three paragraphs long. She does not manage

to continue with this fluency or reach a convincing climax and conclusion. She no longer draws on the original fairy tale, although the title generates an expectation in the reader that she will do so. When Slindile was writing for *Storybird,* she was the only learner who expressed frustration at the structure offered by the pictures, as she sometimes felt that they constrained where her story was going. As is evident in her *Storybird* about the music teacher at an orphanage, the images did enable her to develop her story in convincing depth. She links these images to her experiences at a girls' boarding school, and this enables her to use conventions of the 'school writing' genre in a fluent way.

Thobile's portfolio piece draws on and remixes elements of fairy tale and fable. An example of this is that she includes animal characters that talk. Although these elements have been remixed into the text, the tight structure prescribed also constrains her story, and the three-paragraph structure is too short for the amount of detail she attempts to include. This is evident in the humorous exchange between Bubba and Jackson, which she cannot develop any further, because of structural constraints, and also the fact that the main characters meet, fall in love, and get married all in one paragraph. Her *Storybird*, on the other hand, develops its themes in more detail and she introduces, develops and concludes her plot more fluently. Thobile writes a romantic story and remixes this genre fluently with elements of her own experience.

What is evident from an analysis of the subjectivity aspect of learner writing is that teaching conventions in terms of text and paragraph length may provide a superficial structure for learner writing, but this superficial structure is in most cases not matched by writing that progresses in a developmental arc from introduction to body to conclusion. This is evident in Thobile's portfolio piece, when she packs all of her action into the final paragraph, and in Zinhle's, where she just stops writing after the third paragraph. The lack of logical progression inhibits the fluency of learner voice. Most of these learners managed to develop their ideas in a more structured way when writing with fewer constraints. While the images did offer learners a structure for remixing or drawing on elements from the conventions of the story genre or from film or literature,

learners also drew from their own resources more when they were not working with an instruction encouraging them to re-write a story they already knew (as two learners did). In the following section, the 'role' layer of voice is discussed.

7.5.4 Role Layer

The role layer refers to how social positions that people occupy in institutions ranging from schools to families can influence voice (Canagarajah, 2015, p. 124). The role layer is linked closely to identity (as is indicated by the overlap of these layers in Canagarajah's heuristic), and is influenced by diverse elements that include social class, gender, race, language and age.

The manner in which learners include references to gender in their voice construction is evident in a comparison of their texts which shows that learners explored and referred to gender more freely, and in some cases, even subversively in their *Storybirds,* resulting in a more nuanced sense of voice. Lula's portfolio story, for example, does not engage with gender at all, as she does not use any gendered pronouns so the gender of the animals she writes about is not defined. In her *Storybird,* on the other hand, there is significant engagement with gender constructs. Her *Storybird* is about a male hero, who is bossed around by his mother, a witch. He falls in love with a princess, who is not depicted in the traditional manner as being 'rescued' in some way by the male hero. Rather, the princess is empowered by being royal and beautiful, while Ugly is not. Zinhle writes about young female heroines in both stories. While her portfolio story's heroine is shown as submissive to an older male character, her *Storybird* heroine is shown as having more agency – she explores the world around her, and manages to break the curse that was placed on her and find her own way home without having to be rescued. Palesa's portfolio story and her *Storybird* both have similar romantic happy endings. Although both stories are populated by both genders, they are depicted in more traditional roles in her portfolio piece, whereas her *Storybird* is a more intense exploration of female experience – the relationship of a single mother and her daughter,

friendship between girls, and the hierarchy of popularity amongst girls. Slindile refers once to her fairy as 'she' in her portfolio piece, which is the only reference to gender, while her *Storybird's* first sentence states that the orphanage she describes is for girls. Her heroine is described in detail as a 'successful, beautiful, and clever' woman. In Thobile's portfolio piece, she looks at friendship across genders and romantic love, while her *Storybird* offers a more intense nuanced comparison of same-gender friendship and romantic love.

The role layer in voice generation is also influenced by the audience for the texts. The role of learners in the teacher-learner relationship can thus influence the development of voice in their writing. The fact that teachers are authority figures in the learner-teacher relationship can constrain learners' access to the full range of their linguistic repertoires (See McKinney, 2005, in Chapter 4). This kind of constraint is evident in the fact that Zinhle wrote, " 'I'm getting really pissed!' snarled Liam rudely," in one of her *Storybirds*, language she is not likely to use in the context of school writing. While participants in the writing group were not encouraged to include injudicious swearing, slang, code-mixing, or graphic descriptions in their texts, a judicious use of these can add to the development of a nuanced writing voice. The use of such language can be considered appropriate in terms of creating context or character, and can also indicate a link between learners' writing and their out-of-school linguistic repertoires.

There was more evidence of slang in learners' *Storybirds* than in their portfolio pieces, which could suggest that learners feel inhibited in their role as learners at school who have to use language that is considered as 'correct'.
Examples of such phrases that indicate links to learners' out-of-school communication include:

Table 6. Representation of phrases indicating links to learners' out-of-school communication

Portfolio Story	*Storybird*
Lula: • 'getting hot on the dance floor' • 'get lost' Palesa: • 'bachelorettes' Slindile: • reference to information as 'videos, pictures, etc' Thobile: • 'king of beautiful' • 'out of your mind'	Lula: • 'wanted to be with' • 'that thing you making' • 'you can get her' Palesa: • 'we've known each other since forever' • 'like a regular girl' • 'kind of have a crush' • 'so lovey-dovey' Thobile: • 'saw this really "dope" girl' • 'you've crushed on Samkelo' • 'I owe you one...' • 'O.M.G.' • 'your BFF did some investigating for you' • 'before the other guys make their move on her' • 'couldn't keep their hands off each other' Zinhle: • 'created issues' • 'then it clicked' • 'She did get there' (did + verb – common construction in Black South African English

Although learners used their multilingual repertoire in the soap opera texts, which were analysed in Chapter 6, their *Storybirds* tended not to include words and phrases in a range of languages. The fact that *Storybird* is an international platform could have led to a constraint on their local voice.

Learners who wrote romance genre stories for their portfolios were constrained by their roles as learners writing in the school context, which prevented them from exploring romantic themes with emotional engagement. Lula is also constrained by this role in her *Storybird*, where her two main characters sit together, chat, hug, and then decide to get married with the section lacking a sense of emotional depth. Similarly, Palesa, in her portfolio, writes about her two main characters as hugging, and then getting married two weeks later. Palesa deals with the theme of romance in a somewhat clichéd but more mature manner in her *Storybird*, where she perhaps does not feel constrained by her role as a learner. Her main character is described as 'just a plain Jane'. First, she is 'embarrassed' by her crush, then invited on a date, goes for a walk, watches the moon's reflection on the water, and the date ends in a kiss. Another learner who deals with this theme in her *Storybird* in a more personal way, and with more voice is Thobile (although the idea of finding a young man surrounded by crocodiles can be regarded as inventive). The comparison between her portfolio piece and her *Storybird* is presented in the table below:

Portfolio Story:	***Storybird:***
She found a young man surrounded by crocodiles. “William, Jhon, Jorge, don’t think about it” with that said they went back on the water. Prince William and Jessica fell in love and lived happily ever after with Jessica’s animal friends.	Fabiola and Samkelo (who was a singer) decided to get Julia to Samkelo’s concert and he would sing a song he’s written for her.”What if I mess up?” Samkelo asked, stressed. “Don’t worry, she’ll still love you even if you do,” Fabiola said with a smile. Since that day, Julia and Samkelo were so in love and happy together that they couldn’t keep their hands off each other. And the young lovers were happy together - all thanks to Fabiola.

In the portfolio story Thobile’s characters fall in love and get married within one sentence, whereas the *Storybird* text shows the development of their relationship in more detail.

In the following section, voice construction relating to the awareness layer is analysed.

7.5.5 Awareness Layer

According to Canagarajah, an awareness of the manner in which the layers of voice interact can enable learners to make linguistic choices that direct their ‘reshaping of identity, subjectivity and role, providing additional layers to voice at micro-textual level’ (2015, p. 125). This kind of awareness can be fostered in learners through discussions between writers and readers about the other layers of voice, as is shown in the work of Canagarajah (2015). These kinds of discussions could lead to a more explicit understanding among teachers and learners about what constitutes writing

voice. Although learners did discuss their work with each other and with me in the course of the intervention, our discussions could have included more in terms of clear guidelines focusing on creativity and voice.

When analysing learner texts for ways in which they may have intuitively reshaped their identity, subjectivity or role, it became clear that the learners tended to ignore their ethnic affiliations in their portfolio pieces and in their *Storybirds.* This backgrounding of ethnicity according to the analysis of the identity layer in section 4.1.1 was more pronounced in the portfolio pieces than in the *Storybirds.* Most of the learners' portfolio stories and their *Storybirds* were written about white people (judging by their names, and physical appearances), and were often Eurocentric even though the authors, the writing group learners, are black South Africans. The *Storybird* platform has a diversity of pictures of people of different ethnicities, but some of the learners actively chose to write about white characters. In South African classrooms, English FAL is often taught in a way that projects what McKinney (2015) refers to as 'anglonormative' culture into the consciousness of the learners (p. 106, See Chapter 4). This idea of anglonormative culture was further reinforced by the content of the school library at Ikhwezi High School, where learners who enjoyed reading had access to authors such as Judy Blume, Roald Dahl and J.K. Rowling, but very little literature with ethnically diverse characters. This kind of suppression of an important facet of learners' identities shows that learners lacked awareness of how to draw on their identity to produce voice in their writing. A learner who does show some awareness of her ethnic identity is Lula, who includes certain details that relate to her ethnicity (See Section 4.1.1).

The awareness layer of voice is also linked to learners' understanding of the audience of the text. *Storybird* has collaborative features that could enable discussion between writers and readers about their text, but this feature was unfortunately not sufficiently explored in the course of the intervention.

The above analysis of identity, subjectivity, role and awareness layers makes it clear that *Storybird* offered learners more scope and freedom to generate multi-layered voice than the portfolio task. The following section compares the texts in terms of versatility.

7.5.6 Versatility

Creative versatility considers ways in which accepted, stable linguistic structures are applied with a sense of freedom that indicates that learners have engaged imaginatively and cognitively with language (Canagarajah, 2006 & Mendelowitz, 2014). In using this criterion, various linguistic elements can be analysed to ascertain whether the learner has been versatile. For this comparative analysis, because the portfolio text was significantly shorter than the *Storybird* text, the effect on lexical range could not be effectively compared. Sentence type and range were therefore selected for this analysis.

In this section the portfolio stories and the *Storybird* texts are compared in terms of the following:

- Number of sentences
- A calculation of the difference between the longest sentence of the text and the text's shortest sentence, to indicate whether or not the learner has included a range of sentence lengths
- Range of sentence types (simple, compound, complex, compound-complex or phrase)

In this analysis, grammatical sentences were regarded as sentence units, even when they were punctuated incorrectly. For example, this extract from Sindile's writing, is considered to be three sentences, instead of one as she has punctuated it (indicated using bold, underlined and italic typefaces):

They were all shocked then the fairy told them that the language Latin exists *they were all shocked and didn't believe Leo the fairy and the 3 little clever dwarves told Leo she has 5 days to prove them wrong.*

In the table below, range of sentence length and sentence type are used as an indication of versatility.

