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Grade 11 rural teachers' perceptions of and the teaching of Sepedi literature and English literature in Acornhoek, Mpumalanga Province: A critical study

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2024

University of the Witwatersrand, Johannesburg

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Mafunganyika-Ndlovu, Annie Tiny . (2024). Grade 11 rural teachers' perceptions of and the teaching of Sepedi literature and English literature in Acornhoek, Mpumalanga Province: A critical study [PhD thesis, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/45016

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Grade 11 rural teachers' perceptions of and the teaching of Sepedi literature and English literature in Acornhoek, Mpumalanga Province: A critical study

A PhD thesis presented to the Faculty of Humanities (School of Education)

By

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(0714697D)

in partial fulfilment

of the requirement for the degree

Doctor of Philosophy (Education)



WITS
UNIVERSITY

University of the Witwatersrand, Johannesburg

Protocol number: 2018ECE003D

Date of Submission: 18 March 2024

Supervisor: Professor Thabisile Nkambule

DECLARATION

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The broad area of study is: CURRICULUM STUDIES & RURAL EDUCATION
The provisional submission date is: 18 MARCH 2024
Degree: DOCTOR OF PHILOSOPHY (EDUCATION)
School: WITS SCHOOL OF EDUCATION
Faculty: HUMANITIES
Date: 18 MARCH 2024

Specific agreements pertaining to: ownership and joint publication, funding, may be attached and signed
As the candidate's supervisor/s, I have approved this Thesis for submission.



_____

Supervisor: Professor Thabisile Nkambule

ABSTRACT

This study investigated the intricate relationship between language, culture, and knowledge within the context of rural South African high schools. It emphasised the pivotal role of language as both a cultural carrier and a determiner of which knowledge is valued or overlooked. Central to this exploration is the impact of literature teaching, especially in African languages, serving as a reflective mirror of society, history, and individual experiences over time. As part of a broader research project titled *"Conditions of Teaching and Learning that Facilitate and/or Constrain Learning English in Rural High Schools,"* this study focused on the teaching of Sepedi language literature and English literature in Acornhoek secondary schools. It aimed to reveal how literature teaching can renegotiate and articulate the complexities of rural epistemological repositories, values, moral wisdom, and social cohesion. By examining the pedagogical approaches of grade 11 teachers towards Sepedi language literature and English literature, the study sought to identify underlying assumptions that influenced their teaching methods.

Utilising cultural historical activity theory (CHAT) and Bernstein's concepts of visible and invisible pedagogy, the research conducted a deep dive into teachers' responses, discourses, and classroom practices. This theoretical backdrop facilitated an understanding of literature's pedagogy, underscoring the significance of reflective teaching and literature's potential as a tool for social justice and cultural affirmation. The study engaged with four teachers across four secondary schools in Acornhoek, Mpumalanga Province, employing qualitative non-participatory observation, video-stimulated recall interviews, and semi-structured interviews to gain insights into teachers' pedagogical choices and perceptions. This multi-faceted approach allowed for an in-depth analysis of teaching practices, encouraging teachers to become more aware of their methodologies with the goal of enhancing the educational experience and deepening the understanding of literature's societal and educational roles.

Findings from the study, analysed through Scott and Mortimer's Communicative Approach, highlighted the complexity of teaching, though there was dominance of teacher-centered interpretations of literature. This overshadowed opportunities for learners' active participation to learning and meaning making, because teachers leant the literature for the learners. Despite occasional use of dialogic teaching methods, these instances were sporadic

and largely implicit. The research further identified several challenges, including limited resources, teachers' perceptions of their learners, and time constraints, as key factors prompting authoritative teaching practices. Based on these insights, the study recommends further research that will include learners to get the overall teaching and learning picture in rural classrooms, to better understand the evolving pedagogies and learning approaches. Also to expand research into investigating the diversity that exists within African indigenous languages.

ACKNOWLEDGEMENTS

"*Let us not grow weary or become discouraged in doing good, for at the proper time we will reap, if we do not give in." (Galatians 6:9).*

The above Scripture echoed to me many times when the PhD journey got difficult, and it seemed the end is not near. To God the Father for giving this gift to write, read and research. I hope my gift will be used to edify the Church of the Lord.

I had to remind myself that this thesis is not for me or self-gain but to enrich and contribute to our Nation to appreciate all languages and most of all the unseen heroes who continue to teach in all circumstances.

To my supervisor, mentor and family Professor Thabisile Nkambule, who when things got hectic was always there to ease the load and carry the yoke. She has dedicated years to see me through this journey and mentor me to do what she did for me to others. No words can express the gratitude, care and love for your dedication and commitment to us completing this thesis. I am the academic I am today because of you Prof Nkambule and I am so grateful.

Second to easing this journey is a dear friend of mine Prof Hlamulo Mbhiza, who journeyed with me through collecting data, encouraging me to write when I did not want to and just being an inspiration to me to carry on, thank you.

I would also like to extend my gratitude for the financial assistance of the National Institute for the Humanities and Social Sciences, in collaboration with the South African Humanities Deans Association (SAHUDA) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at are those of the author and are not necessarily to be attributed to the NIHSS and SAHUDA.

I am truly blessed by the wisdom of my friends and family especially Ms Lebo Molefe as my encourager. To my one and only best friends Ms Elizabeth Ritchie and Ms Kea Ncube who devoted their time to check how my PhD was going. Additionally, a special thank you to my

friend and colleague Mr Lebogang Mohlamonyane who offered his data science expertise to help me develop my conceptual framework which I know will make a difference to many new and existing educational researchers who their expertise are in understanding classroom practices.

Thank you to all my friends and family, especially my husband Mr Zanokuhle Ndlovu, who dedicated time and sleepless nights helping me edit, motivating me and looking out for me. You are truly a man of stature, and I could not have done it without you believing in me and making me Vegan coffee.

To my family especially my sister Prof Duduzile Grace Mbajiorgu who took time to call and talk about my research and give me advice and tell me that she did it so can I. My amazing brother Samuel Rick Mafunganyika and his family and my dear mother, Adelaide Mafunganyika for love and support, thank you very much. Wish my late father, Sendo Knox Mafunganyika could see what his children have become. To Pastor Ngcobo and Family, especially my future president Tumelo Ngcobo who called me doctor while I just had my proposal passed and accepted to PhD candidature, thank you for the love and support to see me achieve this milestone.

A very big thank you to all my participants and the schools in Acornhoek that gave me the honour to come and interview and observe their classes. This study will not be successful without your input, thank to each and every teacher that participated and offered their time to contribute to the study. This study is dedicated to you for being part of changing the landscape of education in South Africa.

To the management and staff at Wits School of Education, I am very grateful for the various forms of support you gave me in completing my PhD Thesis. Especially through the PhD weekends and conferences I got the opportunity to share my research with you all, thank you.

DEDICATION

A LETTER TO MY FUTURE CHILDREN:

THIS STUDY IS DEDICATED TO MY FAMILY AND FUTURE CHILDREN, TO ALWAYS HAVE PERSISTENT FAITH AND FOLLOW GOD'S WILL.

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ABBREVIATIONS

ATPs	Annual Teaching Plans
C	Confirmatory form
CAPS	Curriculum Assessment Policy Statement
CCR	Choral Closed Response
CF	Closed Feedback
CHAT	Cultural Historical Activity Theory
ConR	Confirmatory Response
CQ	Closed Question
ConQ	Confirmatory Question
CR	Choral Response and it stands for Closed Response
CRI	Confirmatory Response Initiation
DBE	Department of Basic Education
DoE	Department of Education
E	Evaluation
EP	Evaluative Prompt
F(II)	Feedback (Information Initiation)
FR	Factual Response
GTM	Grammar Translation Method
HOD	Head of Department
I	Initiation/Initiated
IF	Initiated Feedback
II	Information Initiation
IIR	Informative Initiation Response
IRE	Initiation-Response-Evaluation
IRF	Initiation-Response-Follow-up
ITE	Initial Teacher Education
J	Judgement
LoLT	Language of Learning and Teaching
LR	Limited Response
LTSM	Learning and Teaching Support Materials
N	Nominated

NQ	Nominated Question
OQ	Open-Ended Questions
P	Prompt
PIRLS	Progress in International Reading Literacy Study
R	Response
Stats SA	Statistics South Africa
UK	United Kingdom
VSRI	Video Stimulated Recall Interviews
WRTEP	Wits Rural Teaching Experience Project

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO TEACHING LITERATURE

1.1. Introduction and background

The quotation "People from different parts of the world can respond to the same story if it says something to them about their own history and their own experience." (Achebe, 2012).

addresses the role that literature plays in sharing experiences of life and the nature of reality for readers to discover meaning in their lives and provides readers with insight in order to engage with people and the world around them. Literature, for Lazar (1993), "means to meet a lot of people, to know other different points of view, ideas, thoughts, minds … to know ourselves better" (p. 75). In the school context, literature enriches learners' vocabulary because it is not only about reading the words but learning what is behind those words; learners learn to creatively and to critically express their own ideas, feelings, and experiences. Considering the above, this could be the reason teaching literature is complicated and difficult—to ensure that learners develop different skills they can use beyond literature class. Earlier, Bowen (1964) said: "For literature to be an experience, understanding is not enough because the reader must live the experiences between the covers of the book"; the reader must be immersed imaginatively and emotionally. It is therefore important to give learners the opportunity to read literature (dramas, short stories, poems) prior to the lesson, because the teacher should support learners' active participation for critical reflection and meaning making.

Literature also gives access and exposes learners to other people's culture and ways of their living, thus enhancing their knowledge and understanding and instilling respect for other people's way of living. Bloemert et al. (2016) posited that literature can personally and socially raise tolerance of other nations' cultures without diminishing or marginalising its qualities, because individuals could be immersed into a particular context that is different

from their own. The literature could broaden learners' life spaces through inquiries that push them outside the boundaries of their lives into other places, times, and ways of living. The learners live within communities with history; thus, literature could function as a critical reflection on people and society in history, and "the ways in which people make historical sense of their lives" (Poplawski, 2008, p. xv). The literature teachers' training and competence is important because they are expected to have the necessary and effective teaching skills. The current study explored teachers' approaches to English and Sepedi literature in rural secondary schools.

The literature is written in words and is closely related to the language in which it is written, which reflects cultural aspects of a given society (Zengin et al., 2019). Thus, language is the "basic raw material with which literature is manufactured, which means literature is language in practice" (Ihejirika, 2014, p. 86). The knowledge of a language's culture is essential to a full understanding of a language's nuances and meaning, addressing the interrelation between language and literature. Willmott (1979, p. 57) explained the symbiotic relationship between literature and language:

> A work of literature is an organisation of language to which linguistic awareness must be applied if it is to be understood and appreciated. The pupil learns to examine the writer's use of the language in the context of all the linguistic resources available to him, the literature offers good models and stimulates linguistic responses of various kinds. Thus, pupils meet the language in its most varied and powerful forms and literature demonstrates language at work.

Learners' engagement with literature and the effective teaching of literature is participation in language usage and represents various skills a language user can demonstrate. Researchers (Bustamante, 2022; Hişmanoğlu, 2005; Kirkgöz, 2008; Wilson, 2014;) have argued that teaching language through literature helps with basic language skills (i.e., reading, writing, listening, and speaking) and language areas (i.e., vocabulary, grammar, and pronunciation). This argument is convincing considering the historical debates, as Wilkins (1978) extrapolated that "reading can provide a ready means for the acquisition of vocabulary and effective writing in a second language, because reading brings to the reach large repertoires of lexical items in learners' natural linguistic contexts" (p. 46). To motivate learners' effective writing skills, they should have the ability to use words appropriately to form

meaningful sentences that are logically and sequentially linked. Again, the teachers' competence, helping the learners to enjoy the benefits of reading for writing and language development, is crucial in the South African context where the 2022 PIRLS results (Department of Basic Education [DBE], 2023a) show 81% of learners struggling to read for comprehension.

The South African Curriculum Assessment Policy Statement's (CAPS) (DBE, 2011, p. 10), also found in the Annual Teaching Plans (ATPs), aim of literature is to produce learners who can "identify and solve problems and make decisions using critical thinking; collect, analyse, organise, and critically evaluate information". Of importance is that the teaching of literature should focus on teaching for comprehension and include the reading process strategies (pre-reading, reading and post/after reading) (Makgabo & Nyembe, 2022), to promote learners' creative and critical skills. While the above is always important, Singh (2003) was concerned with the pedagogical practices that have dominated the teaching of literature in South African schools, which promoted passive learning during apartheid. Similarly, earlier in the South African democracy, Samuel (1995) said that the "schooling system has taught learners to be distrustful of engagement with written texts [literature]" (p. 96), highlighting the history of teaching and learning literature and language in South African township schools. It means learners were expected to become active critical readers and teachers to prepare them, a difficult and demanding task for teachers who were trained to be passive in the classroom (Madondo, 2012; Makgabo & Nyembe, 2022).

Mgqwashu (2008) argued that if literature is taught well, it forms part of different understandings such as:

> our understanding and critical engagement with the knowledge ('about ourselves, about our ways of thinking and speaking'), the construction of alternative knowledge(s) other than knowledge presented by mainstream cultures (through literary works) and, thirdly thinking about ways in which such knowledge may be disseminated. (Mgqwashu, 2008, p. 302)

This way of thinking about literature, argued Madondo (2012), constructs pedagogy as having the potential to represent literary works as instances of lived life in different contexts. This serves the goals of the South African education system that wanted to produce a critical

and innovative learner (Department of Education [DoE], 2002). The focus of the writers was on English literature because of its dominance due to the marginalisation of African languages literature. This study therefore included the interrogation on the dearth of research in African language literature in the school contexts, given the historical popularity and prestige of English literature in South Africa. Specifically, the study explored the teaching of English and Sepedi literatures in rural secondary schools, in relation to the teachers' perceptions of literature. African language literature means that the literature should be written in African languages and not English, because translation fails to capture the originality of the author's experiences and ideas (Wali, 1963).

1.2. Problem Statement

There is undeniable support from researchers about the relationship between literature and language, where literature is a source for language learning (Afdian & Wahyuni, 2020; Kline & Lazar, 1994; Madondo, 2012; Makgabo & Nyembe, 2022;; Suliman & Yunus, 2014). Literature—which relies heavily on reading skills—has been considered a form of vicarious experience that is linked with the ability to understand the perspectives of others, before engaging with thinking and talking about the literary text, and then writing about it. CAPS posits that the purpose of teaching literature is to impart cultural knowledge and advanced English language skills to the learners (DBE, 2011), with the unfortunate exclusion of African languages because of the marginalisation of the African language literature (Saliwa-Mogale, 2021). Reading skills are a continuous concern for the majority of South African learners, irrespective of the language, which could influence the reading of literature for meaning making. On the 16 May 2023, the 2021 Progress in International Reading Literacy Study (PIRLS) (Roux et al., 2023) results were released and the results revealed that the majority (81%) of grade 4 learners in South Africa cannot read for meaning in any language, including their home languages. Within this context, CAPS states the main reason for reading literature in the classroom "is to develop in learners a sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful" (DBE 2011, p. 10).

While research exists for the teaching of English literature, there is a dearth of research about the teaching of African language literature generally, specifically in rural secondary schools. While literature is crucial for enhancing learners' literacy, critical thinking, and writing skills,

the challenge lies in teachers' pedagogical approaches, which may often be less interactive than ideal.The CAPS document suggests that at Home Language level of study, learners will develop their "literary, aesthetic and imaginative" abilities, and through engagement with literature, they will develop intertextuality and connections across texts (Department of Basic Education, 2011, p. 8). The policy is silent on pedagogical approaches to achieve the envisaged learners because, although literature is about supporting learners' active engagement, the teachers' competency is still important. The teaching of literature (poetry, short stories, drama) influences learners' perceptions as they are affected by the approaches during the lessons. Linaberger (2004) implied that learners are affected when teachers just choose to read poetry or short stories to them, instead of critically analysing the literary texts with the learners. The knowledge gap for thus study was how teachers teach literature, and whether and how teachers were/are trained to teach literature in relation to their perceptions of what literature means and the role it plays in teaching and learning processes.

Another significant knowledge gap is the research on teaching and learning African languages and literature in primary and secondary schools. This is particularly important because, much like how English literature introduces learners to new vocabulary and enhances their knowledge, African languages and literature can similarly contribute to language development and enrich students' linguistic skills.. While the same could be argued for African language literature, they are overlooked by education researchers, irrespective of the recent PIRLS results that show the significant decline in reading scores for African languages (Roux et al., 2023). Important for the study, were Sepedi (216) and Setswana (211)—lowest performing African languages in the PIRLS results—which means observing Sepedi teachers' pedagogical practices during Sepedi Literature is important. Gabrielsen et al. (2019) captured this well and said for language to be authentic in its routine pragmatic functioning, it needs to be localised within a particular discourse community. This study interacted with Sepedi teachers to explore how they teach literature in Sepedi.