Table 7. Indicating Sentence Range in Portfolio Stories (P) and *Storybirds* (SB)

Name:	**No. of sentences**		**Longest sentence (no. of words)**		**Shortest Sentence (no. of words)**		**Range**	
Lula	P: 21	SB: 37	P: 19	SB: 32	P: 5	SB: 4	**P: 14**	**SB: 28**
Palesa	P: 34	SB: 75	P: 30	SB: 31	P: 4	SB: 2	**P: 26**	**SB: 29**
Slindile	P: 13	SB: 27	P: 26	SB: 24	P: 10	SB: 5	**P: 16**	**SB: 19**
Thobile	P: 24	SB: 46	P: 40	SB: 40	P: 6	SB: 4	**P: 34**	**SB: 36**
Zinhle	P: 27	SB: 41	P: 29	SB: 30	P: 3	SB: 2	**P: 26**	**SB: 28**

Firstly, the table shows that all of the learners wrote more sentences (and thus longer texts) in their *Storybirds* than in their portfolio pieces. This can, of course, be attributed to the fact that their word count was limited in their portfolio pieces, but they also had the freedom to produce shorter texts in their *Storybirds* if they so wished. The table also shows that all of the learners had a greater sentence range in their *Storybirds* when compared with their portfolio texts. For some learners, this difference was more marked than for others. Lula, especially, produced a greater variety of sentence lengths in her *Storybirds.* This kind of range can be considered an indication of versatility in writing, as it indicates that learners are able to use a variety of sentences of different lengths in their writing.

Table 8. Comparison of sentence types between Portfolio texts (P) and *Storybirds (*SB)

Name	No. of Sentences	Simple sentences	Compound sentences	Complex sentences	Compound/ Complex sentences	Phrases
Lula	P: 21 SB: 37	P: 16 (76,2%) SB: 21 (57 %)	P: 2 P: 8	P: 3 SB: 5	P:0 SB: 3	P:1 SB: 0
Palesa	P: 34 SB: 76	P: 24 (70,6%) SB: 48 (64%)	P: 3 SB:15	P:6 SB:11	P: 1 SB: 1	P: 1 SB: 3
Slindile:	P: 13 SB: 27	P: 9 (69%) SB: 18 (66 %)	P: 3 SB: 5	P: 1 SB: 4	P: 0 SB: 1	P: 0 SB: 0
Thobile	P. 24 SB: 46	P: 11 (46%) SB: 29 (63%)	P:1 SB: 3	P: 9 SB: 12	P: 3 SB: 4	P: 0 SB: 4
Zinhle	P: 27 SB: 41	P: 16 (59,3%) SB: 21 (48,8%)	P: 5 SB: 6	P: 5 SB: 12	P: 1 SB:2	P: 0 SB: 2

This table shows that all of the learners, with the exception of Thobile, wrote a higher percentage of simple sentences in their portfolio pieces than in their *Storybirds.* Their writing for *Storybird* thus contained a greater variety of compound, complex, and compound-complex sentences, which is indicative of more versatile writing.
The analyses of the sentence lengths and types in the learners' portfolio pieces and *Storybirds* suggest that learners wrote in a more versatile way when composing their *Storybirds*, as they included a greater range of sentence lengths and types in their *Storybirds* compared to their portfolio pieces.

7.5.7 Language Play

According to Cumming (2007), although children play with language spontaneously, and have their own 'oral tradition of rhymes, songs and jokes', this 'sub-culture' is driven underground when not endorsed by the teacher (p.94). Crystal (1998) argues that the ability to play with language reinforces the development of metalinguistic skills and improves the command of the language as a whole (p. 181). A positive response to language play, therefore, can have a beneficial effect on learner writing. Descriptors of language play devised for this study include pattern reforming (the manipulation of strings of language to form new sequences), humour, imagery, and technical features used for effect.

In this section I analyse the work of Zinhle, who is adept at language play, in order to give an example of how such play can be identified in learners' texts, and to gain an understanding of what type of language play was promoted in each text. The portfolio story is compared with Zinhle's *Storybird* in order to ascertain the limitations and possibilities of two pedagogic approaches for encouraging language play.

The table below shows instances of pattern reforming, humour, and technical features for effect:

Table 9. Representation of language play in terms of pattern reforming, technical features for effect and humour in the portfolio story and in the *Storybird*

Portfolio Story	*Storybird*
Pattern Reforming: • Story title 'Emily on the Ropes' is a pun • 'Once upon a cold day' • Parallelism created by the repetition of 'walking' in para. 2 • The use of 'far and near' instead of 'near and far' Technical Features for effect: • None Humour • Created by exaggeration in the image of frying an omelette while walking on a wire 250 000 feet above the ground.	Pattern Reforming: • Name of the kingdom is a neologism: she explains that she has created the name Moiragille by fusing Greek and Latin words for peace and beauty). • Parallelism is generated by the repetition of the word 'lily pad'. • Zinhle has adjusted commonly used phrases as follows: 'whipped away through space of time and in the blink of an eye. Technical features for effect: • 'The phrase until one day … ' ends in a pause that creates a cliff-hanger effect • Zinhle uses several instances of alliteration in this story, such as 'frail, foul-smelling' and 'high, hostile laugh' Humour: • is generated by the exaggeration in the image: 'Human money would surely cover he entirely considering her fairy body.

In the table below the focus is on language play in terms of language used to generate imagery (Burrell & Beard, 2017, p.15). Imagery has been chosen in order to ascertain whether the pairing of text with visuals (as has been done in *Storybird*) restricts or

supports the development of written imagery. Imagery, according to Burrell & Beard is language 'that produces clear or vivid mental pictures', and this can include vocabulary, simile and metaphor (2017, p.15).

Table 10. A representation of language play in terms of imagery in the portfolio story and in *Storybird*

Portfolio Story – 355 words	***Storybird* – 675 words**
1. your feet get unhappy – personification/ language borrowing from *Mirette on the High Wires* 2. Mr Bernini fires back – metaphor	1. suffer incredibly as if he/she were having a seizure – simile 2. one day the spell would break – metaphor 3. whipped away – metaphor 4. through space and time - metaphor 5. in a blink of an eye – metaphor 6. this felt like eternity to her – simile
Imagery is used, on average, after every 177,5 words.	Imagery is used, on average, after every 112,5 words.

From these tables, it is clear that language play language is employed by Zinhle in both text types, but with a higher frequency when writing her *Storybird* which suggests that, in Zinhle's case, the visuals provided on the *Storybird* platform support language play linked to imagery.

7.6 Conclusions

The exploration of texts written in response to two contrasting pedagogic approaches suggests that *Storybird* is a useful pedagogical tool for engaging the imagination of learners. Although the use of *Storybird* limits face-to-face interaction, there are possibilities for encouraging online collaboration between learners. Learners' voice, versatility and language play overall tended to be restricted by the process approach employed in a manner that encouraged learners essentially to engage in writing as copying practices. In learners' *Storybirds,* there is evidence of multi-layered voice, versatility in the form of sentence range, and language play. Applying the criteria devised for this study enabled demonstration of the potential of these criteria for identifying creativity and aIso of their value as tools for generating a critical awareness of writing voice in learners, as well as for fostering and endorsing language play in the classroom.

CHAPTER 8: CONCLUSION

8.1 Introduction

This research was premised on the idea that English FAL learners could benefit from a more imaginative approach to writing pedagogy than is used in the majority of ESL/EFL/English FAL classes. It challenges the view perpetuated in many South African classrooms (Bizos, 2006; Hendricks, 2009), as well as suggested by CAPS (Mendelowitz, 2014), that a 'back-to-basics' approach should inform English FAL pedagogy. The study also questions the emphasis in many schools on writing for high-stakes assessments (such as tests and exams) which tends to reduce writing to reproduction of standardised formats. In recognising that most English FAL learners need support for their development as competent writers, the study has investigated ways in which they can be repositioned as imaginative meaning makers who draw on a variety of their out-of-school resources to write with voice.

I was invested in this idea, because even though German is my home language, I attended an English school, and my teachers never regarded my bilingual background as a limitation. Rather, I had imaginative teachers who encouraged me to express myself creatively in English. My experience with teaching English as a second language in Europe led me to question pedagogy that focuses mainly on formal aspects of language such as grammar and syntax, and writing formal (transactional) text types.

The writing intervention with 15 learners at Ikhwezi High School on which this research project has focused considered how multimodal stimuli could enable learners to access and make productive use of their out-of-school resources. In reconceptualising creative writing pedagogy, the research acknowledged that teachers may need guidance in what constitutes creativity in writing in order to teach learners to write imaginatively. Using the theories of Vygotsky, Bakhtin and Canagarajah, criteria to analyse and assess creativity in writing were devised. As is indicated in Chapters 5, 6 and 7, applying these criteria to analyse learners' texts was productive for a nuanced identification of elements of creativity in these texts. Chapter 6.8 also indicates how a teacher could use these criteria to design a rubric for the assessment of creative writing.

The study also considered how the contribution of creative classroom ecology in which the 'participants, relationships, structures, objects, and processes' (Guerrataz & Johnston, 2013, p. 779) could combine to promote imaginative writing. Although the findings emerged from an intervention in an informal, extracurricular environment, I argue that a similar approach could be adopted in a mainstream English FAL CAPS classroom, if teachers were to view what is stated in CAPS as recommendations only. This kind of interpretation is encouraged by CAPS, as the document states that

> Teachers do not have to stick rigidly to this cycle but must ensure that the language skills, especially reading and writing are practised (DoBE, 2011, p.10).

A less literal reading of the CAPS teaching cycles could enable teachers to access imaginative spaces for teaching and learning writing. Furthermore, writing practice is encouraged by the curriculum. The word 'practice' implies regular writing activity, without assessment pressure.

In this concluding chapter I provide an overview of the conceptualisation and use of criteria to analyse and assess creative writing. Findings from textual analysis of the data through the use of these criteria are then reviewed. These include the affordances of working with multimodal stimuli and giving learners the opportunity of producing multimodal texts. This section is followed by one which explores the implications of creative classroom ecology for writing pedagogy. The implication of these findings for

teachers working with CAPS in the South African English FAL context are also reflected on. The chapter closes with a statement of the limitations of the study, and reflections on some of the implications of this research for writing pedagogy.

8.2 The Use of the Criteria to Analyse and Assess Creative Writing

8.2.1 Introduction: Overview of the Criteria

During the writing intervention, I was frustrated by the limitations of existing criteria for the assessment of writing. I felt that I could not describe the changes I was observing in learner writing with the linguistic tools I had been using for years in the classroom. Most significantly, I realised that traditional linguistic tools were limited in terms of describing imaginative features of writing, such as voice. Rubrics for the assessment of writing, such as the one I used at my most recent teaching post, for Grade 12 learners writing the Independent Examinations Board's National Senior Certificate, mention voice, but do not define it:

Level	Category	%	Descriptors
7	Outstanding/ Excellent	90 – 100 80 – 89	Evidence of exceptional ability; consistent excellence. Distinctive evidence of own voice. Lively sentence construction. Precise language. Skilful use of imagery; real powers of literary expression. Able to control tone and subtle shifts in nuance exceptionally well. Striking impact. Content controlled throughout. Details revealing observation and knowledge. Flair of own voice is revealed. Well organised. Intelligent and mature. Skilful control of language usage and imagery, but there may be slight flaws.
6	Very Good	70 – 79	Well planned, but lacking the polish of an A. Mature thought and style with evidence of a strong own voice. High level of competence, skilful use of vocabulary. Perhaps minor inconsistencies and minor language errors, but shifts in tone still fairly well controlled.
5	Good	60 – 69	Interesting. Clear statements. Convincing. Sound, competent use of English with a reasonably well-sustained use of own voice. Direct, fairly well-controlled language. Efficient without much range in sentence structure. Some colour and vigour, but not always sustained. Style tends towards the ordinary and language errors do occur.
4	Satisfactory	50 – 59	Pedestrian style with distinct linguistic flaws. Ideas often not properly developed or tending to the dull and unimaginative. Some evidence of own voice. Lacking in maturity of thought, but fulfils the purpose adequately. Language, spelling and/or punctuation errors are in evidence.
3	Mediocre	40 – 49	Candidate's control of language is worthy of passing. Structure is limited or content lacks originality. Little evidence of candidate's individual voice. Mediocre and unexciting. Expression is often quite clumsy and there are numerous language, spelling and/or punctuation errors.
2	Weak	30 – 39	Candidate is often unable to sustain the topic for the required length. Candidate's content is often rambling and there is no evidence of the candidate's own voice or opinions.. A lack of perception and a restricted vocabulary render the essay problematic. Language is often ungrammatical and unidiomatic as well as containing incorrect use of spelling and punctuation.
1	Very weak	0 – 29	Often very short. Flat, insipid. Essay may contain some areas of sense, but the content is poorly expressed. There is no evidence of voice at all. Lack of correct vocabulary makes it difficult to decode meaning. Language, spelling and punctuation is riddled with errors.

Figure 11. Rubric for Personal Writing from Subject Assessment Guidelines for English Home Language, Independent Examination Board (IEB,2016, p.11)

In the same way, voice and the imagination are mentioned in CAPS for English FAL Senior Phase, but are not conceptualized (DoBE, 2011). Finding my writing voice was the process I grappled with the most when writing my creative piece, a novel, for my Masters dissertation. I described this struggle in the reflective essay that accompanied my creative piece:

> Although finding a voice is such an essential aspect of writing, it is also a process that is difficult to understand. Finding a writing voice involves the difficult process of merging several different voices into one. There are no "hard-and-fast" rules to follow. Instead, it is a slippery process that sometimes feels like a journey in the darkness. There is no sudden moment or realization of "I think I've found my voice now". A writing voice is not only slippery, it is elusive, too. One moment you think you have your voice under control, and the next you are writing in darkness again. (Beneke, 2009, p. 2).

The writing intervention led me to question my earlier assumptions about writing voice. As a teacher assessing writing, I believed that I was able to assess writing for voice, however I was not able to define the concept. Although my previous, intuitive assertion that finding a writing voice involves the 'process of merging several voices into one' is in line with this study's Bakhtinian conceptualisation of voice as polyphonic, I began to question whether there are really no 'rules to follow' in the elusive process of finding a rich writing voice (Beneke, 2009, p. 2), or in the use of other features of creative writing.

The original contribution of this thesis to theoretical knowledge about writing is in the form of criteria that can be used to assess or analyse writing for creative features such as voice, as well as evidence of ways in which these criteria can be used productively, to generate a descriptive overview of imaginative writing. These criteria can be adapted to specific tasks (as is evident in the data chapters), and could be used alongside more traditional criteria, such as those recommended in CAPS, to devise rubrics for writing tasks. One such rubric is used in Chapter 6. The criteria also incorporate descriptors that can be used to assess multimodal texts. The use of the criteria devised for this study with more traditional criteria related to structure, content and language reinforces the notion that both right- and left-brain functions are required for writing (Janks, 2012, p. 8). The purpose of these criteria is to 'get at exactly what our students are learning', especially in tasks that require imaginative engagement and tasks that incorporate other modes (Yancey, 2011, p. 495). I generated a broader conceptualisation of what could be assessed in learner writing by synthesising Bakhtin's and Vygotsky's conceptualisation of language with Bearne's descriptors for multimodal composition.

These criteria are

1. Rich Writing Voice: Remixing Layers of Meaning to Generate Dialogical Overtones;
2. Versatility; and
3. Language Play

The table below shows a summary of the criteria:

Table 11. Summary of criteria to assess creative writing (See Chapter 4)

Rich Writing Voice: Remixing layers of meaning to generate dialogical overtones	Intersecting layers of identity, subjectivity, role and awareness are imaginatively reworked (selected, adapted, synthesized and shaped) to generate writing with a rich voice.
Versatility	Linked to versatility and risk-taking The flexible use of a variety of features, including word choice, syntax, genre and multimodal features
Language Play	The playful use of language, including: pattern reforming, humour, imagery, and the use of technical features (including multimodal features) for effect

8.2.2 Possibilities for the Use of the Criteria in a CAPS Classroom

In South African classrooms, a more explicit understanding of creative pedagogy is a particularly pressing need, in order to counteract teaching styles that perpetuate apartheid-style education in terms of 'lack of education, reading as repeating, and writing as copying' (Williams, 2013, p. 73). This 'back-to-basics' approach to education is reinforced by the CAPS, which foregrounds learners' ability to 'convey

meaning…correctly' (DoBE, 2011, p.118). One of the focal points of assessment in CAPS is correctness of writing, which can be seen as limiting creativity, as learners who are focused on writing correctly are unlikely to engage in risk-taking, imaginative behaviour. In the short paragraph introducing writing assessment in CAPS for Senior Phase (Grade 7 – 9), the word 'correct' is mentioned three times:

Assessment of written work will focus primarily on the learner's ability to convey meaning, as well as how correctly they have written, for example, correct language structures and use, spelling and punctuation. All assessment should recognise that language learning is a process and that learners will not produce a completely correct piece of work the first time round. Therefore the various stages in the writing process should also be assessed.

Figure 12. Excerpt from CAPS for English FAL Senior Phase (DoBE, 2011,p.118)

The focus in the CAPS on 'correct' writing as opposed to a more inclusive or descriptive approach to writing and its assessment leads to questions being asked, about 'what forms and knowledges are being erased' by such a focus, as well as about the intentions of the gate-keepers who make decisions about what constitutes 'correct' language (Thesen, 2014, p. 1). This kind of focus may also perpetuate the 'valuing of a narrow range of linguistic resources associated with racialised, prestige varieties of English' (McKinney, 2015, p. 106). Such narrow, 'anglo-normative' view of 'what counts' as English side-lines the majority of South African learners (McKinney, 2015).

The section in the CAPS for English FAL for the Senior Phase on 'Language Structures and Conventions' (DoBE, 2011, p. 37 – 39) can be read as criteria to be used in writing pedagogy. This section does not offer a coherent explanation of any of the selected criteria, and they are outlined in a rather jumbled way. However, in this section, gaps emerge for the criteria devised by this research to be inserted. The term voice is not mentioned in the paragraph with the subheading 'Register, style and voice' (DoBE, 2011, p. 37). This subheading, however, suggests an expectation that learners should write with voice, and the way in which voice has been conceptualized for this study as multi-layered and socio-situated could facilitate a more nuanced understanding of this concept.

Also, features like variety of words, sentence lengths and types are mentioned as 'language structures' (DoBE, 2011, p. 38), but they lack the link to versatility and risk that is central to productive creative work, as outlined in the 'versatility' criterion devised for this study. Furthermore, the emphasis on correct language use is also likely to have a detrimental effect on risk and flexibility. This was evident in the analysis of Slindile's collage. Slindile was a learner who had appropriated this kind of discourse and expressed anxiety about working correctly, and whose writing shows significantly fewer imaginative features in comparison with the other learners whose texts were analysed. Thobile, on the other hand, pays less attention to writing correctly, but takes significant risks to produce a highly imaginative piece.

The 'appropriate' use of 'figurative language…tone, mood, or humour' is mentioned (DoBE, 2011, p.38) and these are incorporated in the language play criterion. This study challenges the idea that such language play should always be 'appropriate', but rather encourages teachers to engage learners in divergent, risky, and enjoyable writing. Limiting language play to what is considered 'appropriate' is likely to inhibit learners' use of out-of-school resources. An example of uninhibited language play was evident in Zama's and Zinhle's soap opera script, which shows incorporation of multilingualism as well as the voice of a drunk man – which might not be considered appropriate use of language or thematic choice for the school context, but the use of which opens up significant avenues for language play, such as the playful use of idiomatic language in the excerpt below:

> Lerato: Awu, Mojo, Mara why? Why? You get fired and you come home drunk. *(angry)* Now what? Where are we going to live? Ka Mah? Ka mah? Awu, ngivuka ekusenie njalo nje. Sister needs her beauty sleep.
>
> Mojo *(laughs):* Woman, I am a man, so mind your language but because I was raised in a respectful home, I will not raise a nail against you!

The criteria devised for the study were used to analyse texts that learners wrote in the writing group intervention at Ikhwezi High School. These analyses were productive in that they offered a descriptive overview of imaginative capabilities of individual learners, as well as of the affordances of a range of multimodal stimuli. The criteria can be used to analyse learner writing to obtain a descriptive overview of their creative capacity, but also, they can be used to develop rubrics that can be used for the assessment of learners' texts. Descriptive feedback can also be added to such a rubric, based on an analysis of the text using the criteria. Such feedback should encourage conversations with learners about their writing (Canagarajah, 2015).

The findings from these analyses are summarised in the following section and lead to recommendations for how teaching with multimodal stimuli could be incorporated into a CAPS classroom.

8.3 The Affordances of Working with Multimodal Stimuli

The first task that was analysed used images from popular magazines as stimuli, but also involved learners using these images to produce composite texts, or collages. This is in line with the CAPS for English FAL Senior Phase recommendations to use magazines in the classroom (DoBE, 2011), as well as the recommendation to improve learners' visual literacy (DoBE, 2011). CAPS encourage teachers to expose learners to reading a variety of multimodal texts. However, they can also learn about visual design through multimodal text composition, with assessment using criteria that encourage critical engagement with creative writing and design features.

Learners who struggled to express themselves in writing, like Londiwe, showed themselves as competent visual designers, making imaginative use of the 'third semantic domain', the space between images and text (Macken-Horarik, 2008, p. 8). This is line with the competence encouraged by CAPS, that learners should be able to

‘identify and discuss the way visual elements are integrated with written text in multimodal texts, e.g. layout’ (DoBE, 2011, p. 30).