1.3. The Rationale of the study

The rationale of the study was dominantly shaped by the findings that emerged from my Master's by dissertation research. The findings from the classroom observations data stated

that teachers' classroom pedagogies were dominated by conservative, traditional teacher-centred approaches, and communication was non-interactive and authoritative (Bernstein, 2003; Scott et al., 2006). I observed that the teaching did not promote critical thinking or learners' independent thinking during the short-story and poetry lessons. From the classroom observations, I noticed that teachers had teaching and learning challenges with English literature, and I wondered how African language literature is taught. In addition, research suggests that literature is supposed to "promot[e] literacy and oracy, critical and analytical ability, social skills and the use of the imagination … respect for literacy and cultural tradition" (Burke & Brumfit, 1986, pp. 171-172). Instead, in the observed classrooms, learners sat passively and received information from the teacher with little to no engagement with it, and I wondered whether they had learnt any skills. Although this research does not prescribe a particular approach to literature, but rather explores the approaches that teachers use in English and Sepedi literature lessons, the factors that influence these approaches, and whether teachers are aware of the approaches they use, motivated this research.

I am still puzzled that South Africa has nine African languages, but little research exists on how literature written in these languages is taught or perceived. It appears to be taken for granted that English literature has multiple advantages to empower learners' language development, while the same role is overlooked for African languages that have been and continue to be marginalised in a democratic South Africa. I have not talked about Afrikaans language, because the learners' reading scores in PIRLS were higher than English scores. In grade 4, Afrikaans (387) and English (382) and in grade 6 Afrikaans learners obtained 456 points compared to English learners, who obtained 377 points. The status of English and Afrikaans has always been high, with Afrikaans 'fighting' to maintain its historical status. That grade 4 learners are struggling to read in their African languages is a concern, because it means they might struggle to read African language literature with all the language development advantages.

1.4. Research Aims and Objectives

The aim of the study was to explore grade 11 rural teachers' approaches to Sepedi language literature and English literature during the lessons in Acornhoek rural school. Further the

study and examined their perceptions of Sepedi language literature and English literature. To achieve the above aims, the objectives of the study were:

a. To interrogate and understand grade 11 rural teachers' approaches to Sepedi language literature and English literature.
b. To critically analyse teachers' perceptions of Sepedi language literature and English literature.
c. To identify and problematise factors that shape teachers' perceptions of and approaches to Sepedi language literature and English literature in rural schools.

1.5. Research Questions

1.5.1. Main Research Question

What are the grade 11 rural teachers' approacheses to and perceptions of Sepedi language literature and English literature in Acornhoek?

1.5.2. Sub-Research Questions

a. How do teachers perceive Sepedi language literature and English literature?
b. How do teachers' perceptions influence approaches to Sepedi language literature and English literature?
c. What are the factors that shape grade 11 rural teachers' perceptions of and approaches to teaching Sepedi language literature and English literature in schools?

1.6. Significance of the Study

The study is significant because it will contribute knowledge of teachers' pedagogical practices while teaching African language literature and English literature. It will also provide information about teachers' perceptions of African language literature and English literature, considering the research gap, especially with the African language literature. Given the lack of research on classroom-based studies that focus on the teaching and learning of African language literature and English literature in rural classrooms specifically, this study will contribute current knowledge from a rural context that has been and continues to be marginalised by education researchers. More importantly, the study is significant for policy

makers because it will provide information about whether and how African language literature and English literature promote the envisaged skills in the classrooms.

The study is also significant for teacher training institutions, specifically for Initial Teacher Education (ITE) programmes that train future teachers, considering the current findings on pedagogical practices in literature classes, to understand and decide on strengthening methodologies. Findings about teachers' perceptions of literature and the approaches they use during the lessons, will enable Language and Literature Departments to enhance their methodologies. Given that rural schools are marginalised, this study will be valuable to the Department of Basic Education by contributing information about teachers' perceptions and approaches in resources-constrained classrooms.

1.7. Conclusion

The chapter introduced debates about the relationship between literature and language, and the various roles it plays in strengthening learners' language learning. There was a discussion about the statements and aim of CAPS for literature teaching and learning, particularly the latter, because of silences on the teaching aspect. The problem statement foregrounded the dearth of education research in African languages literature and the dominance of English literature, which perpetuates language inequity. This was discussed within the context of recent PIRLS results that continue to show that grade 4 and grade 6 learners are struggling with reading, one of the important skills for literature that impacts the development of the other two skills (talking and writing). The study's aims and objectives, research questions, and significance of the study were also discussed.

1.8. Definitions of Key Terms

1. **Perception:** A process by which individuals select, organise, and interpret stimuli into meaningful and coherent pictures of the world around them. It is both a cognitive process and a set of behaviours exhibited by individuals regarding a particular phenomenon.

2. **Beliefs:** Teachers' beliefs about their learners, which encompass a set of conceptual representations storing general knowledge about objects, people, and events, along with their characteristic relationships.
3. **Interpretivist Paradigm:** A research paradigm that attempts to understand and interpret the meanings that subjects assign to their experiences. It emphasises the viewpoint of the subject being observed rather than the viewpoint of the observer.
4. **Ontology:** The study of the nature of being and the existence of reality. In the context of this thesis, it refers to the assumptions about the nature of reality in rural spaces, often associated with notions of poverty, lack, and scarcity.
5. **Epistemology:** The study of the nature of knowledge—how it is acquired and shared. It is closely linked to ontology, as one's understanding of reality influences how knowledge is perceived and acquired.
6. **Cultural-Historical Activity Theory (CHAT):** A theoretical framework that explores the dynamic interactions among individuals and their cultural and social environments. It emphasises the role of social context in shaping human activity.
7. **Pedagogical Practices:** The methods and strategies used by teachers in the classroom to facilitate learning. This thesis discusses various pedagogical practices, including traditional, teacher-cantered approaches and more interactive, learner-cantered approaches.
8. **Communicative Approaches:** Refers to the methods used in teaching that promote interactions between teachers and learners. The interactive-authoritative approach involves the teacher guiding discussions while allowing limited learner participation, while the non-interactive-authoritative approach is where the learner dominates the discourse, and learner input is minimal.
9. **Multilingual Education:** An educational strategy that involves teaching multiple languages or using multiple languages as the medium of instruction to enhance learning outcomes. This approach is particularly significant in contexts with diverse linguistic backgrounds, like rural classrooms in South Africa.
10. **Rural Education:** Education that takes place in rural areas, characterised by unique challenges such as limited resources, a lack of infrastructure, and socio-economic constraints. The term is often used to highlight disparities between urban and rural schooling and emphasizes the need for tailored educational policies.
11. **Deficit Model:** A conceptual framework that views rural areas, learners, or communities as lacking in certain qualities or resources compared to urban

counterparts. This perspective often leads to educational practices and policies that focus on what is missing rather than leveraging existing strengths.

12. **Visible and Invisible Pedagogies:** Theoretical constructs developed by Basil Bernstein. Visible pedagogy refers to teaching approaches that are explicit, structured, and teacher-cantered, whereas invisible pedagogy involves less explicit instruction, greater learner autonomy, and a focus on implicit knowledge.
13. **Sepedi Language Literature:** Refers to the body of literary work written in Sepedi, also known as Northern Sotho, which is one of South Africa's official languages. This literature includes various genres such as poetry, folklore, short stories, and novels that are rooted in the linguistic and cultural traditions of the Sepedi-speaking people.

1.9. Structure of the thesis

CHAPTER ONE: The first chapter sets the stage for the study by offering background information, connecting it with the problem statement and research questions. It underscores the significance of the study, highlighting various sectors poised to benefit from its findings.

CHAPTER TWO: Chapter Two delves into a comprehensive literature review, focusing on debates about rurality and rural education, conceptualisation of literature, complexities of African language literature and English literature in South Africa and different approaches to African language literature and English literature.

CHAPTER THREE: This chapter delves into a detailed discussion of the theoretical and conceptual frameworks underpinning the study, with a particular emphasis on the Cultural Historical Activity Theory (CHAT) and Bernstein's Visible and Invisible pedagogies.

CHAPTER FOUR: Aligning with the study's title, this chapter outlines the methodology and research approach, detailing the rationale behind their selection. It also covers the sampling strategy, justification for the chosen sample, ethical considerations, and research methods.

CHAPTER FIVE: Chapter Five presents an analysis of the data and the study's findings. It outlines each teacher's data findings based on the three data collection methods, namely, non-participatory observations, semi-structured face-to-face individual interviews and video stimulated recall interviews.

CHAPTER SIX: Chapter Six presents an analysis of the data and the study's findings that focused on teachers' perceptions and factors that influence their perception of teaching Sepedi language and English literature.

CHAPTER SEVEN: Integrating the data findings with the discussion, this chapter employs the theoretical and conceptual frameworks, and literature review to provide a deeper and more critical analysis of the study's emerging themes and sub-themes.

CHAPTER EIGHT: Serving as the concluding chapter, this section discusses the study's conclusions, recommendations, and contributions to research on approaches to teaching the Sepedi language and English literature.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

Debates about how literature should be taught in schools have been widespread, especially concerning the language that was used in literary works. This section continues the discussion from the previous chapter by closely examining the various debates regarding the teaching of literature in Sepedi and English, to locate the current study. The literature review aims to identify potential gaps in the study of literature in schools, particularly in rural educational settings. This chapter discusses the nature of rural education in South Africa, the different understandings of literature internationally and locally, the complexities of African language and English literature in South Africa, and the various teaching approaches that are used globally, including those suggested in the curriculum assessment policy statement (CAPS). Lastly, this literature review concludes with teaching methods that are commonly used in South Africa to teach literature.

2.2. Understanding Rural Education in South Africa

In South Africa, there are 22 589 ordinary schools, out of which 64% (14 493) are in rural areas (Cowling, 2024). Most of these schools are found in provinces with predominantly rural areas, namely KwaZulu Natal, Eastern Cape, and Limpopo respectively (Department of Basic Education Annual Report, 2023, p. 138). Despite 30 years passing since the first South African democratic elections, schools in rural areas still struggle on the outskirts of the education system, with snail-pace minimal development seen in these regions (Mkhize, 2016). This slow progress in 30 years of democracy is unsurprising, considering that rurality and farm education have remained contentious, especially the teaching and learning aspects in these settings (Hlalele, 2014; Spreen & Vally, 2006; Ministerial Report on Rural Education Committee, 2005; Committee 2017). One significant point of contestations is the definition of rurality and farms and rural education. The Ministerial Report on Rural Education (2005) points out the inherent ambiguity in the concept “rural,” often seen through a dichotomous lens that highlights differences between rural and urban areas. Many definitions of rurality

primarily focus on spatial differences, overlooking the fact that rural areas encompass people's experiences, not just physical spaces. Masinire, Maringer and Nkambule (2014) posit that rural is formulated in comparison to the urban with strong assumptions of difference and deficit underpinning this binary. Such binaries present the rural place and rural education as objects of exploration awaiting philanthropic and exotic interventions.

The focus on binary classifications inadvertently perpetuates deficit perspectives, highlighting what rural areas lack instead of recognising their unique attributes and resources (Ministerial Report on Rural Education, 2005; Hlalele, 2014). It is therefore important to advocate for strong partnerships and collaboration for critical reflective practices, in which the dynamic interaction between variables allow for ongoing examination and interrogation emanating from, and located in, rural area research (Balfour, Mitchell, & Moletsane, 2008; Islam, Mitchell, De Lange, Balfour & Combrinck (2011). The deficit thinking model rooted in endogenous theory portrays learners as having "limited intellectual abilities, linguistic deficiencies, and a lack of motivation to learn", which rationalise school failures (Valencia, 1977, p. 2). This thinking model overlooks the systematic external school factors that rural teachers encounter and contributes to academic challenges, and Nkambule (2022) support viewing rurality as a reflection of lived experiences and understanding how these experiences interconnect with larger social factors that influence educational issues. This study underscores the critical necessity to rethink and reshape the concept of rural education, recognising how the context profoundly influences how both rural teachers and learners interpret the Sepedi language and English literatures in the classrooms.

Gardiner (2008) argues that English enjoys a prestigious and privilege status in many communities. However, in rural areas characterised by low literacy rates and limited exposure to fluent English, children often lack opportunities to engage with the language beyond their native tongue environment (Gardiner, 2008, p. 20). While Gardiner's (2008) observation reflects the challenges to access English mediums and resources in rural schools, it is critical to emphasise that learning English should not hinder learners' acquisition and proficiency in their mother tongue. This study operated on the assumption that engaging with rural teachers and discuss their pedagogical practices during the literature lessons could cultivate appreciation for Sepedi language literature accompanied by the cultural and historical

understanding, because the English literature, language, and culture has always been superior. Language plays a pivotal role in shaping individuals' perceptions and understanding of the world (Chetty & Mwepu, 2008; Gardiner, 2008, p.20). Although the study focusses on teachers, however, learners' immersion in both Sepedi language literature and English literature could develop crucial reading comprehension, analysis, and creativity skills. South African learners continue to struggle with reading mother tongue languages and English languages, as the 2016 and 2021 Progress in International Reading Literacy Study (PIRLS) shows that the national reading score average dropped from 320 in 2016 to 288 PIRLS points in 2021 (Böhmer & Wills, 2023). Of the nine African languages[1], the lowest performing languages were Sepedi (216) and Setswana (211) (Department of Basic Education, 2023).

This study necessitated a nuanced exploration of teachers' approaches that endorsed and recognised the abundant knowledge base within rural schools and communities (Balfour, Mitchell & Moletsane, 2008). This discussion is important because researching with teachers to gain insight to their perceptions and approaches to Sepedi language literature and English literature will contribute to the existing research for quality education in rural schools. Therefore, examining teachers' perceptions and approaches to literatures will give information about the assets and attributes that are present in rural classrooms.

2.3. Teachers' Perceptions in Education

The concept of "perception" is significant to interrogate in pedagogical research or classroom-based research because individuals, including researchers, teachers, and learners, often encounter challenges in comprehending reasons someone acted or thought in a particular manner (Lewis, 2001, p. 272). Despite experiencing similar external stimuli, people often interpret these stimuli differently, leading to varying perceptions (Kearney, 1984). It is precisely this divergence in interpretation that complicates the study of perceptions, due to the interdisciplinary nature of definitions and theories surrounding perceptions. Nevertheless, definitions stemming from philosophy and psychology remain predominant, and Lewis (2001) outlines certain foundational elements and conditions that aid in defining and

[1] There are nine official languages in South Africa, which are isiNdebele, isiXhosa, isiZulu, Sepedi, Sesotho, Setswana, Siswati, Tshivenda and Xitsonga).

understanding perceptions. Firstly, there is a "perceiver," the individual experiencing the phenomena, which is grade 11 rural Sepedi language literature and English literature teachers in this study. Secondly, is the "object perceived," which refers to the event, phenomena, or situation being perceived, and is teaching of Sepedi language literature and English literature. Thirdly, the context in which the events or phenomena are perceived plays a crucial role, the rural schools' context (Lewis, 2001). Finally, it involves the experiences of various stimuli by the senses and how individuals then derive meaning from these experiences, thereby shaping and attributing significance to the perception.

The approach to understanding perceptions reveals a dynamic process where multiple factors collaborate to assign meaning to the experiences of the perceiver within a specific context. This underscores the significance of reimagining rurality, which, for Lewis (2001), the theorisation of perceptions remains closely tied to the realm of psychology. Klazky's definition (1984, as cited in Kibirige, Osodo & Mgiba, 2014, p. 400) was appropriate in this study and viewed perceptions as "a process by which individuals select, organise, and interpret stimuli into meaningful and coherent pictures of the world around them This definition helped with understanding the processes that are involved when teachers derive meaning from various events and situations, both within and beyond the classroom environment. Klazky's (1984) definition indicates how perceptions are both a cognitive process and a set of behaviours that are exhibited by individuals regarding a particular phenomenon. This dual perspective acknowledges the inherent complexity in researching perceptions within a classroom setting, given the involved subjectivity (Kibirige et al., 2014; Ahmad & Aziz, 2009; Lewis, 2001).

According to Century (2023, p. 44), "Teachers' beliefs about their learners may affect their willingness to change their practices. Changing those beliefs may be a key step toward spreading effective teaching practices to all classrooms". Sometimes teachers are not aware of their perceptions and their roles in teaching and learning environment, hence interacting with teachers making them aware of their perceptions is a critical step toward spreading innovative teaching practices in the classrooms. This highlights the importance of promoting more open-minded and inclusive perspectives among teachers, not only for improving teaching quality but also for fostering equity and inclusivity in education. There is a need to

recognise and challenge teachers' beliefs to fundamentally enhance their effective teaching and creating supportive learning environments for all learners. It's notable that Century (2023) emphasises the term 'beliefs' rather than 'perceptions. Hermans, van Braak, and Van Keer (2008) extrapolate those beliefs, encompass a "set of conceptual representations storing general knowledge about objects, people, and events, along with their characteristic relationships". While perceptions include beliefs, they also extend to how teachers organise, understand, and interpret knowledge.

Perceptions within education are important, as they play a crucial role in shaping teachers' decision-making processes within the classroom. Moreover, teachers' perceptions also offer valuable insights that can enhance the teaching and learning experience by providing avenues for improvement. Firstly, within the realm of literature education, teachers' perceptions provide essential insights into the nuances of teaching literature, illuminating aspects that may be overlooked by teachers and education stakeholders. Secondly, as noted by Giroux (1988, p. 63), teachers' perceptions, especially in the rural context for this study, serve as a crucial starting point for empowering those who may have been marginalised or silenced within the educational system. Understanding and valuing these perceptions can enable teachers to create inclusive and empowering learning environments. In essence, research that focus on the perceptions of teachers in Sepedi language literature and English literature classrooms holds immense potential as a tool for reflection, improvement, and transformation of pedagogical practices. By acknowledging and incorporating these perceptions into educational approaches, teachers can actively shape and enhance the learning process for their learners.

2.4. Critical Perspectives on Literature Education

2.4.1. Emergence of English Literature Education

There is no consensus on the definition of "literature," yet most contemporary scholars concur that it embodies a blend of "literary art and human interest" (Alexander, 2000, p.4). In the ever-evolving discourse on literature, it serves dual roles: as a broad category of written works across diverse subjects, and as a specific area of study in school curriculums

that focused on language and literary analysis. In this context, “literature” pertains primarily to the academic subject matter. While the terms “literature” and “literary art” are frequently used synonymously, drawing a distinction between them is pivotal for a nuanced understanding. Literature, in its rich complexity, varies in definition based on the lens through which it is viewed. For instance, contemporary Marxist literary criticism views literature as a mirror reflecting societal structures, highlighting the inherent contradictions within (Madondo, 2012; Hu, 2023). This perspective articulates that literature, via its narrative mechanisms, renders a portrayal of reality infused with individual interpretation, thereby presenting a conceptualisation of truth that is intricately shaped by the author’s imaginative capacities (McGinley, Kamberelis, Welker, Kelly, & Swafford, 2017).

This modern viewpoint underlines the intricate task of interpreting literary works, which act as portals to ideological realms sculpted by socio-political and economic forces. The interplay between literature as a direct mirror of reality and its role as a subjective construction enriches the tapestry of literary discourse, weaving a complex narrative that spans across times and cultures. Hu, (2023) and McGinley et al., (2017) contribute to this discourse by articulating how literature functions not just as a static reflection of society but as a dynamic field that engages with and challenges societal norms and values. Their insights illuminate the evolving nature of literature, demonstrating its capacity to adapt and respond to changing societal contexts, thus enriching our understanding of both literary art and human interest. This study’s examination of Sepedi and English literature underscores their pivotal role in nurturing critical thinking, creativity, and innovation in learners, highlighting the significance of pedagogical strategies. English literature’s extensive range, encompassing diverse cultures and historical periods, commands a notable position in educational frameworks. Nonetheless, its prominence and development are swayed by historical influences and educational philosophies. As argued by Nawi and Nor (2023) the trajectory of English literature education is indicative of broader educational paradigm shifts and societal preferences, thereby sculpting the framework of literary teaching in academic settings.

In particular, the evolution of English literature education in the United Kingdom (UK) and its colonies has been marked by disparities, often exhibiting uneven progress relative to other language studies. This uneven advancement reflects the intricate relationship between

language studies and their integration within educational systems. Van (2009) posits that literature has historically served as a cornerstone of education, essential for societal progression, the cultivation of critical thinking skills, and the maintenance of cultural identity. This perspective enables an exploration of pivotal developments in the integration of literature within educational frameworks. Particularly evident within the realm of children's literature, Mallan (2017) argues, is the dual function of providing enjoyment and emotional resonance, while simultaneously introducing global perspectives into the educational setting. A historical retrospective unveils literature's enduring significance in education, tracing its origins to ancient civilisations where oral traditions served as conduits for cultural transmission and moral instruction (Alexander, 2000).

The Medieval and Renaissance periods witnessed a resurgence of classical texts and expanding interest in literary scholarship, laying the groundwork for a humanistic approach to education that reverberates through the centuries. The Enlightenment era heralded a new era of critical inquiry, with literature assuming roles as both aesthetic artifacts and vehicles for social critique (Alexander, 2000; Nag 2021). The establishment of public education systems in the 19th and 20th centuries, as explored by Martin (2018), was influenced by cultural and political factors, with literature playing a key role in shaping these systems. This expansion of education was part of a broader trend of educational reform, as discussed by Hamilton (2007), which sought to make education more accessible to the masses. In the 20th and 21st centuries, literature education continued evolving in response to cultural, social, and technological shifts. Emphasising diverse voices, perspectives, and genres became increasingly important, reflecting the growing awareness of diversity and representation in education. Digital technologies revolutionised how literature is taught and accessed, with e-books, online courses, and digital archives broadening the reach of literature education to new audiences (Nag, 2021).

During the 19th century, English literature in the UK served as a primary resource for studying the English language, known globally as the Grammar Translation Method (GTM) era. English literature was utilised to support grammar practice, vocabulary acquisition, and translation (Al-Quaderi & Al Mahmud, 2010; Khatib & Rahimi, 2012). Consequently, it was not acknowledged for its intrinsic value, requiring separate teaching methods. However, in

the 20th century, English literature was sometimes marginalised or even removed from curricula emphasising spoken language skills. This historical context explains the ongoing separation or combination of English departments in schools and universities, reflecting inconsistencies in the perceived role of literature in education (Albert & Stone, 1979; Nag, 2021). However, the 20th century witnessed nuanced debates about the relevance and pedagogical efficacy of English literature, with divergent perspectives shaping educational policies and practices. The dialectic between essentialist and non-essentialist viewpoints underscores the evolving nature of literature education, with implications for language acquisition, cultural representation, and educational equity.

Scholars (Nathan, 2014; Singh, 1991) challenged the traditional essentialist approach to culture and language. They argue for a more dynamic and complex understanding of these concepts, which considers the fluidity and diversity of human experiences. Non-essentialist perspectives, alternatively termed non-culturalist, posit that "cultural groups are inherently heterogeneous, encompassing a myriad of practices and norms that are subject to internal contestation, evolution over time, and individualised enactment" (Byram, Barrett, Lázár, Mompoint-Gaillard & Philippou, 2014, p.13). Scholars within this framework contend that traditional literary studies offer limited utility for enhancing the linguistic proficiency of second language learners, attributing this to a restrictive definition of literature as purely imaginative writing (Tehan, Yuksel & Inan, 2015). They argue this disconnect arises because literature often does not resonate with the lived experiences of learners, especially when the language of instruction is not their mother tongue, frequently English, thereby exacerbating cultural and linguistic alienation (Salem, 2012). In this vein, Sell (2005) interprets the advocacy for non-essentialism as motivated by a desire to circumvent linguistic imperialism, particularly relevant in contexts of socio-political transformation. This critique extends to the pedagogical canonisation of authors such as Shakespeare, Dickens, or Ted Hughes, whose works are implicated in perpetuating cultural imperialism, a practice still observed in South African educational systems despite ongoing efforts towards decolonisation (Giroux, 1983; hooks, 1994; Freire, 1970; Spivak, 1988; Hall, 1997).

The discourse about the decline of English literature in educational contexts reflects broader tensions between tradition and innovation, cultural heritage and global connectivity

(Shahjahan, Estera, Surla, & Edwards, 2022). Albalawi (2015) highlights the impact of technological advancements on literary engagement, noting a shift in learner attention towards digital devices. In addressing these challenges, teachers and scholars are engaged in a delicate balancing act, striving to ensure inclusivity, relevance, and pedagogical effectiveness within the curriculum. This endeavour is reflective of broader societal dynamics, where the trajectory of literature education is intertwined with the shifting paradigms of knowledge and cultural expression, a narrative particularly championed by advocates of African language literature in the African context.

2.4.2. Emergence of African Language Literature Education

The development of African language literature, unlike that of English literature, lacks a clear trajectory. Chukwumah (2015) provides a starting point by outlining a brief history of African literature, focusing on its emergence from the oral to the written tradition through the influence of Western education. This study concentrates on African literature produced in African languages, with a particular emphasis on Sepedi language literature. The transition from oral to written forms of literature in Africa marks a significant cultural shift, as documented by Chukwumah (2015). In Nigeria, the literary landscape is diverse, encompassing oral traditions such as riddles, proverbs, and folktales, as well as written works in English, indigenous Nigerian languages, and other foreign languages (Chukwumah, 2015). Expanding on this, Sone (2018) highlights the resurgence of interest in indigenous Nigerian languages, documenting contemporary efforts to preserve and digitise oral literature to ensure its accessibility for future generations. Furthermore, Adedimeji (2021) explores the impact of globalisation on Nigerian literature, arguing that the fusion of traditional and modern narratives in literature is essential for reflecting the complex identity of modern Nigeria. These authors emphasise the importance of oral and written literature in understanding the cultural and societal nuances of Nigeria.

Contrastingly, in Kenya, Ngugi (1986) notes that literature in English has traditionally been more highly valued, especially in educational settings, leading to a diminished focus on oral literature (orature) in schools. Roy-Campbell (2019) and Saliwa-Mogale (2021) argue for the revaluation of African languages in literature, highlighting the importance of these languages in capturing the continent’s rich cultural diversity and historical depth. Similarly, Mbah,

Sabo, Kaluchi, & Umar (2023) emphasises the role of literature in African languages in fostering a deeper understanding of African identities and experiences, advocating for its integration into educational curriculums across Africa. The above discussion highlights the ongoing debate about the place of African language literature within the broader literary canon and educational systems, pointing to a need for a more inclusive approach that recognises the value of both oral and written traditions in African languages.

Both South Africa and Kenya faced challenges in their education systems, resulting in racial discrimination, educational disparities and limited opportunities for marginalised groups.. In these systems, proficiency in English was often regarded as a measure of intellectuality and a prerequisite for further education (Alexander, 2001). Ngugi (1986) contends that language serves two fundamental roles: as a medium of communication and as a conduit for cultural heritage. Yet, in several African nations, such as Kenya, Tanzania, and South Africa, English literature's role transcends communication, becoming a vehicle for cultural expression as well. This stands in contrast to countries like Sweden and Denmark, where English is utilised primarily for communication, allowing these nations to maintain and cherish their indigenous cultures alongside their mastery of English (Ngugi, 1986). The post-colonial educational landscape in many African countries continues to grapple with the legacy of Western colonisation, be it British, French, or Portuguese, in shaping literature education curricula. This ongoing struggle is centred on reconciling the dominance of English in educational settings with the imperative to foster cultural awareness through African literature written in native languages. However, finding a resolution to this dichotomy is complicated, mainly because many parents favour English-medium education, believing it offers better prospects for their children. This preference is solidified by language policies that prioritise English as the medium of instruction, effectively marginalising other languages.

Such policies not only perpetuate linguistic hierarchies within educational systems but also highlight the underlying tensions between the global dominance of certain languages and the imperative to preserve linguistic and cultural diversity. The challenge, therefore, lies in developing educational frameworks that can accommodate both the global utility of English and the rich cultural legacies embedded in African languages, ensuring a more inclusive and representative curriculum. For instance, Sheikh, Rich and Galvão (2023) examine the repercussions of English's dominance in Kenyan education, noting that it often marginalises indigenous languages and cultures. Similarly, Bakize (2022) investigates the efforts in

Tanzania to integrate Swahili literature more fully into the curriculum as a means of preserving national identity while still engaging with global languages. In South Africa, Van der Walt (2020) explores the push for multilingual education policies that aim to elevate indigenous languages to the same status as English, addressing the colonial legacy of language education.

In this study, language and culture are symbiotic and mutually inclusive, as Ngugi (1986) argues that language is inseparable from culture because it enables culture to grow, be articulated, and transmitted from one generation to another. Ngugi outlines three key aspects of culture, as a product of the history it reflects, as a product and reflection that people use to communicate with each other to create wealth and exert control over it. Lastly, culture serves as an image-forming agent in the minds of people, imprinting a particular reality about the world and society being discussed or observed (Ngugi, 1986). Therefore, through written literature and orature, a particular language can convey images about the world that a specific culture embodies (Ojaide, 1992). Wali (1963) argued that African literature should be written in African languages, to preserve and transmit the original images of the world of that particular author. Conversely, the high emphasis and bias towards the promotion of English literature caused individuals to distance themselves from their own and other worlds (Ngugi, 1986). It was precisely from the above discussion that this study aimed to critically interrogate and understand how teachers teach Sepedi language literature in rural secondary schools. There is dearth of research that explores and interrogate the teaching of African language literatures in schools generally, particularly in rural secondary schools because of marginalisation.

Notwithstanding the challenges presented by language policies in educational settings, the intrinsic value of literature for second language learners should not be overlooked. Ugwu (2022) articulates that literature provides much more than mere speaking and listening practice for the essentialist; it is a means for critical thinking, language proficiency, and cultural awareness. This study aims to examine the specific skills that teachers aim to foster during lessons on Sepedi language literature and English literature. Historically, literature in education has been a tool for intellectual discovery, cultural enrichment, and personal development (Rector-Aranda, 2019). Engaging with literary texts enables learners to develop critical thinking abilities, empathy, and an understanding of human complexity, highlighting the crucial role of teachers in facilitating these outcomes. O’Brien (2017) emphasise the

transformative potential of literature in second language education. They suggest that literature not only enhances language skills but also deepens cultural understanding and emotional intelligence. Moreover, Dio and Estremera (2023) explore the strategies teachers use to promote engagement with literary texts, focusing on the development of critical analysis and empathy among learners. Their findings underscore the importance of innovative pedagogical approaches that allow learners to engage deeply with literature, thereby fostering a richer understanding of the texts and their contexts.

These insights affirm the pivotal role that teachers play in guiding learners through the complexities of literary works, encouraging them to explore themes, characters, and narrative techniques critically. By facilitating discussions that prompt learners to consider diverse perspectives and contexts, teachers can significantly expand learners' understanding of the world. Boldt (2020) emphasise the importance of such discussions in developing global awareness and empathy among students. Additionally, by assisting learners in deciphering the subtle meanings within literary texts, teachers can nurture thoughtful reflection and a profound appreciation of literature (Kromhout & Scheckle, 2021). This approach is instrumental in cultivating critical thinking, empathy, and a nuanced comprehension of the human condition through literature education. These authors collectively underline the pivotal role that teachers play in literature education, demonstrating the transformative potential of literary engagement in shaping learners' perspectives and interpretive skills.

2.4.3. Historical understanding of literature education in South Africa

The teaching of English literature in South Africa has its roots in the apartheid education system. During this time, teaching methods were predominantly lecture-based, leaving learners passive, and disconnected from the content (Madondo, 2012). In his book, *A Pedagogy for Liberation* (1987), Freire clarifies that "by criticizing banking education we have to recognize that not all kinds of lecturing is banking education" (p. 40). He argues that lecturing can be used as oral codification that will later be decoded by learners and teacher (Nuryatno, 2006). Unfortunately, this was not the case in most township schools in South Africa, and there are concerns that teachers continues to "deposit" information to learners due to the department of education's annual teaching plans (ATP) that 'dictate' and constraint their pedagogy because of pacing. However, after the democratic elections in 1994, the Curriculum 2005 promoted learner centred approach that shifted towards more interactive

learning environments (Van Deventer, 2009). Teachers were expected to facilitate settings where learners could actively construct knowledge and meaning from texts through collaboration on real-world tasks. This change aimed to foster critical thinking skills by involving learners in the learning process and allowing them to develop their interpretations (Madondo, 2012). Additionally, Msila (2007) highlights the contemporary perspective in South Africa, where education was seen as a tool for empowerment and transformation. Learners were encouraged to voice their opinions in the classroom and interpret literary texts independently, with less reliance on teacher intervention. This expectation needed teachers to be well trained for this pedagogical practice, considering that most teachers were familiar with teacher centred approach to literature.

The national curriculum language policies in South Africa underscore the significance of empowering learners and fostering their active participation in the classroom, particularly for the interpretation of literary texts.

> The teaching of literature is never easy, but it is impossible without personal, thoughtful, and honest interpretations and comments from the learners themselves. Unless they learn how to understand a literary text on their own, they will not have learnt much. Teachers often need to restrain their own interpretations and ideas of literary texts and allow as much learner participation as is reasonable. Interpretation is not about right or wrong. It is about searching for what is meaningful to the reader. (Department of Basic Education, (DBE) (2011), Curriculum and Assessment Policy Statement (CAPS): Grades 10–12, English first additional language, p.16)

The policy emphasises that teaching literature necessitates the solicitation of personal, thoughtful, and honest interpretations and comments from learners themselves. Teachers are urged to create an environment conducive to learner engagement, where their own interpretations and ideas are minimised to make room for ample learner participation (DBE, 2011). According to Kurmanbay (2020), literature plays a pivotal role in enhancing learners' comprehension and interpretation of texts, alongside fostering an appreciation for the author's perspective. It serves to refine the quality of speech, enrich the culture of thinking, and elevate the communicative competencies of secondary school learners. Moreover, engagement with literature is instrumental in developing learners' capacity for empathy, enabling them to understand and share the feelings of others more deeply. This multidimensional impact of literature underscores its significance in nurturing critical

thinking, cultural awareness, and emotional intelligence among learners. The policy further asserts that interpretation should not be confined to notions of right or wrong but should instead focus on the exploration of meaning that resonates with the individual reader.