Furthermore, CAPS encourages ‘intensive reading of multimodal and visual texts’, especially ‘on screen’ texts (DoBE, 2011, p. 30). This kind of intensive reading could be encouraged by the use of collaborative features of online writing platforms like *Storybird.* On this platform, learners can read and comment on each other’s multimodal texts (digital picture books). Learners composed texts on the *Storybird* platform during the writing intervention, and analyses of these showed that the use of this platform promoted a playful, imaginative use of language. CAPS for English FAL Senior Phase also encourage the use of ‘dictionaries/ spell checkers’ (DoBE, 2011, p. 37). A digital spell-checker is available on *Storybird,* and digital word-processing led to learners editing their texts more fluently and this left them with more time and scope to incorporate creative features into their writing. The ways in which learners engaged intensely with writing online can contribute towards the extensive reading and writing practice recommended by CAPS (DoBE, 2011).

The use of the fortnightly cycles also affords spaces for imaginative writing teaching and learning to be implemented. An example of this is the soap opera task, which could be incorporated into the teaching plan below, taken from CAPS for English FAL Senior Phase. The role-play in the Speaking and Listening component could be a role-play based on popular television programmes. The learners in the writing intervention engaged in similar role-plays in the pre-writing phase of the soap opera task. The ‘literary text, such as drama’ could be a transcript from one of the popular soap operas – these are available online (DoBE, 2011, p. 112). Lastly, the written soap opera script could fit into the writing and presenting category, which recommends the writing of a dialogue.

WEEKS	LISTENING AND SPEAKING	READING AND VIEWING	WRITING AND PRESENTING	LANGUAGE STRUCTURES AND CONVENTIONS
9-10	**Speaking and Listening strategies** **Story Telling** • Give attention to: speaking skills, tone, pronunciation, tempo, intonation, eye contact, posture, gestures • Conventions and features of a story **Dialogue: Role play a dialogue** • Language use • Turn taking • Body language • Text features	**Read literary text such as drama** • Key features of literature text: such as character, action, dialogue, plot, conflict, background, setting, narrator, theme **Reading process:** • Pre-reading (Introduce text) • During reading (features of text) • Post-reading (answer questions, compare, contrast, evaluate)) **Poetry** • Key features of poem • internal structure of a poem, figures of speech/imagery, rhyme, rhythm • external structure of a poem, lines, words, stanzas, • typography • figurative meaning • mood • theme and message **Reading comprehension: (text from text prescribed literature)** • Skimming, scanning, visualization • Intensive reading • Making inference • Meaning of words • View point of writer • Fact and opinion • Implied meaning	**Transactional text e.g. dialogue** • Word choice, • Personal voice and style • Vivid description • Tone • Main and supporting ideas • Mind-maps to organise coherent ideas • Present essay for assessment **Focus on process writing** • Planning • Drafting • Revision • Editing • Proof-reading and presenting **Write agenda and minutes following the process approach to writing**	**Reinforcement of language structures and conventions covered in previous weeks** **Word level work:** Verbs Interrogative, demonstrative, indefinite pronouns **Sentence level work:** Procedure, spatial order, order of importance, concluding paragraph **Word meaning:** One word for a phrase **Punctuation and spelling:** spelling patterns **Vocabulary in context** **Remedial grammar from learners' writing**

Figure 13. Excerpt from CAPS English FAL Senior Phase Teaching Plans (DoBE, 2011, p.112)

8.4 The Implications of a Creative Classroom Ecology for Writing Pedagogy

Teaching in Frankfurt, Germany in an international community brought me into contact with teachers from different nationalities. Teachers from English-speaking countries, such as myself, engaged in some collaborative activities in the classroom, but tended to value discipline, and a fairly authoritarian approach. Many of my European colleagues, however, encouraged more oral engagement and collaboration, with a focus on the voice of the child. Although their classrooms sometimes appeared to be more chaotic, I was impressed by the confidence and the creativity of children taught in this way. Grainger et al. agree that 'effective classrooms include 'a strong element of response and collaboration' (2005, p. 59). These insights led me to question my own pedagogy, and my view of writing as a predominantly silent activity.

My work with the writing group participants thus explored ways in which creative classroom ecology, such as I had observed in the European context, could be established. In Canagarajah's view, imaginative voice effects, such as those the writing intervention intended to generate in learners' writing, are 'shaped by the writing ecology' (2015, p. 212). He claims that

> The features in each specific writing or pedagogical context have a bearing on the nature of the negotiations. A different writing ecology would lead to different voice effects. (Canagarajah, 2015, p. 212)

The design of writing group sessions considered the writing classroom ecology as the

> totality of participants, relationships, structures, objects and processes that together constitute the shared experience of classroom language teaching and learning (Guerrataz & Johnston, 2013, p. 779).

This was an organic process. For example, although I encouraged the learners to engage with each other and to collaborate, I was at times unsure about whether so much oral interaction could be constructive in terms of writing. Their oral interaction was most

noisy, and not limited to English, during the soap opera task. In spite of my doubts, this lively oral interaction led to energetic, imaginative and playful writing, as is evident in the extract below:

> Mojo: Don't stress about me cause I'm Mr Charismatic. I'll charismatise those ladies and they will come running to me. Bye Bye see you in the after-life, Lerato!!! *(laughs)* If you make it!!!
>
> Lerato: Oh after-life. Well I guess you do have an idea. Do you want me to remind you about … 5 years back when I left and you almost died of a broken heart? That was your life after-me! And those ladies… We'll see how you'll charismatise them with no money. You're so broke, you can't even pay attention! Gosh! *(storms out leaving him speechless).*

In terms of 'structures' (Guerrataz & Johnston, 2013, p. 779), the writing intervention taking place in an extracurricular space led to learners experiencing a greater sense of freedom of expression, as was evident in the analysis of *Storybirds* in comparison to stories composed in the classroom in Chapter 7. However, I argue that what Newfield et al. refer to as 'unpoliced zones' in which learners can 'recover their voices, their histories, their multiple languages and identities' can also emerge in the classroom space, if teachers do not focus on writing as an activity for high-stakes testing only.

The 'objects and processes' referred to by Guerrataz and Johnston (2013, p. 779), in the case of the writing intervention, included the way in which multimodal stimuli were used to inspire writing. Learners often opted to stay longer than the stipulated extracurricular time, even coming to writing group sessions during examinations, which showed that they felt engaged and motivated by the use of these stimuli. The use of

visual images, popular television and digital images as stimuli enabled imaginative responses, as is shown in Chapters 5 – 7.

8.5 Limitations of the Study and Recommendations for Future Research

The demographics of the writing group participants were limited to black female learners attending a well-functioning school. Although this school was useful for the study in that there was a wide variety in socio-economic backgrounds of learners, it would be useful to replicate this research in writing groups set up at schools that include a variety of social and gender demographics.

Being a teacher-researcher was in many ways exciting, and led me to interrogate my own ideas and practices. However, my role as a white, English-speaking facilitator in a group of African learners could have resulted in the perpetuation of what McKinney (2015) refers to as 'anglo-normative' culture in the consciousness of the learners (p. 106), which contributed to the fact that multilingualism emerged only in the soap opera task of the writing intervention.

This research identified gaps in the manner in which writing and creativity are conceptualised in CAPS, and although alternatives were explored in the work of the writing group, the need exists for a more comprehensive conceptualisation of creative writing for South African school curricula. This is essential for equipping learners to deal with the challenges of the digital era.

The writing intervention took place over two terms. A longer intervention would have offered more scope for exploration of the affordances of diverse ways of working. For example, the writing group and I discovered the collaborative features of the *Storybird* programme only towards the end of the time spent on digital writing. Although work in the writing group was interactive, more dialogic work could have been done in terms of

generating an awareness in learners of how their decision-making in terms of identity, role, and subjectivity (Canagarajah, 2015) affects the way in which learners use writing voice.

8.6 Recommendations for South African Writing Pedagogy

Diverse recommendations for South African writing pedagogy have emerged from this study.

These include the following:

- The need for a comprehensive conceptualisation of writing on a curricular level, that recognises the central role of creativity in the writing process. Creativity is required in order to move away from '*safetalk'* or writing as copying practices in the classroom (Chick, 1996, p.21). This includes the need, at a curricular level, for 'theoretically robust, linguistically informed, and research-grounded text descriptions', that connect learners' home and school writing practices. (Hyland, 2007, p. 148).
- The need for a movement away from essentialist, numerical assessments of writing (for example a number of marks for content, form and language) towards more descriptive assessment possibilities that include communicative elements from other modes, as well as imaginative features as suggested in the criteria devised for this study.
- Writing should happen in the classroom more often, and not only under pressure for assessment purposes. Teachers of writing should aim to create creative ecologies in their classroom, where a less-pressured environment, stimuli in other modes, access to out-of-school resources, and collaboration promotes imaginative writing in a third space.

- Teachers should view CAPS as recommendations only. A less prescriptive reading of the curriculum suggests gaps into which the kind of pedagogy explored in this study can be inserted. Teachers should actively open these gaps for imaginative learning.
- The rigid notion of what constitutes writing should be debunked. Teachers should explore working with a variety of stimuli and genres of creative writing, and move away from the idea that transactional writing, which is foregrounded in CAPS, is the only writing work of value. Learners should be encouraged to explore their out-of-school communicative resources in other languages and modes in a variety of genres.

REFERENCE LIST

Adelman, C., Kemmis, S. & Jenkins, D. (1980). Rethinking case study: notes from the Second Cambridge Conference. In H. Simons (Ed.), *Towards a Science of the Singular* (pp. 45—61). Norwich: University of East Anglia.

Albers, P. & Harste, J. (2007). The Arts, New Literacies & Multimodality. *English in Education,* 40(1), 6 – 20.

Albers, P. & Sanders, J. (2010). *Literacies, the Arts & Multimodality*. Urbana, National Council of Teachers of English.

Alexander, N. (2003). *Language Education Policy: National and Sub- National Languages in South Africa.* (Reference Study). Strasbourg: Council of Europe.

Alvarez, A. (2005). *The Writer's Voice*. London: Bloomsbury.

Amabile, T. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology,* 45(2), 357-376.

Amabile, T. (1988). A Model of Creativity and Innovation in Organisations. *Research in Organizational Behavior,* 10, 123 – 167.

Archer, A. (2014). Designing multimodal classrooms for social justice. *Classroom Discourse,* 5(1), 106 – 118.

Ausubel, D., Novak, J. & Hanesian, H. (1978). Educational Psychology: A Cognitive View (2nd ed.). New York: Holt, Rinehart & Winston.