The policy statement offers valuable insights into the ideological teaching position for literature within South African schools. It highlights the importance of learner participation in interpreting literary texts and emphasises the potential challenges that may arise if teachers fail to facilitate such engagement. However, a notable omission from the Department of Basic Education's (2011) perspective is an exploration of the fundamental rationale behind the significance of teaching and learning literature in schools, particularly given critiques of the current educational system. Spaull (2013) asserts that many schools, particularly those situated in rural areas, demonstrate poor performance outcomes, particularly in reading proficiency that is critical for literature and comprehending the text. Mabunda (2008) advocates for a critical examination and reform of pedagogical practices within English literature classrooms, while the current study extends by including the Sepedi language literature because of little research. Mabunda (2008) proposes the adoption of theory-driven approaches to literature instruction, emphasising the restructuring of teacher education programs.

Samuels (1995) presented a nuanced perspective on the challenges within English literature education, such as teachers facing challenges in text selection, assessment programmes, issues of presentations, as well as inequalities in examinations and testing.. Contending that these difficulties extended beyond pedagogical concerns to encompass broader issues within the curriculum framework. Samuels (1995) argued that these challenges were not merely pedagogical but also related to broader curricular issues. He championed an educational method that transcended memorisation, considering learners' socio-cultural contexts with the goal of fostering critical thinking and a more profound comprehension of their surroundings. This perspective underscores the transformative power of English literature, viewing it as a vehicle through which learners can critically engage with their social environment and play an active role in shaping their own learning experiences. The shift towards English language and literature was shaped by a recognition of its potential to serve as a critical tool for personal and societal reflection and change, but also language development.

Central to Samuels' (1995) argument is the notion of qualitative education, which prioritises meaningful learning experiences over rote memorisation and standardised assessments. By acknowledging and incorporating learners' diverse backgrounds and experiences, this approach seeks to create inclusive and culturally responsive classroom environments where learners feel empowered to voice their perspectives and contribute to the co-construction of knowledge. However, despite Samuels' (1995) proposed approach, its realisation and implementation faced hurdles. The enduring legacy of apartheid education system left deep-seated structural inequalities and ingrained pedagogical practices that prioritised surface-level comprehension and the memorisation of facts over critical engagement with texts for most schools. Moreover, teachers struggled to adopt a more expansive view of literature teaching due to institutional pressures, limited resources, and entrenched beliefs about the purpose of education. Samuels (1995) highlights how the utilitarian view of literature instruction, which focused solely on fostering enjoyment of texts, persists in many classrooms. This narrow perspective undermined the potential of literature to serve as a catalyst for critical thinking, empathy, and social awareness, that perpetuated a cycle of educational marginalisation for learners, especially those from historically disadvantaged backgrounds.

While Samuels' vision offered a compelling framework for reimagining English literature education, its implementation required concerted efforts to address systemic barriers and cultivate a pedagogical culture that valued inclusivity, critical inquiry, and the transformative power of literature. The reminiscent Grammar Translation Method (GTM) of the 19th century in United Kingdom, influenced South African teachers' perceptions of literature as a means for teaching grammar and vocabulary, which is critical considering learners' continuing poor reading for comprehension that affect performances. Notwithstanding this, the prevalent instructional approach, akin to translation, often entailed teachers interpreting texts on behalf of learners, who then memorised the content for regurgitation. However, such a pedagogical stance not only fosters passivity among learners but also impedes the cultivation of critical thinking skills. Given the prevalence of these pedagogical practices, the present study explored and interrogated teachers' pedagogical approaches in English literature and Sepedi language literature lessons.

In contrast, the development of African language literature education in South Africa parallels that of Kenya and underlines the profound influence of political and ideological contexts on educational practices and literary production across the African continent (Ngugi, 1986). In the wake of South Africa's transition from apartheid to democracy in 1994, the nation confronted formidable obstacles concerning literacy and language instruction, particularly in indigenous languages, echoing similar challenges that were faced in Kenya. These difficulties trace their origins to the contentious debates surrounding pedagogical approaches during the Bantu Education Act era, a period marked by systematic discrimination and marginalisation of Black African languages and cultures (Maake, 2015). The implementation of Bantu Education Act initially mandated a significant shift in the Language of Learning and Teaching (LoLT) in Black African schools towards the indigenous languages, reflecting a broader commitment to cultural and linguistic empowerment within the educational sphere. However, the apartheid regime's neglect of indigenous language education in South Africa led to the reinstatement of English as the official language of learning and teaching (LoLT) in 1976, despite widespread protests (Ramoupi, 2014). This decision had lasting effects, with English and Afrikaans continuing to dominate the education system, despite the constitutional mandate for indigenous African languages to be included (Plüddemann, 2015). The marginalisation of indigenous languages has been further exacerbated by the glorification of English by the elites and the defective National Policy on Language (Ajepe, 2016). However, there have been efforts to improve language policy and education, including the promotion of multilingualism and the use of first additional languages in teaching (Wildsmith-Cromarty, 2019).

Despite the democratic transition heralding new possibilities for the inclusion of indigenous African languages in educational settings, studies suggest a persistent preference among African parents for English-medium instruction for their children (Alexander, 2001; Maake, 2015; Stroud & Heugh 2016; Mthombeni, 2023). This preference rooted in perceptions of economic opportunity and social mobility, stands in contrast to research that highlights the cognitive and cultural benefits of mother tongue-based education, which facilitates deeper language acquisition and academic achievement (MacDonald, 1990; Alexander, 2001 Cummins, 2008; Desai, 2012). Consequently, African language literature continues to occupy a marginalised position within South Africa's educational framework, with existing texts often limited to translations from English literature. Without overlooking the production of

some original literary works in African languages recently, however the superiority of English and negative attitudes towards African languages not only perpetuates cultural hegemony but also exacerbates the scarcity of research on effective pedagogical strategies for teaching African language literature, particularly in classrooms where languages such as Sepedi are spoken.

According to Statistics South Africa (Stats SA) data from 2022, the Sepedi language is spoken by approximately 10% of the South African population, positioning it as the fourth most spoken language in the country (Stats SA Census, 2022). This statistic underscores the significant linguistic diversity within South Africa, reflecting the country's rich tapestry of cultures, traditions, and heritage. Sepedi, also known as Northern Sotho or Sesotho sa Laboa, holds immense cultural and historical significance for millions of South Africans, particularly those residing in the Limpopo and Gauteng provinces, where it is predominantly spoken (Maahlamela, 2017). The recognition of Sepedi as one of South Africa's official languages highlights the importance of promoting linguistic diversity and ensuring equitable access to educational opportunities for speakers of indigenous[2] African languages. However, despite its widespread use and cultural significance, Sepedi, like the other eight South African languages, faces challenges such as limited representation in educational materials, insufficient support for language preservation efforts, and a lack of recognition within broader societal contexts.

Addressing the multifaceted challenges of linguistic diversity necessitates a unified and dedicated approach that emphasises the importance of multilingualism, the development and dissemination of resources in indigenous languages, and the adoption of inclusive educational strategies that honour and appreciate linguistic diversity. According to Phajane (2020), recognising the distinct contributions of languages such as Sepedi to South Africa's rich cultural tapestry, and facilitating opportunities for their sustained growth and revitalisation, is crucial. This not only allows South Africa to honour its linguistic heritage but also fosters a more inclusive and equitable society for all citizens. Ngulube (2012) suggest that embracing this approach involves enhancing access to education in indigenous languages, investing in

[2] Indigenous, as utilised in this study, follows the definition provided by Kekana & Montle (2022), which identifies any language native to a specific region, excluding English and Afrikaans. Furthermore, the terms "African language" and "indigenous language" are employed interchangeably to denote these native languages.

the creation of educational materials and resources in these languages, and implementing policies that support linguistic diversity in educational settings. In the context of South African schools, where Sepedi is widely spoken and holds immense cultural importance, the bias poses significant challenges for promoting linguistic and cultural diversity within educational settings (Letsoalo, 2021). The underrepresentation of Sepedi literature in South African schools not only undermines efforts to decolonise literary scholarship but also perpetuates cultural marginalisation within educational curricula (Modiba, 2018). By elevating the voices and literary traditions of Sepedi authors and incorporating Sepedi literature into school curricula, teachers could contribute to a more inclusive and equitable educational environment that celebrates the linguistic and cultural diversity of South Africa.

Efforts to promote Sepedi literature development in South African schools require a concerted commitment to challenging entrenched attitudes and biases and supporting exploration and appreciation of Sepedi literature within educational contexts. Teachers can foster a deeper appreciation of Sepedi language and culture among learners and contribute to the preservation and revitalisation of Sepedi literature for future generations (Modiba, 2018). Studies that delve into African language literature often emphasise the breadth of literary production across various African languages and overlook the critical role and significance of such literature within the educational sphere. The challenges are exacerbated by insufficient phonics instruction and limited access to culturally relevant texts in school libraries, as highlighted by Hoadley (2012) and Taylor & Vinjevold (1999). MacDonald (1990) underscores the urgent necessity for research and reform in African language literature education and highlights the pervasive gap between learners' ability to decode text and their comprehension skills. This highlights the need for comprehensive investigations into innovative pedagogical approaches and curricular interventions aimed at enhancing literacy development and promoting linguistic and cultural diversity within South Africa's educational landscape. Efforts to address these challenges are crucial not only for fostering inclusive and equitable educational opportunities but also for nurturing a deeper appreciation and understanding of Africa's rich and diverse literary heritage among future generations. By prioritising research and reforms in African language literature education, teachers can play a pivotal role in advancing literacy development and promoting cultural diversity within South Africa's educational institutions.

2.5. The Role of Literature in Schools

The reintroduction of literature into English language classrooms has presented notable challenges for teachers, particularly in developing countries. Research by Hwang and Embi (2007) indicates that learners in Malaysian schools often exhibit passivity and struggle to engage critically during literature lessons, and teachers face difficulties due to lack of competence in effectively teaching literature and fostering learners' interest in the texts. These challenges underscore the importance of exploring the role that literature plays in both society and schools. In educational settings, literature offers learners opportunities to broaden their perspectives, deepen their understanding of human experiences, and cultivate empathy and cultural awareness (Akaenyi, 2024). By examining the significance of literature in society and schools, teachers can gain insights into how to address the challenges encountered in English literature and Sepedi language literature classrooms. This includes developing strategies to enhance teachers' pedagogical competence, fostering active and critical engagement among learners, and promoting the value of literature as a means of personal and societal exploration. Teachers' pedagogical practices exists, whether consciously or unconsciously, a reason this study reflected with teachers on their practices during the Sepedi language literature and English literature to identify the teaching approaches and identify alternative pedagogical approaches from the watched videos.

Literature can be effectively utilised as a transformative tool in education, empowering learners to navigate the complexities of the world around them and become thoughtful and engaged members of society. Eaglestone (2021) posits that while literature ideally serves a transformative role in education and society, its perceived lack of significance in schools and broader society can be attributed to the concept of "powerful knowledge," as articulated by Young (2012). According to Young, there exists a distinction between "knowledge of the powerful" and "powerful knowledge", where the former refers to the information deemed valuable or authoritative by those in positions of power, and access to this knowledge serve as a marker of status (Young, 2012, p. 150). Then "powerful knowledge" possesses inherent transformative capabilities, irrespective of its source or the individuals who have access to it

(Young, 2012, p. 150). In essence, “powerful knowledge” is characterised by its capacity to enable individuals to understand and engage with the world in meaningful ways, regardless of societal hierarchies or institutional endorsements.

In the context of literature education, the distinction between “knowledge of the powerful” and “powerful knowledge” (Young,2012, p. 150) sheds light on the challenges faced in legitimising the teaching of literature within educational systems. While literature may not always align with the interests or agendas of those in positions of power, its inherent capacity to foster critical thinking, empathy, and cultural understanding underscores its status as “powerful knowledge” (Shalem, 2017) Thus, by recognising and prioritising the transformative potential of literature, it is critical that teachers’ pedagogical practices support the development of such skills during the lessons for learners’ empowerment. Gillespie (1994) adds a different perspective to the discussion, asserting that literature offers a unique mode of learning distinct from mere information processing, because it demands active engagement and participation from the readers problematising the narrative. Unlike the traditional academic subjects, literatures could bring abstract concepts to life, immersing readers in the complexities of human experiences.

One of the key strengths of literature, is engaging with sensitive and controversial themes such as death, religion, love, and existential questions, which are often central to literary works and provide teachers with opportunities to address profound and thought-provoking discussions with learners (Akaenyi,2024). In addition, Papadopoulos and Papakosta (2023) state that it is through literature, teachers can explore these nuanced topics in depth, encouraging learners to grapple with complex moral, ethical, and existential dilemmas in a safe and reflective environment. It means teachers should be well trained to manoeuvre sensitive and provocative topics without taking a particular position, at least not explicitly, but empower learners with critical skills to make meaning of the socio-political and historical issues in the society. In essence, literature serves as a gateway to explore the depth and breadth of the human condition, offering readers a rich tapestry of narratives that resonate with their own lived experiences (Abdullayev, 2023). By incorporating literature into the curriculum, teachers can facilitate transformative learning experiences that go beyond the acquisition of knowledge, fostering empathy, critical thinking, and a deeper understanding of the world and us.

Maharsi (2012) posits that despite the enduring value of literature, there is a paucity of research examining its continued relevance and significance for passing it on to the next generation. Nevertheless, teachers serve as crucial mediators ensuring that literature remains vibrant and integral to education. Within the classroom, literature can fulfil three key roles, firstly, as a tool for developing language communication skills, offering learners opportunities to engage with rich and nuanced language in context. Expanding on this notion, Noviadi and Permadi (2023) emphasise that literature goes beyond language learning, contributing to the holistic development of learners. It is inherently intertwined with the language curriculum, integrated seamlessly into both first and second language learning contexts. While language instruction may occupy a larger proportion of instructional time, literature instruction plays a vital role in enriching language learning experiences. Secondly, literature serves as a bridge to connect with the life experiences of learners. By exploring themes and narratives that resonate with their own lived experiences, learners can engage in meaningful discussions and reflections, fostering deeper connections between literature and real-world contexts.

Lastly, literature has the power to captivate and engage learners through electronic formats such as electronic storybooks. The accessibility and interactive features of electronic literature appeal to contemporary learners, offering immersive and dynamic reading experiences that spark curiosity and imagination. Despite these debates literature continues to hold intrinsic value in education, serving as a vehicle for language development, facilitating connections with real-life experiences, and captivating learners through innovative formats. This could happen through dialogic interactive teaching approaches that give learners voices and space to use technology as one of the teaching and learning tools.

2.6. South African curriculum policy and frameworks related to literature teaching

Despite the critical importance of literature in education, particularly in fostering critical thinking, cultural awareness, and language proficiency, the inclusion of literature in school curricula has not received significant attention from the South African Education researchers,

it is worse in rural schools. In post-apartheid South Africa, language teaching has remained a contentious issue, with ongoing debates revolving around the selection of languages that are taught as subjects, the languages that are used as mediums of instruction (known as languages of learning and teaching, LoLT), and the promotion of mother tongue education (MacDonald, 1990; Barkhuizen & Gough, 1996; Maake, 2015). These debates reflect the broader concerns about language policy and educational equity in the country, which are shaped by apartheid and post-apartheid era. Despite the oppressive nature of the apartheid regime, it paradoxically promoted the teaching and learning of mother tongue languages, particularly African indigenous languages, both as subjects and as language of learning and teaching (LoLT) (Barkhuizen & Gough, 1996; Maake, 2015). Although it appeared like the then government supported empowerment of learners through their mother tongue, like they did with Afrikaans language, there were political agendas for this decision to entrap Black African children progress because the reality was that African languages lacked economic relevancy other than cultural empowerment (Greenfield, 2010; Prah, 2018). This is noticed when Afrikaans and English continues to be languages of economic development in South Africa, although the former language appears to lose its status, but is still relevant (Posel & Zeller, 2020).

The promotion of African indigenous languages was further not driven by educational objectives but rather had ideological motives, to foster ethnolinguistic nationalism among Black African communities, reinforcing divisions and promoting discriminatory policies (Barkhuizen & Gough, 1996). English and Afrikaans were established as the official languages of instruction (LoLT) in both White and Black African schools. Additionally, Black African learners were required to learn an African language, while White, Indian, and Coloured learners were compelled to adopt Afrikaans as a LoLT (Mohohlwane, 2019). However, the underlying motives behind the imposition of English and Afrikaans as LoLT for Black African learners was deeply rooted in the perpetuation of apartheid ideologies. This historical context underscores the complex and multifaceted nature of language and literature education in South Africa. It highlights the importance of critically examining language policies and educational practices to ensure they promote inclusivity, cultural diversity, and equitable access to quality education for all learners, regardless of their linguistic backgrounds or socio-economic status.

The 2015 National Catalogues from the Department of Basic Education underscore this discrepancy, revealing a lack of parity in the availability and accessibility of learning materials between English and African language literature (2015 National Catalogues: Department of Basic Education, 2017). These trends highlight the enduring influence of historical legacies and societal perceptions surrounding language and education in South Africa. Despite constitutional provisions that aimed to promote linguistic diversity and redressing past inequalities, the dominance of English persists, perpetuating the marginalisation of African languages within the slogan of "decolonising curriculum", and reinforcing linguistic hierarchies within the education system. The South African Curriculum Assessment Policy Statement (CAPS) underscores the importance of literature education in fostering the development of various cognitive and aesthetic abilities among learners. The DBE (2011) posit that literature enables learners to "refine their literary, aesthetic, and imaginative skills, while cultivating sensitivity to language that is nuanced, figurative, symbolic, and imbued with deep meaning" (Department of Basic Education (DBE), 2011, p. 6). CAPS emphasises the importance of teachers in guiding learners to analyse and contextualise literary texts, encouraging them to explore the connections between the narratives presented in literature and the real-world experiences of individuals and communities.

2.7. Teaching Literature in Rural Schools

This section delves into some strategies that have been utilised in Sepedi lessons to effectively teach literature. These strategies are designed to engage learners with Sepedi literary texts in a meaningful and culturally relevant manner, thereby enhancing their language skills and fostering a greater appreciation for Sepedi literature. Through the implementation of these strategies, teachers can create dynamic and interactive learning environments to attend to the diverse needs and backgrounds of Sepedi-speaking learners. By embracing culturally relevant pedagogies, Sepedi literature education becomes more inclusive and equitable, empowering learners to fully embrace and celebrate their linguistic and cultural heritage. It appears that this was not designed with ATPs and curriculum pacing in mind, because teachers are expected to complete particular topics within specific time, irrespective of whether learners understood or not, thus leading to lecture-stylepedagogies.

2.7.1. Approaches to Teaching Literature

The Curriculum Assessment Policy Statement (CAPS) for African Languages underscores the significance of acquainting learners with the diverse literary works available in African languages, as emphasised by the Department of Basic Education (DBE) (2011). This exposure not only familiarises learners with the thematic relevance of African language literature but also encourages critical examination of both historical and contemporary African issues (Iwuchukwu, 2018). Recognising language as a pivotal social asset, teachers should guide learners to explore the complexities of literary works, facilitate thoughtful analysis, interpret, and critique themes, characters, and narrative techniques. A particular teacher is envisaged by the department of education, as they expected particular teaching practices. This study observed teachers' approaches during Sepedi language literature and English literature lessons, as mentioned earlier, to identify the different teaching practices and the used language, reasoning behind them, and the factors that influence those approaches. The CAPS delineates various teaching approaches for Sepedi language literature, tailored to cater for diverse learning preferences and styles, fostering dynamic and interactive learning environments conducive to deepening learners' comprehension and engagement with literary texts (DBE, 2011).

The department of education provided teachers with "The best ways to approach the teaching of literature" (Department of Basic Education, 2011, p. 12) to select and use in the lessons. While this section focuses on Sepedi language literature approaches, the English version represent the direct translation for the Sepedi language literature approaches for the teachers.

1. Make every attempt to read as much of the text in class as possible without breaking for any other activity, for learners to have a clear idea of what is going on at the most basic level of the text. Spending too long on reading a text is deleterious to a clear understanding of narrative line and plot. Poetry should be taught and not poems, and teachers should read as many as possible in class and ensure that learners write poems as well.
2. The whole purpose of teaching literary texts is to show learners how their Home Language can be used with subtlety, intelligence, and imagination. This means taking

a close look at how text is being created, manipulated, and re-arranged to clarify and emphasise what is being expressed. Such work might involve examining the presence or absence of imagery; what kind of imagery is being selected by the writer and why; sentence structures and paragraphing, or the layout of poems; choice of words, continuing motifs through the text; the use of symbol, sound, and colour where appropriate. Most of this work should be text-based, but line-by-line analysis of any text is destructive to its subtlety.

3. Creative writing should be closely attached to the study of any literary text. Writing activities that demand a close understanding of the text being read can prove very helpful in reaching more creative levels of appreciation on the part of the learners. Class discussions can be fruitful if everyone is involved, and class discussions that lead to written work activities serve a clearer purpose and benefit both.

4. A whole text means something, not just bits and pieces of it. A good reading of a text incorporates the whole text in interpretative, creative, personal, and exploratory practices.

The direct translation of the English home language curriculum document to the Sepedi Curriculum document,

Ditsela tše kaone tša go ruta dingwalo di ka akaretša dintlha tše dingwe goba ka moka tša tše di latelago:

1. Leka ka gohle go bala bontši bja ditšweletšwa ka phapošing ntle le go kgaotša gore o dire mošongwana wo mongwe. Se se seke sa feta dibeke tše pedi. Go bohlokwa gore barutwana ba tsebe gore go direga eng go maemo a motheo a puku. Go tšea nako ye telele o bala setšweletšwa, go ka hlola mathata a go kwešiša mothalokanego le thulaganyo. Diphapoši tše dingwe di ka bala ditšweletšwa ntle le thušo ya mohuta woo. Seo se swanetše go hlohleletšwa. Theto e swanetše go rutwa, e sego direto. Bala tše ntši ka mo go ka kgonagalago ka phapošing, gomme o netefatše gore barutwana le bona ba ngwala direto.

2. Tlhathollo ya dingwalo gabotse ke mošomo wo o lebanego le diyunibesithi, gomme barutwana mephatong ye, ga se ba swanele go ithuta tlhathollo ye e tseneletšego. Le

ge go le bjalo, morero wa go ruta dingwalo ke go bontšha barutwana ka fao leleme la bona la gae le ka šomišwago ka bokgoni le boleng, bohlale, kgopolo le talente. Se se ra gore go lebeledišiša ka moo setšweletšwa se hlamilwego, se jabeditšwego, e bile se beakantšwego go hlatholla le go gatelela seo se bolelwago. Mošomo wo bjalo o ka ama go hlahloba go ba gona goba go se be gona ga tshwantšhokgopolo; mohuta wa tshwantšhokgopolo wo mongwadi a o kgethilego le gore ke ka lebaka la eng a o kgethile, dibopego tša mafoko le ditemana, kalo ya direto, kgetho ya mantšu, merero ya go tšwela pele ya setšweletšwa, tšhomišo ya sekai, modumo le mmala fao go nyakegago. Bontši bja mošomo wo bo swanetše go thewa godimo ga tšhomišo ya setšweletšwa, fela tshekatsheko ya mothalo ka mothalo wa setšweletšwa sefe goba sefe e senya boleng bja bokgoni.

3. Go ngwala ga boitlhamelo go swanetše go kgomantšhwa le serutwa se sengwe le se sengwe sa setšweletšwa sa dingwalo. Mešongwana ya go ngwala ye e nyakago kwešišo ye e tseneletšego ya setšweletšwa, e tla thuša barutwana go fihlelela maemo a go itlhamela kgahlego. Dikahlaahlo tša ka phapošing di ka ba le mohola ge fela barutwana ka moka ba ka kgatha tema. Fela dikahlaahlo tša ka phapošing tše di lebišitšwego go mešongwana ya go ngwalwa, di šoma bjalo ka morero wo o kwešišegago gomme di hola bobedi bomolomo le go ngwala.

4. Sa mafelelo, go bohlokwa go laetša gore dingwalo ga se di lebane fela le dikarabo tša nnete. Setšweletšwa ka moka se bolela se sengwe, e sego diriparipana tša sona fela; go bala setšweletšwa gabotse go akaretša setšweletšwa ka moka go tlhathollo, boitlhamelo, bowena le ditlwaetšo tša dinyakišišo.

This translation suggests similarities between the two languages and overlooked unique Sepedi linguistic and cultural perspectives. This practice may inadvertently undermine the distinctiveness of Sepedi as a language with its own rich literary traditions, teaching methodologies, and pedagogical approaches.

The assumptions and possibly expectations from the department are that teachers will adapt the approaches from the English curriculum and attend to the Sepedi's linguistic and cultural

context, then address the nuances and intricacies inherent in Sepedi literature and language teaching. This study explored teacher's actions to gain insight whether and how teachers use the department's approaches in both Sepedi language and English literature lessons in the rural classrooms, due to the dearth of research. The interest in Sepedi language literature was to examine how teachers use the language in the lesson to empower and help learners to connect deeply with their linguistic, literary, and cultural heritage. Considering the role of literature in language and grammar development, the teaching of Sepedi language literature might enhance learners' proficiency. The 2019 PIRLS results showed that 82 – 84% of learners are unable to read their African languages for comprehension (Mullis & Martin, 2019). Sepedi literature pedagogies represents a significant advancement for learners to gain the linguistic proficiency and deeper connection to their cultural heritage and identity.

2.7.1.1. Text-Based and Language-Based Approaches

Lazar (1993) introduced a language-based approach to the teaching of literature, which, similar to the text-based approach, emphasises the integration of language and literature seamlessly. It is traditionally used in English literature classes and highlights the interconnectedness of language and literary elements within a text, and learners are encouraged to examine how language is used within literary texts to convey meaning, evoke emotions, and create literary effects. By analysing the linguistic features and stylistic devices employed by authors, learners gain a deeper understanding of the relationship between language and literature, which is also appropriate for Sepedi language literature. Similarly, the language-based approach fosters active engagement with literary texts, prompting learners to critically evaluate language choices, narrative techniques, and figurative expressions. Through discussions, debates, and analytical activities, learners develop language proficiency while also honing their literary analysis skills allowing learners to understand how language is utilised within the context of a text. Central to the language-based approach is the notion of learner-centered pedagogical activities to support learners' interactive dialogical participation, aimed at eliciting learners' own interpretations and perspectives on the text.

Maruma and Molotja (2018) advocate for a text-based approach in the teaching and learning of written text in Sepedi folklore, a genre within Sepedi literature education. This approach prioritises the engagement with the text as the primary method of instruction, for learners to identify and explore various aspects that are discussed within it. By immersing themselves in the text, learners could grasp its nuances, themes, and cultural significance, making the selection of appropriate texts critical for the teacher. The Department of Basic Education's approaches (2011) provide guidance on selecting texts that align with the curriculum objectives and facilitate effective learning experiences for learners. Thus, the text-based approach offers a dynamic and immersive learning experience that could empowers learners to engage actively with Sepedi folklore texts and foster a deeper appreciation and understanding of this important genre within Sepedi literature.

By fostering a collaborative and interactive learning environment, the language-based approach encourages learners to engage critically with literary texts, thereby deepening their comprehension and appreciation of literature. Ultimately, the goal is to empower learners to construct their own interpretations and meaning from the text through active participatory approach to literature education. The text-based approach provides learners with authentic examples of figurative language usage within a meaningful context and encourages active interpretation and analysis of proverbs within the broader context of the literary work. Learners are prompted to consider the thematic relevance of proverbs, their symbolic meanings, and their contribution to character development and plot progression while promoting language proficiency and literary competence among learners. Teacher's training, proficiency and effective teaching approach is important to achieve the goals for these approaches, within curriculum constraints.

2.7.1.2. Community-Based Approach

Makalela (2018, p. 828) advocates for a community-based approach to literature education, particularly in remote rural African communities where indigenous literacy patterns persist. He contends that there is limited understanding of how these communities interpret their worldviews, often overshadowed by deficit models that perceive rural learners as illiterate or backward as compared to their urban counterparts. In contrast to traditional teacher-centered

approaches, Makalela (2018, p. 840) proposes that a community-based approach "assures quality of instruction and learning through co-teaching and co-learning", which is communal learning where knowledge is acquired collaboratively through shared experiences and interactions within the community and is based on the philosophy that it takes a village to raise a child (Makalela, 2014). In this approach teachers learn alongside experienced tutors and learners participate in the process of meaning-making. Rather than viewing teaching as the primary focus, this approach prioritises learning as the central focus of educational interactions. By shifting the focus from teaching to learning, both teachers and learners assume accountability for their own learning journey. This learner-centered practice fosters a dynamic and inclusive learning environment, where knowledge is constructed collectively through dialogue, collaboration, and reflection. This approach to teaching literature promotes a deeper understanding and appreciation of literature within the cultural context of rural African communities. By embracing communal learning practices, teachers can empower learners to actively engage with Sepedi literature while fostering a sense of ownership and pride in their linguistic and cultural heritage.

2.7.1.3. Carter and Long's Approaches to Literature Teaching

Carter and Long (1991) propose three distinct approaches for English literature classrooms, each grounded in theory: the cultural model, the language model, and the personal growth model. The cultural model focuses on exploring literature within its cultural context, examining how texts reflect societal values, norms, and historical perspectives. While learners could reflect on the three aspects during the literature lessons, the teacher is expected to use literature as a "source of facts or information" (Hwang & Embi, 2007, p. 3) and teach the use of language devices, structure, and style to enhance understanding and appreciation of literary works. Carter and Long (1991) state that the cultural model adopts a traditional approach that emphasises exploring the broader context surrounding a text, including its social, political, literary, and historical dimensions. The assumption is that learners gain insights into the universality of themes and ideas, fostering appreciation for diverse cultures and ideologies. However, the criticism is being teacher-centered and lacking opportunities for extensive language practice for English second language or foreign language communities. While it offers valuable cultural insights, its limitations in promoting active language engagement may hinder learners' overall linguistic development.

The line However, Carter and McRae (1996) criticise this model for its ‘reductive’ approach to literature, noting that the activities are often detached from the literary goals of the text and can be applied to any text without meaningful engagement with the content. Consequently, literature is used primarily as a tool for language practice rather than as a means of exploring literary themes and ideas. Lazar (1993) asserts that language-based approaches perceive literary texts as valuable resources for language practice and the development of meaningful interpretations through learner-centered activities, such as debates, poetry analysis, and discussions. The goal is to encourage learners to formulate their own interpretations of the text, fostering critical thinking and engagement with the material. By placing learners at the centre of the learning process, language-based approaches aim to enhance language skills while promoting deeper comprehension and appreciation of literature.

The personal growth model centres on the individual reader’s emotional and intellectual growth through engagement with literature, encouraging reflection, empathy, and self-discovery. Personal Growth Model seeks to integrate elements of both the cultural and language models by emphasising the use of language within a specific cultural context. Learners are encouraged to express their opinions, feelings, and personal experiences while making connections between these and the themes presented in the text, which means it enables the development of learners’ linguistic skills but also their understanding of cultural nuances and contextual factors. By engaging with the text in a personal and reflective manner, learners can construct meaning based on their own experiences. The Personal Growth Model promotes deeper engagement with the text and facilitates the development of both language proficiency and personal insight. It resonates with Lazar’s (1993) approach called “literature for personal enrichment,” aims to stimulate learners’ interests and engagement by encouraging them to make connections between the text and their own personal experiences. Lazar (1993) emphasises the importance of this approach in connecting learners’ intellectuality and emotions, allowing them to draw from their own experiences, opinions, and feelings. This approach aligns with the Department of Basic Education (2011) suggested approaches to teachliteratureg. The Department of Basic Education in their policies for teaching literature encourages teachers to allow learners to be emotionally attached to the

text, share their own experiences and opinions. However, the extent to which teachers are aware of these approaches and effectively implement them in their classes remains unclear.

While these models offer valuable frameworks for promoting learner engagement and fostering a deeper understanding of literature, their successful implementation hinges on teacher awareness, training, and support. Therefore, efforts to promote awareness of these approaches among teachers and provide professional development opportunities to enhance their implementation could significantly benefit literature education in South African schools. The approaches offer valuable insights into effective literature teaching practices, although they have faced criticism for their focus on learner activities rather than teacher pedagogy (Hwang & Embi, 2007). This criticism underscores the importance of considering both learner engagement and teacher pedagogy in literature education. Effective teaching requires a balance between guiding learners through meaningful interactions with texts and providing teachers with the necessary tools and strategies to facilitate these interactions effectively.

2.8. Conclusion

The discourse surrounding literature education, particularly in the South African context, reflects a dynamic interplay of pedagogical approaches, linguistic considerations, and cultural imperatives. There is imbalance in literature education because there still exist adverse effects of the disproportionate promotion of English literature, as compared to African literature, authored in indigenous languages, as advocated by Wali (1963). Both Sepedi language literature and English literature hold significant importance in shaping learners' identities, cultural awareness, and linguistic proficiency. However, a noticeable gap persists between the teaching of these two literary traditions. While international scholarship has shed light on approaches to teaching English literature, there remains a scarcity of research examining pedagogical practices in African language literature, particularly in rural school settings.

The integration of literature into language curricula, whether in English as a second language or in indigenous languages like Sepedi, presents both opportunities and challenges. The Department of Basic Education's recommended approaches for effective literature teaching, emphasising learner engagement, linguistic analysis, and personal connection. However, the

extent to which these approaches are implemented and adapted in diverse educational contexts remains uncertain, a reason this study is significant to provide information within the rural secondary context. Moreover, considerations of teacher pedagogy, learner-centeredness, and the broader sociocultural context underscore the complexity of literature education. Criticisms of existing approaches highlight the importance of ongoing reflection and adaptation to meet the evolving needs of learners and communities. At the heart of these debates lie complex issues of identity, culture, and language, which necessitate critical examination and interrogation. Understanding teachers' perceptions and approaches to Sepedi language literature and English literature requires a nuanced exploration of these underlying dynamics. By problematising these issues, teachers and researchers can gain deeper insights into the challenges and opportunities inherent in literature education in South Africa.