Badenhorst, C. (2010). Writing with voice: Is blogging the answer? Paper presented at edge Conference, Newfoundland, Canada. Retrieved from https://www.researchgate.net/publication/266908040_Writing_with_voice_is_blogging_the_answer

Bakhtin, M. (1981). *The Dialogic Imagination – Four Essays by M.M. Bakhtin.* M. Holquist (Ed.). (M. Holquist & C. Emerson, Trans.). Austin: University of Texas Press. (Original work published 1975)

Bakhtin, M. (1986). *Speech Genres and Other Late Essays.* (V. McGee, Trans.). Austin: University of Texas Press. (Original work published 1979)

Ball, A. & Ellis, P. (2008). The Writing of Culturally and Linguistically Diverse Students. In C. Bazerman (Ed.), *Handbook of Research on Writing History, Society, School, Individual, Text* (pp. 499 – 513). New York: Lawrence Erlbaum.

Barnard, I. (2006). The Language of Multiculturalism in South African Soaps and Sitcoms. *Journal of Multicultural Discourse*, 1(1), 39 – 59.

Bassey, M. (1999). *Case Study Research in Educational Settings.* Buckingham: Open University Press.

Bearne, E. (2009). Exploring Visual and Digital Texts Creatively. In T. Cremin (Ed.), *Teaching English Creatively* (pp. 152 – 154). New York: Routledge.

Bearne, E. (2017). Assessing Children's Written Texts: A Framework for Equity. *Literacy*, 54(2), 74 – 83.

Bell, N. (Ed.). (2017). Introduction. *Multiple Perspectives on Language Play* (pp. 1 – 11). Boston: Walter de Gruyter.

Bellon, J.J., Bellon, E.C. & Blank, M.A. (1991) *Teaching from a Research Knowledge Base: a Development and Renewal Process.* Facsimile edition. New Jersey: Prentice Hall.

Beneke, L. (2009). Reflective Essay about the Creative Process of Writing a Novel. (Unpublished master's dissertation, University of KwaZulu-Natal, Durban).

Bezemer, J. & Kress, G. (2008). Writing in Multimodal Texts. *Written Communication*, 25(2), 166 – 195.

Bhabha, H. K. (1994). *The location of culture*. London: Routledge.

Bizos, N. (2009). *Authoring Lives* (Doctoral thesis). Retrieved from http://wiredspace.wits.ac.za/bitstream/handle/10539/7541/

Blommaert, J. (2008). *Grassroots Literacy: Writing, Identity and Voice in Central Africa.* New York: Routledge.

Brace, C. & Johns-Putra, A. (2010). Recovering inspiration in the spaces of creative writing. *Transactions of the Institute of British Geographers*, 35 (2), 399 – 413.

Bresler, L., Jones, K., Sefton-Green, J. & Thomson, P. (Eds.). (2011). Introduction. *The Routledge Handbook of Creative Learning* (pp. 1 – 9). New York: Routledge.

Bruner, J. (1962). *On Knowing: Essays for the Left Hand*. Cambridge, MA: Harvard University Press.

Burnard, P., Craft, A., Cremin, T., Duffy, B., Hanson, R., Keene, R., Haynes, L. Burns, D. (2006). Documenting Possibility Thinking: A Journey of Collaborative Inquiry. *International Journal of Early Years Education,* 14(3), 243 – 262.

Burrell, A. & Beard, R. (2017). Playing with Words: Investigating the Use of Language Play in the Persuasive Writing of 9 – 11 year-olds. *International Journal of Primary, Elementary and Early Years Education*, 3(13), 1 – 16.

Canagarajah, A.S. (2006). Toward a Pedagogy of Shuttling Between Languages: Learning from Multilingual Writers. *College English,* 68(6), 589 – 604.

Canagarajah, A.S. (2011). Codemeshing in Academic Writing: Identifying Teachable Strategies of Translanguaging. *The Modern Language Journal*, 95(3), 401 – 417.

Canagarajah, A.S. (2015). 'Blessed in my own way': Pedagogical Affordances for Dialogical Voice Construction in Multilingual Student Writing. *Journal of Second Language Writing,* 27, 122 – 139.

Carter R. (2004). *Language and creativity: The art of common talk*. London: Routledge.

Chin, G. (2014). Co-constructing a community of creative writers. In: Disney, D. (Ed), *Exploring Second Language Creative Writing: Beyond Babel.* (pp. 119 – 139). Amsterdam: John Benjamins.

Chick, J.K. (1996). Safe-Talk: Collusion in Apartheid Education. In H. Coleman (Ed.), *Society and the Language Classroom* (pp. 21 – 39). Cambridge: Cambridge University Press.

CIE. (2010). *Submission on the National Curriculum and Assessment Policy Statements for all Subjects Listed in the National Curriculum Statement Grades R – 12*- Catholic Institute of Education.

Clandinin, D. & Connelly, M. (1990). Stories of Experience and Narrative Inquiry. *Educational Researcher,* 19 (5), 2 – 14.

Clark, T. (1997). *The Theory of Inspiration: Composition as a Crisis of Subjectivity in Romantic and Post-Romantic Writing*. Manchester, Manchester University Press.

Claxton, G., Lukas, B. & Spencer, E. (2012). *Progression in Creativity – developing new forms of assessment.* Winchester, CCE Series.

Cliff Hodges, G. (2008). Creativity in Education. *English in Education*, 39(3), 47 – 61.

Clifford, M. & Kerfoot, C. (1992). English: Language of hope or broken dream? In B. Hutton, (Ed.), *Adult basic education in South Africa* (pp. 152-217). Cape Town: Oxford University Press.

Cohen, L., Manion, L. & Morrison, K. (2007). *Research Methods in Education.* Kindle E-book.

Cook, G. (1997). Language Play, Language Learning. *ELT Journal*, 3(1), 224 – 231.

Cook, G. (2000). *Language Play, Language Learning*. Oxford, Oxford University Press.

Cope, B. & Kalantzis, M. (2012*). New Learning*. Retrieved from http://newlearningonline.com/multiliteracies/theory/

Craft, A. (2001). An Analysis of Research and Literature on Creativity in Education. Report prepared for the Qualifications and Curriculum Authority. Retrieved from: www.creativetallis.com/uploads/2/2/8/7/.../creativity_in_education_report.pdf

Craft, A. (2012). Childhood in a Digital Age: Creative Challenges for Educational Futures. *London Review of Education,* 10 (2), 173 – 190.

Craft, A. & Jeffrey, B. (2001). The Universalization of Creativity. In A. Craft, B. Jeffrey & M. Leibling (Eds.), *Creativity/ The Imagination in Teaching,* (pp. 1 – 116). London: Continuum.

Craft, A., Claxton, G., & Gardner, H. (2008). *Creativity, Wisdom & Trusteeship: Exploring the Role of Education.* Thousand Oaks: Corwin Press.

Cremin, T. (2006). Creativity, uncertainty and discomfort: teachers as writers. *Cambridge Journal of Education*, 36 (3), 415–433.

Cremin, T. (2009). *Teaching English Creatively.* New York: Routledge.

Cremin, T. & Myhill, D. (2012). *Writing Voices: Creating Communities of Writers.* London: Routledge.

Crystal, D. (1988). *Language Play*. Hamondsworth: Penguin Books.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of discovery and invention.* New York, Harper.

Cumming, R. (2007). Language Play in the Classroom: Encouraging Children's Intuitive Creativity with Words through Poetry. *Literacy,* 41(2), 93 – 101.

Cummins, J. (1984) *Bilingual Education and Special Education: Issues in Assessment and Pedagogy.* San Diego: College Hill.

Dada, F., Moore, H., Mhlope, G., Hofmeyr, L. & Snaddon-Wood, J. (2002). *Horns Only*. Cape Town: Maskew Miller Longman.

Davydov, V. & Kerr, S. (1995). The Influence of L.S. Vygotsky on Education Theory, Research and Practice. *Educational Researcher*, 24(3), 12 – 21.

Dentith, S. (1995). *Bakhtinian Thought: An introductory reader*. London: Routledge

Denzin, N. & Lincoln, Y. (1998). *The Landscape of Qualitative Research: Theories and Issues.* Thousand Oaks: Sage.

Department of Basic Education (DoBE). (2011). *Curriculum and Assessment Policy Statement (CAPS). English First Additional Language. Grade 7 –9.* Retrieved from https://www.education.gov.za/Portals/0/CD/National%20Curriculum%20Statements%20and%20Vocational/CAPS%20SP%20%20FAL%20%20ENGLISH%20GR%207-9%20%20WEB.pdf?ver=2015-01-27-155732-820

Department of Basic Education (DoBE). (2010). *The Status of the Language of Learning and Teaching in South African Public Schools (A Quantitative Overview).* Retrieved from https://nicspaull.files.wordpress.com/2011/04/doe-2010-lolt_report.pdf

Department of Education (DoE). (2005). *Grade 6 Intermediate Phase Systemic Evaluation Report.* Retrieved from https://www.gov.za/documents/grade-6-intermediate-phase-systemic-evaluation-report

Department of Education (DoE). (1997). Language in Education Policy. Retrieved from https://www.education.gov.za/Portals/0/Documents/Policies/GET/LanguageEducationPolicy1997.pdf?ver=2007-08-22-083918-000

Deumert, A. (2014). *Sociolinguistics and Mobile Communication.* Edinburgh: Edinburgh University Press.

Dornbrack, J. & Dixon, K. (2014). Towards a More Explicit Writing Pedagogy. *Journal of the Reading Association of South Africa*, 5(1), 1 – 8.

Douse, C., Howie, S., Tshele, M., Van Staden, S., Zimmerman, L. (2012). *PIRLS 2011: South African children's reading literacy achievement – Summary Report.* Retrieved from http://www.ecexams.co.za/2012_Exam_Results/Reading%20Literacy%20Achievement%202011.pdf

Dunn, P. (2001). *Talking, Sketching, Moving: Multiple Literacies in the Teaching of Writing*. Portsmouth: Heinemann-Boynton.

Early, M., Kendrick, M. & Potts, D. Multimodality: Out from the Margins of English Teahin. *TESOL Quarterly*, 49(3), 447 – 460.

Egan, K. (1986). *Teaching as Storytelling*. Chicago: Chicago University Press.

Egan, K. (1992). *Imagination in Teaching and Learning*. London: Routledge.

Egan, K. (2005). *An Imaginative Approach to Teaching*. San Francisco: Jossey Bass

Elbow, P. (1981). *Writing with Power*. Oxford: Oxford University Press.

Elbow, P. (1994). About Voice and Writing. In P. Elbow (Ed), *Landmark Essays on Voice and Writing.* California: Hermagoras Press, (pp.xi-xivii).

Eliot, T. 1968 (1943). *Four Quartets*. Florida: Mariner Books

Emerson, C. (1997). *The First Hundred Years of Mikhail Bakhtin.* Princeton, New Jersey: Princeton University Press.

Fleckenstein, K. (2003). *Embodied Literacies: Imageword and the poetics of teaching.* Carbondale: Southern Illinois University Press.

Fitzgerald, B., Monk, J. & Smith, A. (2012). Celebrating Creativity Collaboratively. *English in Education*, 46 (1), 56 – 69.

Freedman, S. W., & Ball, A. F. (2004). Ideological becoming: Bakhtinian concepts to guide the study of language, literacy and learning. In A. F. Ball & S. W. Freedman (Eds.), *Bakhtinian Perspectives on Language, Literacy and Learning* (pp. 3-33). Cambridge: Cambridge University Press.