There is a pressing need for more classroom-based research that delves into the realities of teaching and learning literature, both in Sepedi language and English. Such research can inform the development of contextually relevant pedagogical approaches that honour the linguistic and cultural diversity of South Africa. By bridging the gap between theory and practice, literature education can become a transformative force for fostering cultural appreciation, linguistic empowerment, and social cohesion in the nation's educational landscape. The next chapter will delve deeper in the theoretical and conceptual frameworks of this study.

CHAPTER THREE

CULTURAL-HISTORICAL ACTIVITY THEORY AND BERNSTEIN'S CONCEPT OF VISIBLE AND INVISIBLE PEDAGOGY

3.1. Introduction

Chapter Two discussed the ongoing disparities found in research between English literature and African languages literatures, particularly within the South African context. There's a notable lack of research on the teaching of African languages literatures, especially in rural schools. To make sense of the data gathered, this study employed cultural historical activity theory (CHAT) and Bernstein's concepts of visible and invisible pedagogy frameworks to explore how English and Sepedi literatures were taught in grade 11.

A theoretical framework provides a perspective for designing the study, collecting data, and analysing it. Meanwhile, a conceptual framework helps organise and define key concepts and relationships within the study (Varpio, Paradis, Uijtdehaage, & Young, 2020). It acts as a guide for researchers to identify central ideas, constructs, and variables shaping their research questions and data collection strategies (Guest, MacQueen, & Namey,2012). The conceptual framework aids in understanding the interconnectedness of concepts and provides a structure for analysing and interpreting data meaningfully. Both frameworks directed the research process, aided in interpreting data, and contributed to a comprehensive understanding of the teaching of Sepedi language literature and English literature.

The premise of this study was to understand that teaching practices are not developed in isolation but are influenced by multiple factors. These factors encompass a broad range of elements that impact how teachers engage with the teaching of literature. For instance, teachers' own educational backgrounds, experiences, and personal beliefs about literature and its significance could have contributed differently to their teaching practices. Additionally, the cultural and societal context in which teachers operate could have shaped their teaching methods and strategies. All these factors were seriously considered in this study, highlighting

the complexity of teaching. Given the above, the theoretical framework, namely CHAT, and the conceptual framework by Bernstein on his concepts of visible and invisible pedagogy are discussed in detail in the following sections.

3.2. Cultural Historical Activity Theory (CHAT)

The application of CHAT in educational research has been predominantly credited to the work of Engeström, Yrjö (Batiibwe, 2019; Engeström, Engeström, & Suntio A, 2002; Igira & Gregory, 2009; Roth & Lee, 2007; Wilson, 2014). However, the roots and core principles of CHAT can be traced back to Soviet scholars like Vygotsky, Luria, and Leont'ev (Batiibwe, 2019; Igira & Gregory, 2009). In contrast to the individual-focused perspectives of behaviourism, these scholars developed a framework for learning and development that highlights the socio-cultural environment's significance. Notably, psychologists such as Alexander Luria, Alexei Leontiev, and Sergei Rubinstein underscored the profound impact of social and cultural elements on the processes of learning and development. Their argument posits that an individual's growth is not solely determined by observable actions or individual characteristics but is deeply influenced by social interactions within a cultural milieu (John-Steiner & Mahn, 1996; Lourenço, 2012).

Engeström (2001; Engeström et al., 2002), a prominent contemporary theorist of CHAT, proposed that the traditional conceptualisation of CHAT can be understood through three successive generations. The first generation focuses on mediated action and is deeply rooted in Vygotsky's work. The second generation shifts its attention to the individual within and as part of a collective activity, while the third generation investigates how multiple interacting activity systems influence one another (Batiibwe, 2019; Igira & Gregory, 2009).

Given the intricate nature of teaching and its contextual complexities, the third generation proved particularly valuable for this study, as it allowed for an understanding of the diverse roles played by multiple factors in teachers' practices during English and Sepedi literature lessons. Regardless of the generational categorisation, at the heart of CHAT lies the concept of activity and activity systems. Sannino and Engeström (2018, p. 45) posited that, "Activity is a relatively durable system in which the division of labour separates different goal-oriented

actions and combines them to serve a collective object." The activity system serves as the primary unit of analysis in CHAT and is mediated by artifacts (conceptual tools, pedagogical practices) while being oriented towards an object (goal, motive) (Engeström, 2001; Hancock & Miller, 2018). An activity system operates within a socio-cultural context, where the division of labour delineates the responsibilities and contributions of each participant. Each individual's actions are intertwined and interdependent, forming a cohesive whole that moves towards the attainment of the overarching objective or goal. Moreover, the activity system is not static but constantly evolving, adapting to changing circumstances and external influences. It is mediated by artifacts, which encompass not only physical tools but also psychological tools such as the text and language used. These artifacts shape and influence the actions and interactions within the activity system, providing the scaffolding necessary for achieving the desired outcomes. Overall, the concept of activity within CHAT offers a comprehensive framework for understanding human behaviour and social practices within specific contexts. By analysing the intricate interplay between individuals, artifacts, and objectives within activity systems, researchers can gain valuable insights into the dynamics of learning, development, and social interaction.

According to Igira & Gregory (2009,pp. 434-435), "an activity is the engagement of individuals toward a certain goal or objective." In this study, the focus was on the activities of teachers and learners aimed at comprehending English and Sepedi language literatures. The concept of the activity system, as described by Wilson (2014), emphasises the dynamic nature of analysing the intricate connections between individuals, mediated artifacts, and their behaviours. In this context, the study examined the relationships between teachers and learners, as well as the conceptual tools and pedagogical practices employed during the lessons to ascertain whether the intended goals were achieved. Hancock and Miller (2018) stated that a teacher (subject) should observe contradictions between school practices (e.g. rules, division of labour, tool appropriation), the object (teaching of English and Sepedi literatures and learners), the artifact (physical and psychological tools, chalkboard, textbook, and language), and the abstract patterns of action such as activity types and teachers' questioning strategies. During the lessons, I explored and observed the contradictions between how teachers (subject) taught English and Sepedi literatures (object) using chalkboard, textbooks, and languages (tools) within a classroom and school (community). In

the following section, I will briefly touch upon the first and second generations of activity theory before delving into a detailed discussion of the chosen third generation.

3.2.1. First and Second CHAT Generations

The first generation of CHAT traces its origins back to Vygotsky (1987), who emphasised the interplay among the subject (e.g., learners, teacher, programme, or course), object (e.g., motive, goal, or product), and mediating artifact (e.g., conceptual tools, strategies, components, or pedagogical practices). Vygotsky posited that the development of higher psychological functions in humans results from a combination of social interactions (interpersonal) and individual mental processes (intrapersonal), a phenomenon known as internalisation.

According to Vygotsky (1987), the connection between the interpersonal and intrapersonal levels is not direct but is facilitated by semiotic mediation. Semiotic mediation involves the use of tools and signs that assist individuals in understanding interpersonal interactions, thereby fostering the development of higher mental processes and independent problem-solving (Scott & Palinscar, 2013). Although not directly applied in this study, the first generation of CHAT influenced Scott et al.'s (2006) communicative approach, which served as the analytical framework for this study. This approach is deeply rooted in Vygotsky's sociocultural theory.

The second generation of CHAT is credited to Engeström's earlier works (1987), which delve into the intricate interpersonal interactions within an activity system. Engeström expanded upon the initial framework by introducing three additional components: Rules (which regulate action), Community (comprising stakeholders who share the general object of an activity), and Division of Labour (defining the distribution of tasks among community members) (Sumbera, 2017). These additions underscore the social and collective elements inherent in an activity system and highlight the importance of analysing the interactions between them. They also complement the multidimensional aspects of real-life situations within the activity system (Batiibwe, 2019).

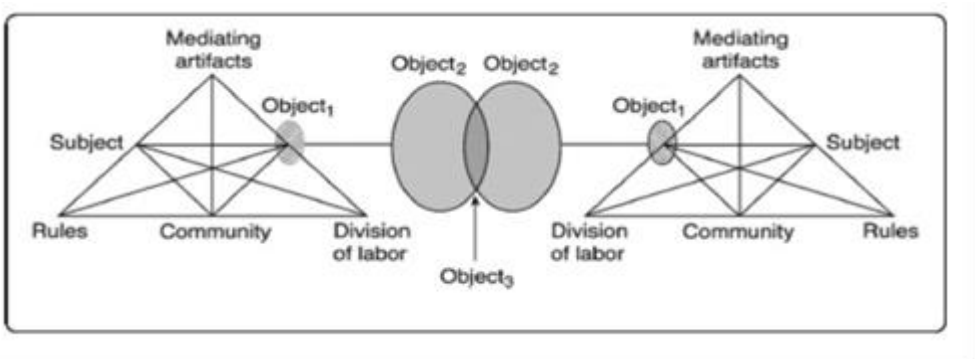
Engeström (1987) recognised that human thought processes are influenced not only by individual factors but also by broader social contexts, including the community and historical factors, particularly in contexts involving the production of activities (Batiibwe, 2019). Within this framework, mediating artifacts or tools encompass symbols, signs, and conceptual understandings that serve as both physical and psychological tools, mediating the relationship between the subject and the object (Cole & Engeström, 1993). The term "community" refers to the social and cultural group in which subjects are situated, characterised by explicit rules and social norms that shape the behaviour of its participants. The division of labour within an activity system defines how tasks and responsibilities are allocated among the participants, ensuring efficient collaboration and attainment of collective goals (Cole & Engeström, 1993).

3.2.2. Third CHAT Generation

As previously discussed, this study was firmly grounded in the third generation of CHAT) developed by Engeström (2001). This generation incorporates networks of interacting systems aimed at addressing tensions and contradictions, thereby fostering collective learning through change. Engeström emphasised the importance of considering multiple activity systems to comprehend dialogue, various perspectives, and the networking of individual activity systems (2001, p. 135). CHAT recognises the significance of social context, environment, and history in shaping experiences (Cole & Engeström, 1993; Roth & Lee, 2007). This aspect was particularly relevant in this study, which sought to understand teachers' pedagogical practices (object) regarding the teaching of English and Sepedi language literature using tools such as chalkboards, textbooks, and languages (artifact) within rural school settings and classrooms (community) (Hancock & Miller, 2018). There are five principles of CHAT, as displayed in Figure 1.

Figure 1

Third-Generation CHAT (Hardman, 2015)



The first principle asserts that the activity system serves as the primary unit of analysis, allowing for an understanding of how human activity is collectively mediated around a shared goal, and how expansive learning and transformation occur within and between activity systems. In this study, the unit of analysis focused on teachers' pedagogical practices and learners as an interconnected activity system. The second principle highlights that activity systems are multi-voiced, as they encompass multiple participants in various roles, leading to diverse points of view stemming from different histories, cultures, and interests (Andrews et al., 2021). Individuals may hold differing perspectives based on their backgrounds and objectives, emphasising the importance of the division of labour and rules. The division of labour delineates how tasks and responsibilities are allocated among participants within the system as they engage in the activity (Cole & Engeström, 1993).

In the classroom context, the distribution of labour delineates the power structure, including the teacher's authority to establish learning goals for learners and to select and design learning activities. In this study, the teacher's role was to impart and interpret knowledge for the learners, while the learners' roles were to be confirmatory and responsive to questions. Explicit and implicit rules are expected in the classroom, which both teachers and learners must acknowledge, such as the requirement for learners to raise their hands before speaking and the adherence to the curriculum by teachers.

A third principle underscores the historicity of activity systems, emphasising the importance of historical contexts in understanding any social or cultural phenomenon (Ellis, 2011). From a social perspective, objects within an activity system are constructed with the assistance and under the influence of historically accumulated collective experience (Engeström, 1999). Consequently, how a teaches were trained in literature and their experiences in teacher training programmes may consciously or unconsciously shape their current teaching approaches, as observed in this study. The fourth principle of CHAT involves uncovering tensions within the activity system, which may arise from various sources such as expectations from the curriculum or the provincial department of education. In the current study, the identified conflict was noted between the teachers' traditional pedagogical practices and the expected learner-centred pedagogical practices. Lastly, tensions within the activity system can promote learning through the development of new perspectives or the initiation of specific changes, a concept termed "expansive learning" by Engeström (2001). Expansive learning occurs when teachers observe contradictions between school practices (e.g., rules, division of labour, tool appropriation) and the intended objective (such as learning to teach using alternative approaches) (Engeström, 2001).

Thus, the basic principles of third-generation activity theory are reflected in the basic *activity triangle* in which two triangles represent activity systems connected by a shared *object*, or goal. Each activity system encompasses (a) *subjects*, or individuals engaged in the activity; (b) *rules*, or formal and informal guidelines for how to interact; (c) *community*, or the social group with which subjects identify; (d) *division of labour*, or how tasks are shared; and (e) *mediating tools or artifacts* that contribute to engagement (Yamagata-Lynch, 2010).

While CHAT provided a broad understanding of the social and cultural dynamics in the classroom, it had limitations in capturing the specific, day-to-day pedagogical practices and interactions between teachers and learners. To address these gaps, the study integrated Bernstein's (1975) concepts of visible and invisible pedagogy, which offer a more detailed framework for analysing teaching approaches.

3.3. Bernstein's Visible and Invisible Pedagogy

Bernstein (2003) advocated a shift in pedagogical focus, acknowledging its role not only in cultural production but also in cultural reproduction, achieved through a deep understanding of the inherent logic governing pedagogical practices. However, before delving into visible and invisible pedagogy, it is important to briefly explore Bernstein's (1971) earlier work on the *classification* and *framing* of educational knowledge, which correlates with *visible* and *invisible* pedagogies (Bernstein, 1975).

According to Bernstein (1975, p. 25), the concepts of classification and framing are valuable "for the analysis of transmitting agencies" because educational transmissions embody class ideologies. Shalem (2017) suggested that, for Bernstein, the most challenging aspect of teaching, and the one that has proven most significant in bridging the gap between middle- and working-class learners, is the transmission of evaluative criteria. Therefore, Bernstein (1975) devised a model of pedagogic practices that scrutinised the internal logic of pedagogic relationships, categorising this pedagogy into visible and invisible forms. In any pedagogical relationship, there exists an acquirer (learner) and a transmitter (teacher), inherently displaying asymmetry, irrespective of social class (Bernstein, 2003). Consequently, regardless of the specific pedagogical approach considered, pedagogical practices frequently reveal class-based disparities (Bernstein, 2003).

3.3.1. Visible Pedagogical Practices

According to Bernstein (1975), visible pedagogies are characterised by transmissions that are governed by explicit hierarchy, criteria, and sequencing rules. As Bernstein stated, "The more specific the manner of transmission, the more the pedagogy is visible" (1975, p. 116). In visible pedagogies, the teacher plays an active role in transmitting specific skills. The teacher controls the communication structure among learners, leading to a one-way transfer of information directly from the teacher to the learners, often with minimal or no learner discussion (Bernstein, 1975). Visible pedagogies are identifiable by strong classification and framing, which introduces differentiation among learners and involves stratifying practices of knowledge transmission. While implicit rules may still have a role, the meaning-making in visible pedagogy primarily relies on the explicit context and rules established. In this

pedagogy, the teacher's expectations for the learners and the outcomes are clear, making learner expectations obvious.

3.3.2. Invisible Pedagogical Practices

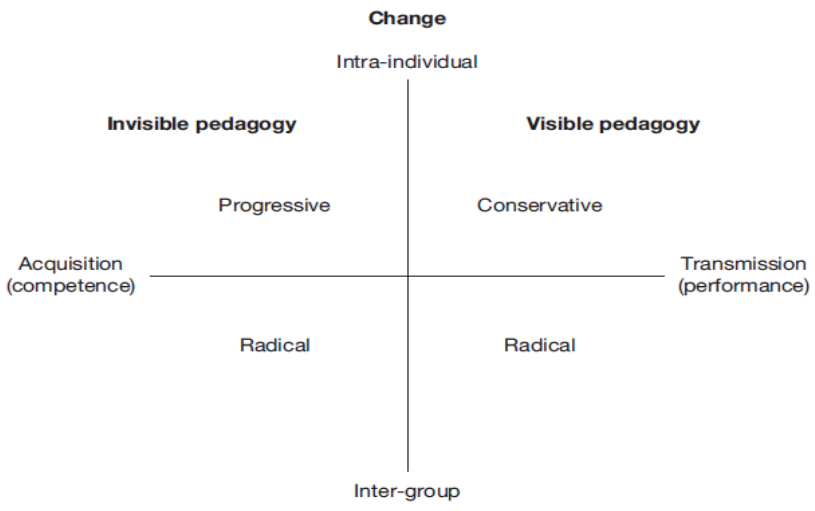
Invisible pedagogies involve less explicit teacher participation and encourage more learner action, as learners are prompted to explore their own knowledge sources to deepen and enrich their learning experiences (Bernstein, 1975). The invisibility of this pedagogy is characterised by implicit hierarchy, sequencing rules, and criteria, and it acknowledges the role of the teacher as a facilitator rather than a controller. In this approach, the teacher facilitates emergent order rather than imposing control. From the perspective of classification and framing, invisible pedagogy is realised through weak classification and framing. The more implicit the transmission and the more diffuse the criteria, the more invisible the pedagogy becomes (Fong, 2006). Invisible pedagogies, as argued by Naidoo (2012), tend to uphold middle-class ideologies, which may potentially hinder the ability of working-class children to interpret texts (Naidoo, 2012). These pedagogies rely on implicit rules, cultural capital, and self-regulation, which middle-class learners are assumed to possess through their home environments and socialisation. These pedagogies assume familiarity with specific language styles, unspoken expectations, and the values often found in middle-class culture and society. The emphasis is on the learners' comprehension of conveyed meanings, making invisible pedagogies competence-oriented rather than performance-oriented.

In summary, visible and invisible pedagogies refer to the transmission from the viewpoint of the acquirer rather than that of the transmitter. The distinction between them lies in how overt discipline, structure, and control are demonstrated in a classroom setting. Bernstein's (1975) concepts provide a comprehensive framework for analysing pedagogical practices that extend beyond the pedagogical relation, examining how content and its context are systematically organised. The integration of visible and invisible pedagogies allows for a range of pedagogical practices, from liberal to conservative and radical, depending on the emphasis placed on hierarchical, sequential, and criteria rules. These practices may aim to induce change in individuals or social groups or may focus on either the acquirer or the transmitter.

The combination of these two pedagogies results in diverse pedagogical practices that can be analysed within Bernstein's model, seen in Figure 2 below. Based on Figure 2, it is expected that teachers will primarily operate within the domain of the lower-left quadrant, characterised by radical practices involving inter-group acquisition. This pedagogy is intentionally designed to challenge and improve any prejudices and differences that learners may bring from their respective communities or societies. In this approach, the teacher assumes the role of fostering awareness among learners regarding their preconceived notions and actively assists them in reforming these perspectives if necessary. In contrast, pedagogical approaches aiming to induce change at an individual level, involving intra-individual transmission, can be associated with the theoretical foundations of behaviourism. These practices are often perceived as conservative, focusing on how learners outwardly demonstrate adherence to predefined criteria and fulfil specific standards of performance. Such approaches are prominent within visible pedagogies.

Figure 2

Model of Bernstein's Framework of Pedagogical Practices



Source: Bernstein, 2003, p. 202

The amalgamation of visible and invisible pedagogies should not be oversimplified as a binary classification. Instead, within pedagogical practices, there is often an interplay between visible and invisible pedagogies, resulting in the diverse range of pedagogies

discussed earlier. This shift in understanding holds significant importance, particularly considering the prevalent predominance of teacher-centred approaches in rural schools, which underscores a disconnect between educational policies and their implementation in the field. Bernstein (2003) has suggested that identifying pedagogical practices exclusively adhering to either visible or invisible modalities is uncommon; rather, they are frequently intertwined. This demands a deeper and more comprehensive understanding of the pedagogical landscape that goes beyond the simplistic dichotomy of teacher-centred versus learner-centred approaches.

While I have previously discussed the integration of visible and invisible pedagogies as a binary concept, it is crucial to recognise the potential that emerges when these modalities are merged. Bernstein's (2003) integration of the two opens avenues for in-depth and nuanced research into understanding pedagogical practices beyond the simplistic teacher-centred versus learner-centred debate. This shift in pedagogical approaches holds particular significance, especially given the prevailing dominance of teacher-centred methods in rural schools, which highlights the existing disparity between educational policies and their practical implementation (Mukeredzi, 2013; Shepard, 2000).

Bernstein (2003) argued that it is uncommon to encounter pedagogical practices that are exclusively visible or invisible. Instead, invisible pedagogies are often intertwined within visible pedagogical practices, giving rise to the diverse range of pedagogies discussed earlier. However, these nuances are not all depicted in the four quadrants in Figure 2 above. What is of utmost importance is understanding the way the three rules—hierarchical, sequencing, and criteria rules overlap and integrate, as it equips researchers and teachers with vital knowledge about the unfolding pedagogical processes within classrooms. This understanding lays the groundwork for making more well-informed choices when it comes to developing effective teaching practices and improving the learning experiences of learners.

3.3.3. Hierarchical Rules: Explicit and Implicit

The hierarchical rule, or regulative rule, entails the acquirer (learner) and the transmitter (teacher) familiarising themselves with their respective roles within the pedagogical context.

These rules define the interactional relationship between teacher and learners, determining the order and manner of learner engagement established by the teacher. Hierarchical rules can be explicit or implicit, with explicit rules clearly delineating the power dynamic between teacher and learners (Bernstein, 1975). Implicit rules, on the other hand, establish the context for knowledge acquisition and engagement based on certain knowledge or contextual assumptions. Understanding and adhering to hierarchical rules are crucial for both learners and teachers as they establish the foundation for social order, character development, and appropriate conduct within the pedagogical relationship (Bernstein, 2003).

Observations in the classroom provided valuable insights into how hierarchical roles influenced interactions, behaviours, and learners' character development within the pedagogical environment. Explicit hierarchical rules govern the power dynamics between teacher and learner, while implicit rules obscure this relationship. In literature teaching and learning, where learners are expected to interpret texts themselves, the use of implicit hierarchical rules can result in learners passively absorbing the teacher's understanding of the text(s). This approach may be adopted because teachers possess the knowledge about the literary texts that learners need, as observed in the current study. However, relying on implicit hierarchical rules can disempower and constrain learners' opportunities to think critically about the texts.

Acknowledging teachers' constraints such as limited resources and predetermined curriculum time periods, they plan the teaching and learning processes, consciously or unconsciously utilising hierarchical rules. In the study, most teachers dominated lessons by interpreting texts, with learners following passively. For instance, a learner reads a passage from a short story, and the teacher dominates the interpretation of the extract. This dominance points to the need for explicit hierarchical rules to be balanced with learners' active engagement. This discussion leads to the next rule, sequencing rules, which focus on how teachers and learners share knowledge within a pedagogical interaction.

3.3.4. Sequencing Rules: Explicit and Implicit

The sequencing rule within the pedagogical context pertains to the sharing of knowledge between teachers and learners, involving a process of progression. Bernstein (1975) explained that sequencing rules governing transmission can be either explicit or implicit. Explicit sequencing rules in a classroom dictate what learners should be able to accomplish, exemplified in syllabi, school curricula, and the timing of teaching and learning activities (Bernstein, 1975; Fong, 2006). While hierarchical rules regulate learner behaviour, sequencing-pacing rules dictate methods of instruction or teaching (Bernstein, 1975).

Strong classification and framing, characterised by fixed and overt hierarchies from a controlling teacher, are indicative of a visible hierarchy, whereas weak classification and framing, reflecting mutable and emergent order, denote an invisible hierarchy (Brosseuk, 2021, p.74). Pacing rules, as defined by Bernstein (2003, p. 198), refer to the "rate of expected acquisition of the sequencing rules," signifying the quantity and quality of knowledge learners are expected to assimilate within a given timeframe.

Determining the rate of expected acquisition is uncertain due to the heterogeneity of learners' circumstances and different learning styles, which should be considered during lesson planning and teaching. The sequencing rule enables observation and analysis of how teachers structure the pace and sequence of teaching activities during literature lessons. Teacher decisions regarding pacing and sequencing may be influenced by prescriptive curriculum policies and ATPs dictating the specific content to be covered within set time frames. However, while the curriculum policy may prescribe content and pacing, it does not restrict teachers' pedagogical creativity, allowing them to structure lessons according to their teaching goals. In the observed schools, teachers followed ATPs that dictated content coverage within prescribed time frames, yet they retained flexibility in structuring lesson sequences to meet their pedagogical objectives.

3.3.5. Criteria Rules: Explicit and Implicit

In explicit criteria, expectations are clearly defined, ensuring that learners know precisely what is expected of them (Sadovnik, 1991). The transmitter, typically the teacher, articulates

the rules of legitimate expectations, providing continuous feedback on the child's performance to highlight areas for improvement. For example, in an infant school scenario described by Bernstein (1975), learners are given materials to paint and asked to create something. As the children paint, the teacher provides feedback such as, "That's a very good house, but *where* is the chimney?" or "There are no windows in your house." Here, the child is made aware of what is missing, and the teacher acts more as a facilitator than a transmitter, fostering a pedagogy that is invisible in nature. In this approach, the teacher does not direct or impose but rather suggests, structures, and facilitates, allowing for choice and the emergence of self-organised order in the final artwork.

On the other hand, in implicit criteria, the teacher is more likely to indirectly prompt the learner to reflect on their work. For example, the teacher might ask, *"What's this?"* In this case, the learner is vaguely aware of what may be missing from their product, and the expectations are multiple and diffuse (Bernstein, 1975). This approach grants the learner more freedom to establish their own personalised criteria for evaluation (Sadovnik, 1991).

3.4. Conclusion

In conclusion, the integration of CHAT and Bernstein's conceptual framework on visible and invisible pedagogy has proven to be a powerful approach in exploring the multifaceted dynamics of literature teaching. The acknowledgment of the inherent limitations and complexities within any theoretical framework was critical in guiding my research endeavours. Through the utilisation of CHAT, I delved deep into the interconnectedness of activity systems and carefully considered the contextual nuances, allowing me to gain a comprehensive understanding of the factors influencing teaching practices and their impact on learners' acquisition of critical skills. CHAT facilitated an examination of the complex interplay between teachers, learners, and the subject matter within the context of literature education.

To address the limitations of CHAT, I incorporated Bernstein's framework on visible and invisible pedagogy. This addition provided a nuanced lens to analyse the teaching practices employed during literature instruction. By distinguishing between visible and invisible pedagogy, I gained valuable insights into the explicit knowledge transmission and teacher

control versus the encouragement of learner autonomy, exploration, and self-regulation in the teaching process. The synergistic combination of CHAT and Bernstein's framework enriched my understanding of literature teaching by uncovering the intricacies of pedagogical practices and their impact on learners' engagement, understanding, and critical skill development.

Moreover, Bernstein's concepts shed light on the ways in which power dynamics, explicit expectations, and implicit criteria influence the teaching and learning process, particularly in the realm of literature education. The visibility or invisibility of pedagogical practices significantly impacts learners' agency, motivation, and ability to critically engage with literary texts. Integrating these perspectives broadens our understanding of the complexities inherent in literature teaching, offering insights that can inform future research and practice in the field of education. In conclusion, the amalgamation of CHAT and Bernstein's conceptual framework has offered a holistic and comprehensive framework to explore the multifaceted world of literature teaching. The insights gained from this integrative approach contribute to advancing our knowledge and enhancing pedagogical practices for more effective and meaningful literature education.

CHAPTER FOUR

METHODOLOGY

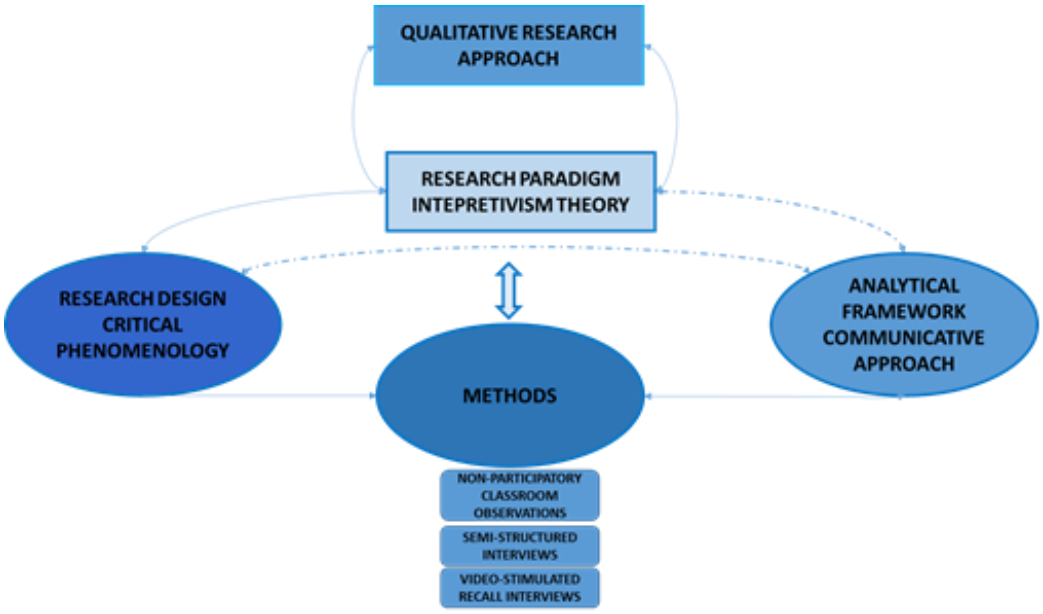
4.1. Introduction

In educational research, a key focus revolves around human participants, particularly teachers in this study (Scott & Ametller, 2007). The "why" question holds significance in research, serving as a crucial aspect that provides a rationale for employing specific strategies and methods to "construct, collect, and develop particular kinds of knowledge." This chapter aims to justify the chosen research paradigm, design, and qualitative approach. Additionally, it outlines the sample strategy, provides the background context of the study, and introduces the analytical framework for the generated data. The conclusion encompasses an exploration of the study's limitations and delimitations.

The complexity of research arises from considerations such as the sampling selection, data collection methods, and research approach. Throughout the research process, a dedicated focus was maintained to ensure a rigorous and ethical study. Ethical considerations played a pivotal role in the decision-making process, acknowledging the importance of safeguarding the well-being and rights of the participants through the use of pseudonyms and consent letters. The diagram below succinctly summarises the key elements discussed in this chapter, highlighting the conscientious approach taken to navigate the ethical complexities inherent in educational research involving teachers.

Figure 3

A Diagram Outlining the Methodology of the Study



4.2. Research Paradigm

Kuhn (1977) defined a paradigm as a research culture characterised by shared beliefs, values, and assumptions within a community of researchers regarding the nature and conduct of research. The researchers' interpretation of the world was influenced by their beliefs about the nature of being. In this study, I opted for the interpretivist paradigm, attempting to understand and interpret what the subject was thinking or the meanings they were making of the context. Every effort was made to try to understand the viewpoint of the subject being observed, rather than the viewpoint of the observer. According to Troudi (2010), a research paradigm constitutes a worldview with philosophical assumptions about the nature of knowledge, referred to as epistemology, and the nature of reality, known as ontology. In adopting the interpretivist paradigm for this research, I aimed to delve into and critique the existing pedagogical practices, particularly in the context of English and Sepedi literature, within marginalised rural secondary classrooms.

4.2.1. The Ontology and the Epistemology of a Study

The study's ontology and epistemology serve as its foundational pillars, with researchers making assumptions, whether explicit or implicit, based on their attempts to comprehend the nature of reality and what can be known about it. For instance, when concepts such as "rurality" are invoked, there is often a default interpretation associated with notions of poverty, lack, and scarcity. However, true insights into the reality of rural areas emerge only through research conducted with the people inhabiting these spaces. Ontology, in this context, explores the nature of being and the existence of reality (Rehman & Alharthi, 2016). The assumptions made regarding rural spaces, for instance, may carry preconceived notions until validated through empirical research engaging with the experiences of the individuals living in those areas. On the other hand, epistemology delves into the nature of knowledge—how it is acquired and shared (Rehman & Alharthi, 2016). Epistemological assumptions are intricately connected to one's ontological beliefs. In other words, the way we understand reality influences how we perceive and acquire knowledge. In this study, the intersection of ontology and epistemology was crucial, as it shaped my approach to exploring and understanding the concept of rurality and acquiring knowledge about teachers' perceptions and approaches of teaching literature in rural schools.

For this study, an interpretivist paradigm was adopted, aligning with a constructivist ontology. In interpretivism, there is a focus on cognitive orientation, emphasising that social processes are driven by individuals through interaction and action. Constructivist perspective underscores the active role of the individual in creating their own world view. It proposes that individuals do not passively receive information but actively create meaning from their experiences and previous experiences (Bogna et al., 2020). This approach recognises the importance of understanding how individuals construct their own realities (Alharahsheh & Pius, 2020). The ontological stance of interpretivism, rooted in a constructivist perspective, highlights the significance of individual agency in shaping social processes. It posits that social phenomena are not predetermined but are actively constructed through the interactions and actions of individuals. The study was interested in understanding how teachers in rural schools might incorporate culturally relevant texts and contexts into their literature teaching, drawing on learners' lived experiences and cultural backgrounds to make the curriculum

more meaningful and engaging. By doing so, teachers not only facilitate the learning of Sepedi and English literature but also promote cultural pride and identity among learners.

In terms of epistemology, interpretivism explores the interconnection between the researcher and the research subject. It places greater emphasis on the meaning, voice, standpoint, experience, thoughts, and feelings expressed by the individual, as outlined by Moustakas (1994). In terms of epistemology, teachers placed greater emphasis on the meaning-making process and the interaction between the teacher and the literary text. They adopted strategies such as inquiry-based learning, where learners were encouraged to ask questions, explore different perspectives, and construct their own interpretations of texts. By promoting critical thinking and analytical skills, teachers empowered learners to become active participants in their own learning journey.