Freire, P. (1985). *The Politics of Education.* London: Macmillan.

Gains, P. & Graham, B. (2011). Making Space for Expressive and Creative Writing in African Primary Schools. *Reading and Writing*, 2(1), 77 - 95.

Giacomini, L. (2015). Teaching Techniques. *English Teaching Forum,* 35 – 37.

Grainger, T. & Barners, J. (2006). Creativity in the Primary Curriculum. In J. Arthur, T. Grainger and D. Wray (Eds.), *Learning to Teach in the Primary School* (pp. 209 – 225). London: Routledge.

Grainger, T. (1997). *Traditional Storytelling in the Primary Classroom.* New York: Scholastic.

Grainger, T., Goouch, K. & Lambirth, A. (2005). *Creativity and Writing: Developing Voice and Verve in the Classroom*. London: Routledge.

Graham, S. & Herbert, M. (2010). *Writing to Read.* New York: Vanderbilt University. Retrieved from http://www.all4ed.org/files/WritingToRead.pdf

Graham, S. & Sandmel, K. (2011). The Process-Writing Approach: A Meta-Analysis. *The Journal of Educational Research,* 104(6), 396 – 407.

Granville, S., Janks, H., Mphahlele, M., Reed, Y.,Watson. P., Joseph, P. & Ramani, E. (1998) English With or Without G(u)ilt: A Position Paper on Language in Education Policy for South Africa. *Language and Education*, 12(4), 254-272.

Graves, D. (1983). *Writing Teachers and Children at Work.* Portsmouth: Heinemann.

Gregorian, V. (2010). Foreword. In *Writing to Read.* New York: Vanderbilt University. Retrieved from http://www.all4ed.org/files/WritingToRead.pdf

Grussendorff, S., Booyse, C., Burroughs, E. (2014). *What's in the CAPS package?* Pretoria: Umalusi. Retrieved from http://www.umalusi.org.za/docs/reports/2014/overview_comparitive _analysis.pdf

Guerrattaz, A.M., & Johnston, B. (2013). Materials in the Classroom Ecology. *The Modern Language Journal,* 97, 779 – 796.

Gutiérrez, K. (2008). Developing a Sociocritical Literacy in the Third Space. *Reading Research Quarterly,* 43(2), 148 – 164.

Gutiérrez, K., Baquedano-López, P., Tejeda, C. (1999). Rethinking Diversity: Hybridity and Hybrid Language Practices in the Third Space. *Mind, Culture, and Activity,* 6(4), 286 – 303.

Hall, K., Lake, L., Smith, C, Woolard, I. (2012). *South African Child Gauge.* Cape Town University: Cape Town.

Harris, J. (1997). *A Teaching Subject: Composition since 1966*. Upper Saddle River: Prentice Hall.

Harrop-Allin, S. (2010). *Recruiting learners' musical games as resources for South African music education, using a Multiliteracies approach* (Doctoral thesis). Retrieved from: http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0ahUKEwix79ek4c7KAhWK1hQKHWJnA3EQFggiMAE&url=http%3A%2F%2Fwiredspace.wits.ac.za%2Fbitstream%2Fhandle%2F10539%2F8894%2FSusan%2520HarropAllin%2520PhD%2520Thesis%252029%2520September%25202010.pdf%3Fsequence%3D2&usg=AFQjCNFUxXoUHBZDBvvZudwPFiLAfr1JpA&sig2=SEL74SakVD2pPQHwZweG4A&bvm=bv.113034660,d.d24

Helms-Park, R. & Stapleton, P. (2003). Questioning the importance of individualized voice in undergraduate L2 argumentative writing: An empirical study with pedagogical implications. *Journal of Second Language Writing* 12, 245–265.

Hendricks, M (2006). Writing Practices in Grade 6 Classrooms in the Eastern Cape Province. (Doctoral thesis). Retrieved from http://wiredspace.wits.ac.za/bitstream/handle/10539/1709/

Hitchcock, G & Hughes, D. (1995). *Research and the Teacher*. London: Routledge.

Holquist, M. (1981). Introduction. In M.M. Bakhtin, *The Dialogic Imagination: Four Essays.* Austin: University of Texas Press.

Hubbard, R. & Miller Power, B. (2003). *The Art of Classroom Inquiry.* Portsmouth: Heinemann.

Hughes, T. (1988). The Myth and Education. In Egan, K. & Nadaner, D. (Eds). *Imagination and Education.* New York: Teachers College Press.

Hungi N., Makuwa D., Ross K.N., Saito M., Dolata S., van Capelle F., Paviot L. & Vellien J. (2010). SACMEQ III Project Results: Pupil Achievement Levels in Reading and Mathematics. Paris: International Institute for Education Planning. Retrieved from http://www.sacmeq.org/downloads/sacmeqIII/WD01_SACMEQ_III_Results_Pupil_Achievement.pdf

Hurst, E. (2009). Tsotsitaal, Global Culture and Local Style: Identity and Recontextualisaton in Twenty-first Century South African Townships. *Social Dynamics*, 35(2), 244 – 257.

Hyland, K. (2003a). *Second Language Writing.* Cambridge: Cambridge University Press.

Hyland, K. (2003b). Genre based pedagogies: A social response to process. *Journal of Second Language Writing*, 12, 17–29.

Hyland, K. (2007). Genre Pedagogy: Language, Literacy & L2 Writing Instruction. *Journal of Second Language Writing.* 16(3), 148 – 164.

IEB. (2016). *Subject Assessment Guidelines for English Home Language*. Johannesburg: IEB.

infoDev. (2012). *Mobile Usage at the Base of the Pyramid in South Africa.* Cape Town: Research ICT Africa and Intelecon.

Ivanic, R., & Camps, D. (2001). I am how I sound: Voice as self-representation in L2 writing. *Journal of Second Language Writing*, 10, 3-33.

Jaeger, G. & Runco, M. (2012). The Standard Definition of Creativity. *Creativity Research Journal*, 24(1), 92 – 96.

Janks, H., (2012), The discipline and craft of academic writing: Building writing capacity in Institutions of Higher Education. *Reading & Writing*, 3(1), Art. #25, 9 pages. Retrieved from: http://dx.doi.org/10.4102/rw.v3i1.25

Janks, H. (2014). Critical Literacy's Ongoing Importance for Education. *Journal of Adolescent and Adult Literacy*, 57(5), 349 – 356.

Jeffrey, B. (2006). Creative Teaching and Learning: Towards a Common Discourse and Practice. *Cambridge Journal of Education*, 36, 399 – 414.

Jewitt, C. & Kress, G. (Eds.). (2003). *Multimodal Literacy.* New York: Peter Lang.

Kerr, S. (November, 1997). Why Vygotsky? The Role of Theoretical Psychology in Russian Educational Reform. Paper presented at the Annual Meeting of the American Association for the Advancement of Slavic Studies, Washington, USA. Retrieved from http://faculty.washington.edu/stkerr/whylsv.html

Kempe, E. (2014). *Collaborative Conversations in a Post-Graduate Study Group: Constructing Academic and Professional Identities*. (Doctoral thesis). Retrieved from:

http://mobile.wiredspace.wits.ac.za/bitstream/handle/10539/15842/PhD%20THESIS%20FINAL%20E%20Kempe%209%20June%202014.pdf?sequence=2

Kress, G. (1994). *Learning to Write.* New York: Routledge.

Kress, G. (2010). *Multimodality*. London: Routledge.

Kress, G. (2013). Recognising Learning: A Perspective from a Social Semiotic Theory of Multimodality. In: I. de Saint-Georges & J. Weber (Eds.), *Multilingualism and Multimodality. Current challenges for Educational Studies* (pp. 119 – 132). Rotterdam: Sense Publishers.

Kress, G. & van Leeuwen, T. (1996). *The Grammar of Visual Design.* London: Routledge.

Kundera, M. (1999). *The Unbearable Lightness of Being.* New York: Collins.

Landay, E. (2004). Performance is the Foundation for a Secondary School Literacy Program – A Bakhtinian Perspective. In A. Ball & S.W. Freedman, (Eds.), *Bakhtinian Perspectives on Language, Literacy and Learning* (pp. 107 – 128*).* New York: Cambridge University Press.

Lévi-Strauss, C. (1962). *The Savage Mind.* (Weidenfeld, G. & Nicholson Ltd, Trans.). Chicago: University of Chicago Press.

Macdonald, B. & Walker, R. (1975) Case study and the social philosophy of educational research. *Cambridge Journal of Education,* 5, 2-11.

Macken-Horarik, M. (2004). Interacting with the Multimodal Text: Reflections on Image and Verbiage in Art Express. *Visual Communication,* 3(1), 5 – 26.

McKee, A. (2003). *Textual Analysis: A Beginner's Guide.* London: Sage Publications

McKinney, C. (2015). What Counts as Language in South African Schooling? Monoglossic Ideologies and Children's Participation. *AILA Review,* 28, 103 – 126.

Mendelowitz, B. (2010). The Elusiveness of the Imagination. (Doctoral thesis). Retrieved from http://wiredspace.wits.ac.za/jspui/bitstream/10539/8361/1/Doctorate%20FINAL%20april%202010.pdf

Mendelowitz, B. (2014). Permission to Fly: Creating Classroom Environments of Imaginative (Im)possibilities. *English in Education,* 48(2), 1 – 20.

Mendelowitz, B. & Dixon, K. (2016). Risky Writing: Working with a Heteroglossic Pedagogy to deepen pre-service Teachers' Learning. *Perspectives in Education*, 34(1), 120 – 134.

Mhlambi, T. (2009). 'Kwaitofabulous': The Study of a South African Urban Genre. *Journal of the Musical Arts in Africa*, 1(1), 116 – 127.

Miller, E. & Almon, L. (2009). *Crisis in the Kindergarten: Why Children need to Play in School*. College Park, MD: Alliance for Childhood.

Mills, K. & Comber, B. (2015). Socio-spatial Approaches to Literacy Studies. In: J. Rowsell & K. Pahl (Eds.), *The Routledge Handbook of Literacy Studies (*pp. 91 – 104). New York: Routledge.

Modleski, T. (2008). *Loving with a Vengeance. Mass-produced Fantasies for Women* (2nd ed.). Routledge: New York.

Moje, E., Ciechanowski, K., Kramer, K., Ellis, L., Carillo, R., Collazo, T. (2004). Working towards Third Space in Content Area Literacy. *Reading Research Quarterly*, 39(1), 38 – 70.

Moll, L. (2014). L.*S. Vygotsky and Education*. New York: Routledge.

Morley, D. (2007). *Introduction to Creative Writing*. Cambridge: Cambridge University Press.

Morris, G., & Sharplin, E. (2013). The Assessment of Creative Writing in Senior Secondary English: A Colloquy Concerning Criteria. English in Education, 47(1), 4965.

Mullis, I. V. S., Martin, M. O., Foy, P., & Hooper, M. (2017). *PIRLS 2016 International Results in Reading*. Retrieved from http://timssandpirls.bc.edu/pirls2016/international-results/

Munden, P. & Owen, N. (2010). *Class Writing*. York: NAWE.

National Commission on Writing for America's Schools and Colleges. (2006). *The Neglected R*. Retrieved from http://www.collegeboard.com/prod_downloads/writingcom/writing-school-reform-natl-comm-writing.pdf

Newfield, D., Andrew, D., Stein, P., & Maungedzo, R. (2003). 'No number can describe how good it was': Assessment issues in the multimodal classroom. *Assessment in Education*, 10(1), 61-81

Newfield, D. & Stein, P. (2004). Shifting the Gaze in South African Classrooms: New Pedagogies, New Publics, New Democracies. *Thinking Classrooms*, 5 (1), 28 – 36.

Newfield, D. (2005). [Introduction]. In R. Maungedzo & D. Newfield (Eds), *Thebuwa: Poems from Ndofaya Lamula Jubilee High School, Soweto*. Johannesburg: Wits Multiliteracies Project.

Newfield, D. & Stein, P. (2006). Multiliteracies and Multimodality in English Education in Africa: Mapping the Terrain. *English Studies in Africa*, 49(1), 1 – 21.

Nunan, D. (2004). Research methods in language learning. In M. Byram (Ed.), *The Routledge encyclopaedia of language teaching and learning.* London: Routledge.

Nuttall, S. (2008). Youth Cultures of Consumption in Johannesburg. In N. Dolby & F. Rizvi (Eds), Youth Moves: Identities and Education in Global Perspective (pp. 157 – 178). New York: Routledge.

Ofsted. (2003). *Expecting the Unexpected*. Retrieved from http://dera.ioe.ac.uk/4766/1/Expecting_the_unexpected_%28PDF_format%29.pdf

Pahl, K. (2007). Creativity in Events and Practices: a lens for understanding children's multimodal texts. *Literacy*, 41(2), 86 – 92.

Pahl, K. (2008). The Ecology of Literacy and Language: Discourses, Identities and Practices in Homes, Schools and Communities. In Hornberger, N. (Ed,*Encyclopaedia of Language and Education* (pp. 3183-3193). New York: Springer.

Pahl, K. & Rowsell, J. (2012). *Literacy and Education: Understanding the New Literacy Studies in the Classroom*. (2nd ed.). London: Sage.

Palmeri, J. (2012). *Remixing Composition: A History of Multimodal Writing Pedagogy*. Chicago: Southern Illinois University Press.

Parlett, M. & Hamilton, D. (1977). Evaluation as illumination: a new approach to the study of innovatory programmes. In Hamilton, D. et al. (Eds.), *Beyond the numbers game*. London: Macmillan.

Pople, I. (2012). Fluency, Observation, Voice. *Writing in Education*. 56 (1), 61 – 64.

Prior, P. (2001). Voices in Text, Mind and Society: Socio-historic Accounts of Discourse Acquisition and Use. *Journal of Second Language Writing,* 10, 55 – 81.

Pullman, P. (2004, March 30). Theatre – the true key stage. The Guardian Online. Retrieved from http://www.guardian.co.uk/books/2004/mar/30/booksforchildrenandteenagers.schools

Republic of South Africa. (1996). Constitution of the Republic of South Africa. Pretoria.

Reed, Y. (2014). Designing Assessment of Multimodal Representations of Themes from 'Pleasure Reading'. In A. Archer & D.Newfield (Eds.), *Multimodal Approaches to Research and Pedagogy.* New York and London: Routledge.

Ribot, T. (1906). *Essay on the Creative Imagination*. Retrieved from https://www.questia.com/read/3607684/essay-on-the-creative-imagination

Rowling, J. (2014). Harry Potter and the Philosopher's Stone. London: Bloomsbury.

Shareen, R. (2010). Creativity in Education. *Creative Education,* 1(3), 166 – 169.

Shaw, C. (2010). Writer's Voice: The Gateway to Dialogue. *SFU Educational Review,* 4, 4 –12.

Simons, H. (1996). The Paradox of Case Study. *Cambridge Journal of Education*, 26(2), 225 – 241.

Sithebe, D. & Moore, J. (2015). How curriculum design might influence instructional design. Paper presented at the Reading Association of South Africa Conference: Imagination and literacy: Theory and practice, Cape Town.

Smolucha, F. (1992). A Reconstruction of Vygotsky's Theory of Creativity. *Creativity Research Journal,* 5(1), 49 – 67.

Smolucha, L. & Smolucha, F. (1986). *Vygotsky's Theory of Creative Imagination*. Paper presented at the Annual Convention of American Psychological Association, Washington, DC.

Smolucha, L. & Smolucha, F. (2012). Vygotsky's Theory of Creativity: On Figurative & Literal Thinking. In: O. Saracho (Ed.*), Contemporary Perspectives on Research in Creativity in Early Childhood Education* (pp. 63 – 68). Charlotte: Information Age Publishing.

Snaza, N. & Lensmire, T. (2006). Abandon Voice? Pedagogy, the Body and Late Capitalism. *UCLA Journal of Education and Information Studies,* 1 – 24.

Soja, E.W. (1996). *Thirdspace: Journey to Los Angeles and other real-and-imagined places.* Malden, MA: Blackwell.

Spaull, N. (2013). *South Africa's Education Crisis.* Johannesburg: Centre for Development and Enterprise.

Statistics South Africa. (2011). *Census 2011: Provinces at a Glance.* Retrieved from http://www.statssa.gov.za/Census2011/Products/Provinces%20at%20a%20glance%2016%20Nov%202012%20corrected.pdf

Statistics South Africa. (2014). *Poverty Trends in South Africa*. Pretoria: StatsSA.

Sternberg, Robert (1988) *The Triarchic Mind: A New Theory of Intelligence*. NY: Viking Press

Stein, P. (2003). The Olifantsvlei Fresh Stories Project: Multimodality, Creativity and Fixing in the Semiotic Chain. In C. Jewitt & G. Kress (Eds.), *Multimodal Literacy* (pp. 123-138). New York: Peter Lang.

Stein, P. (2008). *Multimodal Pedagogies in Diverse Classrooms*. London: Routledge.

Stoff, B. & Stoff, S. (2010). *Conscious Evolution*. Bloomington: iUniverse.

Sylvester, R. & Greenidge, W. (2009). Digital Storytelling: Extending the Potential for Struggling Writers. *The Reading Teacher*, 63(4), 284 – 298.

Swain, M. & Deters, P. (2007). "New" Mainstream SLA Theory: Expanded and Enriched. *The Modern Language Journal*, 91, 820 – 836.

Tachibana, G. (2010). *Teachers use Photo Prompts to Inspire Writing.* Retrieved from http://www.nwp.org/cs/public/print/resource/3125

Tillbury, J. (2013). *Interactive English: Learner's Book.* Smile: Kloof.

Taylor, C. (1992). Multiculturalism and the Politics of Recognition. In A. Guttman (Ed.), *Multiculturalism.* Princeton: Princeton University Press.

Taylor, N. & Vinjevold, C. (1999). *Getting learning right: Report to the President's Education Initiative Research Project*. Johannesburg: Joint Education Trust.

The Economist. (2011, January 20). Tongues under threat. *The Economist Online*. Retrieved from http://www.economist.com/node/17963285

Thesen, L. (2014). Risk as Productive: Working with Dilemmas in Postgraduate Research. In L. Thesen & L. Cooper (Eds.), *Risk in Academic Writing: Postgraduate Students, their Teachers and the Making of Knowledge.* Toronto: Multilingual Matters.

Thesen, L. & Cooper, L. (Eds.). (2014). *Risk in Academic Writing: Postgraduate Students, their Teachers and the Making of Knowledge.* Toronto: Multilingual Matters.

UNICEF. (2012). *National Plan of Action for Children in South Africa 2012 – 2017.* Pretoria: Department of Women, Children and People with Disabilities.

UNESCO. (2004). *Global Monitoring Report.* Paris: United Nations Educational.

Van Leeuwen, L. (2005). *Introducing Social Semiotics.* New York: Routledge.

Vincent, J. (2006). Children's Writing: Multimodality and Assessment in the Writing Classroom. *Literacy*, 40 (1), 51 – 57.

Vice, S. (1997). *Introducing Bakhtin.* Manchester: Manchester University Press.

Vygotsky, L. (1967). Play and its Role in the Mental Development of the Child. *Soviet Psychology*, 5(3), 6 – 18.

Vygotsky, L. (1978). Interaction Between Learning and Development. In: M. Gauvain & M. Cole (Eds.), *Readings on the Development of Children*, (pp. 34 – 40). New York: Scientific American Books.

Vygotsky, L. (1986). *Thought and language*. Cambridge: The MIT Press.

Vygotsky, L. (1994). Imagination and Creativity of the Adolescent. In: J. Valsiner & R. Van der Veer (Eds.), *The Vygotsky Reader*, (pp. 266 – 289). Oxford: Blackwell.

Vygotsky, L. (2004). Imagination and Creativity in Childhood. *Journal of Russian and East European Psychology,* 42(1), 7 – 97.

Wajnryb, R. (2003). *Stories: Narrative Activities for the Language Classroom.* Cambridge: Cambridge University Press.

Winterson, J. (2012, May 18). Opinion: Teaching Creative Writing. *The Guardian Online.* Retrieved from http://www.guardian.co.uk/books/2012/may/18/jeanette-winterson-teaching-creative-writing

Wertz, J.A. (2014). Bitstrips and *Storybird* Writing. *Urbana,* 21(4), 24 – 32.

Wohlwend, K. (2013). Play, literacy and the converging cultures of childhood. In J. Larson & J. Marsh (Eds.), *The Sage Handbook of Early Childhood Literacy* (2nd ed., pp. 80 – 95). London: Sage.

Yancey, K. (2011). Looking Back as We Look Forward. Historicizing Writing Assessment. In B. Holt & P. O'Neill (Eds.), *Assessing Writing: A Critical Sourcebook* (pp. 131 – 149). Boston, MA: NCTE/ Bedford St Martins

APPENDICES

APPENDIX A: Information Letters and Consent Forms

Learner Consent Form: Permission for use of learner's documents

My study is called: **Remixing Story: Unlocking writing through multimodal narrative in the English Additional Language Classroom.**

Please fill in the reply slip below if you agree to have the following documents

- **your written stories**

used for my study.

My name is: _____

I agree that my **WRITTEN STORIES** can be used for this study only.	YES/NO
I know that **Mrs Liesel Beneke** will keep my information safe and confidential and that my real name will not be used.	YES/NO

Sign_____ Date_____

Contact person:

Liesel Beneke

01762789020

liesel.beneke@gmail.com

Learner Consent Form: Permission to Interview

Please fill in the reply slip below if you agree to be interviewed. I will use your answers to my questions for my study called:

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

My name is: _____

I agree to be interviewed for this study.	YES/NO
I know that Mrs Liesel Beneke will keep my information safe and confidential.	YES/NO
I know that I can stop the interview at any time and don't have to answer all the questions asked.	YES/NO
I know that my real name will not be used.	YES/NO
I know that the interview notes will be destroyed within 3-5 years after completion of the project.	YES/NO

Sign_____

Date_____

Contact person: Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 0762789020

Consent Form: Permission to take Photographs of Learner and of Learner's Work

Please fill in the reply slip below if you agree to let me take some photos of you and your work and possibly use these for my study called:

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

My name is: _____

I agree to be photographed during the study.	YES/NO
I agree to my work being photographed for the study	YES/ NO
I know that I can stop this permission at any time.	YES/NO
I know that I will not be recognisable in any of the photos. (Faces on all photographs used in the study will be blurred).	YES/ NO
I know that the photos will be used for this project only and will be kept safe.	YES/NO
I know that the photos and digital data will be destroyed within 3-5 years after completion of this study.	YES/NO

Sign_____ Date_____

Contact person: Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 076278902

Parents' Consent Form: Permission for the use of Documents

Please fill in and return the reply slip below indicating your willingness to allow me to use certain documents (written stories) of your child for my research project called

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

I, _____ the parent of _____

Give/do not give* my consent for the researcher to look at the following document:

WRITTEN STORIES

[ ] I know that my child may withdraw from the study at any time and that s/he will not be advantaged or disadvantaged in any way.

[ ] I know that my child's documents (written stories) will be used for this study only.

[ ] I know that if photographs of the documents are taken that the identity of my child will not be disclosed.

Parent's Signature: _____ Date: _____

Contact person:

Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 0762789020

*please delete as appropriate

Parents' Consent Form: Permission to Interview

Please fill in and return the reply slips below indicating your willingness to allow your child to be interviewed in my research project called:

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

I, _____ the parent of _____

Give/do not give * my consent for my child to be interviewed. **(*delete where appropriate)**

[ ] I know that my child may withdraw from the study at any time and that s/he will not be advantaged or disadvantaged in any way.

[ ] I am aware that the researcher will keep all information safe and confidential in all academic writing.

[ ] I am aware that my child's interview will be destroyed within 3—5 years after completion of the project.

Parent's Signature: _____ Date: _____

Contact person: Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 0762789020

Parents' Consent Form: Permission for the Use of Still Photographs

Please fill in and return the reply slip below indicating your willingness to allow me to use still photographs of your child and her/his work in their writing group for my research project called:

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

I, _____ the parent of _____

Give/do not give* my consent for still photographs of my child in class to be used for this study.

[ ] I know that my child may withdraw from the study at any time and that he/she will not be advantaged or disadvantaged in any way.

[ ] I know that the photos and digital data will be used for this study only.

[ ] I know that the photos and digital data will be destroyed within 3-5 years after completion of this project and will be kept safe until then.

[ ] I know that my child's face will blurred on the photographs used in the research project. I know that my child will not be recognisable in any of these photographs.

Parent Signature: _____ Date: _____

Contact person:

Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 0762789020

*Please delete as appropriate

Teacher's Consent Form: Permission to Interview

Please fill in the reply slip below if you agree to be interviewed. I will use your answers to my questions for my study called:

Remixing story in a community of writers – *Unlocking writing through multimodal story in the South African English Additional Language classroom*

My name is: _____

I agree to be interviewed for this study.	YES/NO
I know that Mrs Liesel Beneke will keep my information safe and confidential.	YES/NO
I know that I can stop the interview at any time and don't have to answer all the questions asked.	YES/NO
I know that my real name will not be used.	YES/NO
I know that the interview notes will be destroyed within 3-5 years after completion of the project.	YES/NO

Sign_____

Date_____

Contact person: Liesel Beneke (liesel.beneke@gmail.com)

10 Hofmeyer Road

Winston Park 3610

Cell number: 0762789020

APPENDIX B: Interview Questions

Semi-structured Interview Schedule for Group Interview

The children selected to participate in this research will be randomly selected from those who have volunteered to participate in the writing groups.

The aim of the initial interview is to discover the manner in which the learners engage in other modes. The following questions can be used to facilitate this:

- Which music do you like to listen to?
- What is your favourite song?
  - Does this song tell a story? Describe the story this song tells.
- Do you enjoy singing?
  - If you like to sing, what kind of songs do you like to sing?
- Do you enjoy any of these activities? Drama, dancing and/or art?
  - If yes, describe times when you have participated in these activities.
- Do you like to write stories? How do you feel about writing stories in English?
- Do you/ anyone in your family/of your friends like to tell stories? If yes, describe how you/ this person tells their story.
  - In which language is the story told?
  - Does this person use gestures and movement?
  - Does this person use music/ singing?

Interview participants should be reminded of the following:

- The guarantee of confidentiality in the writing up of research results;
- They do not have to answer any questions if they prefer not to;
- There are no right or wrong answers, and all contributions will be valued.

Interview Questions

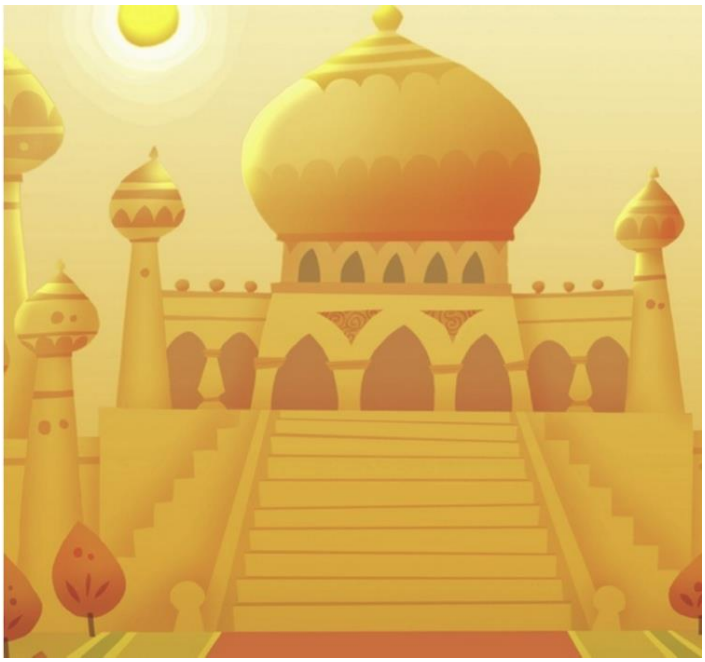
- How do you feel about writing in English?
- Do you enjoy writing in class?
- Do you find writing difficult? What is difficult about writing for you?
- What do you like/ don't you like about writing group sessions?
- Is writing in the group different from class writing, and how?
- Has work in the writing group helped you with your writing?
- What was your favourite activity so far in the writing group?
- Was there something you did not enjoy?
- What activity would you still like to do in the writing group?
- Do you have any further suggestions for work in the writing group?
- Would you enjoy singing/ dancing in front of the group or do you prefer not to?

Semi-Structured Interview Questions for Teachers

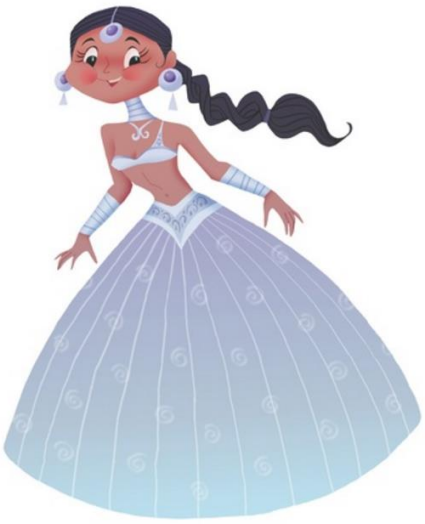
- How long have you been teaching English for?
- What do you enjoy about teaching English?
- How do you feel about CAPS?
- Which teaching materials (text books etc) do you use in the classroom?
- How do you teach learners to write?
- How much writing do learners do per week/ month/ term ?
- What are the specific strengths and weaknesses of learners in terms of English?

APPENDIX C: Lula's *Storybird:* A selection of pages

Once upon a time, long ago, in a place called Kwakuki Land, lived a great king with his family. A witch who had an ugly son called Ugly also lived there.



One day, the king had a ceremony at his palace to celebrate his wedding to his second wife. He invited evrybody in the village. He had a daughter and a son. His daughter was named Phiona and the son was Brian. Phiona was a beautiful girl that everybody loved, and Brian was a handsome and a tall boy whom every girl wanted to be with.



APPENDIX D: Newspaper Article

Read this newspaper article.

Justice in a Jar

4 July 2011



Michael with scarves to be distributed to the homeless

A thoughtful 17-year-old has started a charity to improve the lives of the less fortunate. Michael du Toit, a matric pupil, started his Justice* Jar project with his parents in October 2010.

Michael said he wanted to do something different to raise cash for charity. Then, he had the idea of the justice jars. "People take a small plastic jar - the Justice Jar - and fill it with their spare change. When it is full, they return it to us - the Justice Jar team. We take the money, sort it, count it and then use it," Michael explained. "The goal is to bring about justice and help the poor in our community."

First, Michael bought 100 plastic bottles and handed these out at his church. Another 100 were bought and the Justice Jar project was born. "So far, we have more than one thousand jars all in different places - in people's homes, in their cars and in their offices. The Justice Jar is up and running in my church as well as at my school, where it is very well supported by the learners," said Michael.

Over the past 7 months, the Justice Jar has raised more than R24 000. "We have received about 126 000 coins and after a few calculations, we worked out that that's about 4 650kg of money!" said Michael.

With the money collected by the Justice Jar, Michael was able to buy scarves and food parcels of mealie meal and soup. These were distributed to homeless people all over Kempton Park. The Justice Jar project also bought food for local children's homes and distributed stationery, clothing and school uniforms to 55 primary and high school children.

"People's response to our project has been amazing, both from the recipients and those giving," said Michael. "We're changing the way we do charity. We're changing the way we view poverty and injustice." This outreach project is taking a hands-on approach by doing simple things that make a big difference in people's lives. If you are interested in joining the Justice Jar project, email *justicejar@gmail.com*

* *justice - fairness*

Source: *Adapted from an article by Bernice Maune in LookLocal, an online community newspaper.*

◆ Class Work

1. Notice these **features** of a **newspaper article**:
   - the eye-catching **headline** to attract your interest
   - information written in **columns**
   - the **indented paragraphs**
   - **a summary** of the article is presented in the **first paragraph**
   - **Direct speech** is used to add interest
2. Use the dictionary to define the words 'justice' and 'charity'. Explain why the boy calls his project 'Justice Jar'.

126.

APPENDIX E: Script Writing Sheet



TV Script Writing

To begin, follow these steps:

1. Choose a television programme that everyone in your group likes:

_____

2. Write a few sentences describing the most important features of the programme:

3. Choose two/ three characters. Write at least three sentences describing each character:

4. Think of a situation/ problem that happens involving these characters. It can be something that happened on the show, or it can be a new situation. Describe the situation/ problem in at least four sentences:

5. Explain how the situation/ problem will be resolved. Your group should think of a new way to resolve this problem/ situation if you have used something that happened on the show.