The overarching purpose of this interpretivist research was to delve into how specific social groups or individuals formulated different realities and assigned meaning to them. Additionally, it sought to demonstrate how these constructed norms elucidated and influenced the teachers' behaviour. In the context of studying how teachers taught Sepedi and English literature in rural schools, the interpretivist paradigm played a crucial role in shaping pedagogical approaches. Teachers, as the primary agents of teaching, were influenced by these philosophical perspectives in their teaching methods and interactions with learners.

4.2.2. Interpretivist Paradigm

The adoption of an interpretivist paradigm in this study served as a foundational framework for exploring and interpreting teachers' perceptions and classroom practices during Sepedi language literature and English literature lessons. The central focus of interpretivism lies in understanding individuals and how they interpret the world around them. This paradigm, often termed the constructivist paradigm (Kivunja & Kuyini, 2017), asserts that reality is socially constructed. By employing the interpretivist lens, the study aimed to delve into the discourses and ideological interests that underlie the teaching of Sepedi language literature and English literature in rural schools. The emphasis on teachers' perceptions aligned with interpretivism's goal of comprehending the subjective experiences and interpretations of

individuals. Within the interpretivist paradigm, the utilisation of Video Stimulated Recall Interviews (VSRI) offered a unique opportunity for teachers to engage in a reflective and iterative process of sense-making of their pedagogies. Rather than viewing teaching as a one-way transmission of knowledge, interpretivism emphasised the dynamic and co-constructed nature of teaching and learning. Through VSRI, teachers were encouraged to explore the meaning-making processes that occurred during literature lessons, recognising that knowledge was not static but continually negotiated and constructed through social interactions.

Central to the interpretivist perspective was the recognition of the subjective nature of human experiences and the importance of understanding these subjective realities in educational contexts (Kivunja & Kuyini, 2017). By delving into teachers' reflections and interpretations of their teaching practices, VSRI allowed for a deeper understanding of the diverse perspectives and contextual factors that influenced classroom interactions and learning outcomes during literature lessons. Moreover, within the interpretivist framework, teaching literature went beyond the mere transmission of textual knowledge; it involved the exploration of multiple interpretations and the fostering of critical literacy skills. Teachers were seen as facilitators who guided learners in navigating the complexities of literary texts, encouraging them to question, analyse, and interpret the world around them through the lens of literature.

In line with the interpretivist paradigm, this study recognised the situated nature of knowledge and the importance of context in shaping educational practices. By engaging in classroom observations and semi-structured face-to-face interviews, teachers were able to provide insights into the unique challenges and opportunities present in the teaching of Sepedi language literature and English literature in rural schools. Through this iterative process of inquiry and reflection, teachers were empowered to continuously refine their pedagogical approaches, thereby enhancing the quality of literature teaching, and promoting meaningful learning experiences for learners.

4.3. Research Design

According to de Vaus (2001, p. 9), a research design is not merely a work plan, but it has to "ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible." When designing research, it is vital to think of the possible evidence that is needed to answer the research question or accurately describe the phenomena being researched. This study used phenomenology as the research design to examine individual teachers' multiple meanings about Sepedi language and English literature teaching from their lived classroom experiences. The phenomenology design allowed the deep understanding of the teachers' perceptions and teaching practices of Sepedi language literature and English literature in rural schools, and the underlying factors that influenced the perceptions and approaches.

Phenomenology design assisted with the description of teachers' experienced meanings about their perceptions of teaching Sepedi and English literatures and provided insight into the teachers' pedagogical practices with regard to the literature. The description addressed the 'what' question focusing on understanding teachers' experiences and 'how' the teaching practices took place and 'why' teachers used specific approaches, in relation to their perceptions. Van Manen (2007) posited that phenomenology involves the reflection on the lived experiences, and the reflection should be thoughtful and free from theoretical prejudice and supposition (p. 12).

Thus, phenomenology was crucial for this study because it provided the bridge between relations of "being and acting, between who we are and how we act, between thoughtfulness and tact" (Van Manen, 2007, p. 13). This meant teachers' socio-cultural and experiential backgrounds and their classroom actions could be understood. In the study being discussed, this approach became a crucial methodological tool. By adopting phenomenologicalresearch design, the research aimed to provide a nuanced and rich understanding of the experiences under investigation—specifically, teachers' classroom practices during Sepedi language literature and English literature lessons. The emphasis was on presenting these experiences in a tangible and vivid manner, allowing for a deeper exploration of the lived reality of the participants. Saevi's (2016) concept of phenomenological pedagogy aligned with the

interpretivist paradigm previously mentioned, as both approaches shared the common goal of understanding individuals and their interpretations of the world. The use of phenomenological pedagogy in this study suggested a commitment to capturing the essence of the teachers' experiences in a way that went beyond mere observation, delving into the empathic and bodily sensed dimensions of their lived reality. In essence, the incorporation of phenomenological pedagogy in the study was a deliberate choice to bring the experiences of teachers to life, offering readers a more profound and vivid insight into the nuanced aspects of their perceptions and practices in the context of teaching Sepedi language literature and English literature in rural schools.

4.4. Research Approach

The research approach for this study was situated within the qualitative research paradigm, which emphasises understanding phenomena through in-depth exploration and interpretation of meanings. Before delving into the specifics of this approach, it is important to briefly touch upon two other research paradigms. Creswell (2003) delineated research approaches into quantitative, qualitative, and mixed methods, each characterised by distinct knowledge claims, strategies, and research methods.

Quantitative research, rooted in positivist and post-positivist assumptions, aims to establish causal relationships by reducing phenomena into specific variables and testing hypotheses (Creswell, 2003; Morrell & Carroll, 2010). This approach typically employs numerical data collection methods like surveys and statistical analyses. However, for the current study, a quantitative approach was deemed unsuitable as it may not have adequately captured the intricate perceptions and experiences of teachers, which would be better interpreted through qualitative methods like interviews and observations. On the other hand, the mixed-methods research approach, grounded in pragmatic assumptions, integrates both quantitative and qualitative data collection and analysis techniques (Creswell & Creswell, 2018). While this approach offers flexibility and breadth in addressing research questions, it was not deemed appropriate for this study since the focus solely required qualitative data. In summary, the chosen qualitative research approach aligned with the aim of exploring the nuanced

perspectives and experiences of teachers' teaching of literature, emphasising rich descriptions and interpretations rather than numerical quantification.

4.4.1. Qualitative Approach

The choice of a qualitative research approach in this study aligned closely with the tenets of the interpretivist paradigm. Within the interpretivist paradigm, knowledge claims are viewed as constructivist, advocating for the understanding of phenomena through the perspectives and interpretations of individuals within their natural contexts (Kivunja & Kuyini, 2017). The qualitative approach allowed for a deep exploration of the complex and nuanced aspects of teachers' perceptions and experiences in teaching Sepedi language literature and English literature.

In contrast to quantitative research which, as mentioned earlier, typically focuses on numerical data, qualitative research emphasises the interpretive and naturalistic approach to understanding the world. By being immersed in the natural classroom settings and utilising methods such as observations, interviews, and field notes, researchers can gain insights into the meanings and interpretations that teachers ascribe to their pedagogical practices. The flexibility of the qualitative approach, as described by Denzin and Lincoln (2011), allows researchers to engage in situated activities that make the world visible through interpretive practices. The qualitative approach is a:

> situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. (p. 3)

The above aligns with the interpretivist perspective, which emphasises the importance of understanding the subjective realities of individuals and the social constructions of meaning. Moreover, the qualitative research approach provided opportunities to delve into the rich and diverse experiences of teachers, allowing for a nuanced understanding of their pedagogical approaches to literature teaching. By adopting a critical phenomenology design, I could uncover the underlying assumptions and beliefs that shaped teachers' perceptions and

practices, thereby shedding light on the complexities of literature teaching in the context of Sepedi language literature and English literature. Overall, the qualitative research approach, coupled with the interpretivist paradigm, offered a robust framework for exploring the intricacies of literature pedagogy and advancing our understanding of teachers' experiences and practices in rural schools.

4.5. Situating the Context of the Study

In South Africa, as of 2015, there were 25,720 government schools, with 44% (11,252) located in rural areas, predominantly in provinces like KwaZulu-Natal, Eastern Cape, and Limpopo (DBE, 2016. Despite nearly three decades since the country's first democratic elections, rural schools continue to exist on the fringes of the education system, reflecting broader issues in rural education research (DoE, 2005; Hlalele, 2014; Nkambule & Mbhiza, 2022; Spreen & Vally, 2006). Rurality and rural education remain contentious topics in South Africa, particularly concerning teaching and learning dynamics (Nkambule et al., 2011). One of the primary points of contention is the definition of rurality and rural education, often framed within a deficit perspective, emphasising backwardness and poverty rather than recognising the dynamic nature of these contexts (Moletsane, 2012).

This study adopted a perspective that viewed rurality as reflective of lived experiences within a larger social context that influenced educational dynamics (Nkambule et al., 2011). The study's context was the secondary schools in Acornhoek, situated in rural Bushbuckridge Municipality, Mpumalanga Province, South Africa. The study recognised the complexity of rural environments (Mafunganyika, 2016); some teachers classified the area as semi-rural due to recent developments like the Acornhoek Mall, while others classified it as rural due to long walking distance to schools and water sources being shared with livestock. Moletsane (2012) highlighted a common tendency to view rural contexts through a deficit lens, focusing on indicators of underdevelopment in education, poverty, and health. However, there is a paucity of research that delves into the dynamic interactions within these communities or actively involves community members in shaping research agendas (Moletsane, 2012). Therefore, this study aimed to understand the potential role of the context in shaping teachers' perspectives, acknowledging their embeddedness within the society they came from. Below are visual representations depicting the study's context.

Figure 4

Photographs Depicting the General Context of the Research Site



Old Shopping Plaza | Community Water Tanks | Typical Classroom set up | New Acornhoek Mall

4.5.1. Selection of the Schools

Four schools (Highveld Secondary, Sunnyside Secondary, Malcolm Secondary, and Riverside Secondary)[3], all situated within the Green-Valley District in Acornhoek, were purposefully selected for this study The selection of these schools was facilitated by the partnership with the Wits Rural Teaching Experience Project (WRTEP) for pre-service teaching experiences, as well as existing longitudinal educational projects conducted in some primary and secondary schools. This convenience allowed for easy access and collaboration.

The images below offer a visual representation of the selected schools, providing insight into their settings and contextualising the responses of teachers during the data collection process. These visuals aim to enhance understanding of the school environments and their potential influence on the study's findings.

[3] Pseudonyms are used to represent the actual names of the schools.

Figure 5

Highveld Secondary School Images



Figure 6

Malcolm Secondary School Images



Picture 1: Malcolm Sec Pre-Fabrication Classroom



Picture 2: Malcolm Sec School Kitchen



Picture 3: Malcolm Sec Classroom

Figure 7

Sunnyside Secondary School Images

Figure 8



Image 1: Sunnyside High Toilets



Image 2: Sunnyside High Library



Image 3: Sunnyside High Classroom

Riverside Secondary School Images



Picture 1: Riverside School Parking Lot



Picture 2: Riverside School Hall



Picture 3: Riverside School Sport Pavilion



Picture 4: Riverside School layout

4.6. Research Sampling: Purposive Sampling

This study employed purposive and convenient sampling methods within a non-probability sample framework. Purposive sampling allows for the selection of participants possessing specific characteristics relevant to the research questions, facilitating detailed engagement and exploration (Cohen et al., 2007). This approach was chosen to ensure the inclusion of teachers with significant experience in teaching Sepedi language literature and English literature, enabling critical reflection and comprehensive responses.

Securing permission to work with Sepedi teachers was expedited given that I had engaged with English teachers during the Master's dissertation period. Therefore, streamlining data collection days with Malcolm Secondary School was easy as both the Sepedi and English teacher data could be collected on the same day. The study involved three grade 11 Sepedi language literature teachers and four grade 11 English literature teachers, totalling seven teachers. The rationale for selecting three Sepedi teachers is elaborated upon in a subsequent chapter under *"The Participants of the Study"* section. Refer to Table 1 for the general selection criteria used for identifying suitable participants for the study.

Table 1. *General Participant Selection Criteria*

Currently teaching Subject:	English as a First Additional Language; Sepedi language as a Home Language
School:	Rural secondary school
Province:	Mpumalanga
Area:	Currently teach in Acornhoek
Teaching Experience:	2 or more years

4.6.1. Participants of the Study

In phenomenological studies, sample sizes typically range from five to 25 individuals who have experienced the phenomenon under investigation, aligning with established criteria (Creswell, 2003). In this study, the inclusion of seven teachers fell within this accepted range. Initially, I approached 10 teachers in the selected schools; however, not all schools provided instruction in Sepedi language literature. While English was a compulsory language of

instruction in all schools, identifying those offering Sepedi language instruction required coordination with circuit managers and school principals.

For instance, Highveld Secondary School offered Xitsonga instead of Sepedi language, necessitating the exclusion of the grade 11 African language teacher and focusing solely on the English teacher. The aim was to have an equal number of Sepedi and English literature teachers, totalling four each. Unfortunately, one Sepedi teacher withdrew from the study due to district commitments, making data collection challenging. Instead of replacing this teacher, I opted to continue with the remaining three Sepedi teachers due to time constraints and the need to seek permission again from the district office to work with another school.

Firstly, the withdrawal of a participant due to external commitments is a common occurrence in research. Despite efforts to recruit and retain participants, unforeseen circumstances may arise, leading to fluctuations in sample size or composition. Such changes can introduce uncertainty into the research process, potentially impacting the study's outcomes and generalisability. Secondly, the decision not to replace the withdrawn teacher reflects a pragmatic approach to managing constraints such as time limitations and administrative hurdles. Replacing the teacher would have necessitated additional time and resources to coordinate with the district office and secure permission to work with another school. Moreover, the new teacher may have had different characteristics or experiences than the original teacher, potentially introducing variability into the data.

Despite these uncertainties, it is crucial to recognise that minor fluctuations in sample size or composition do not necessarily undermine the credibility and dependability of the study. Research is inherently iterative and adaptive, requiring researchers to make informed decisions in response to changing circumstances. By maintaining transparency about such uncertainties and implementing rigorous data collection and analysis procedures, researchers can mitigate potential biases and uphold the integrity of their findings. Therefore, in this case, while the slight imbalance in participating teachers may have introduced some uncertainty, the overall credibility and dependability of the study remained intact as I practised careful management and methodological rigour.

Tables 2 and 3 depict profiles of the selected participants. These tables provide detailed information on the participants' backgrounds and qualifications; enhancing understanding of their suitability for the study.

Table 2. *Profile of the Selected Participants—English Teachers*

English								
	School	**Teacher**	**Gender**	**Grade**	**Qualification**	**Subjects**	**Teaching Literature**	**Data Analysis**
1	**Highveld Secondary**	Kevin	Male	11	Honours in History	History and English	1988	YES
2	**Sunnyside Secondary**	Jackson	Male	11	BEd	Computers and Business studies	2013	YES
3	**Malcolm Secondary**	Ben	Male	11	Honours degree in Leadership and Management, BA Degree in Information Studies, HED	Geography and Northern Sotho in English (NSE)-Sepedi	1999	EXCLUDED
4	**Riverside Secondary**	Alfred	Male	11	BTech Degree in Technology	English and Physical Education	1996	EXCLUDED

Table 3. *Profile of the Selected Participants—Sepedi Language Teachers*

Sepedi								
	School	**Teacher**	**Gender**	**Grade**	**Qualification**	**Subjects**	**Teaching Experience**	**Data Analysis**
1	**Riverside Secondary**	Tasha	Female	11	SPA (Standard Professional Certificate)	Geography and Sepedi	1995	YES
2	**Malcolm Secondary**	Brenda	Female	11	BEd Honours (Management)	Sepedi and Geography	1994	YES
3	**St James Secondary**	Nicole	Female	11	BA & HED	Sepedi and Afrikaans	2005	EXCLUDED

It is important to acknowledge that while data were collected from a total of seven teachers, , only four teachers were ultimately selected for in-depth analysis—two English literature

teachers and two Sepedi language teachers—as they provided complete datasets. The remaining three teachers had missing or incomplete data sets, which led to their exclusion from the detailed analysis.

4.7. Research Methods

For a researcher, selecting suitable research methods is crucial for a study, influenced by factors such as focus, framework, research paradigm, and design. According to Patten (2017), research methods serve as the foundation of any study, addressing the "how" of constructing systematic knowledge. In this study, I employed non-participatory classroom observations, individual VSRIs, and semi-structured face-to-face individual interviews. Each of these methods served distinct purposes within the study and were chosen with the aim of exploring and comprehending teachers' pedagogical approaches in Sepedi and English literature lessons. Understanding the dynamic and intricate nature of teaching, particularly in rural classrooms where Sepedi language literature and English literature are taught, was essential. The utilisation of these three methods played a crucial role in achieving this understanding.

4.7.1. Non-Participatory Classroom Observations

The live recorded classroom observation method, as outlined by Bell (2005), holds significance because it can unveil information that is often discreet, hidden, or taken for granted. It is crucial to comprehend participants' behaviour rather than solely relying on verbal accounts of their actions during teaching, thus enhancing the confirmability of the study. This method was employed to address the following research question:

a. How do grade 11 rural teachers teach Sepedi language literature and English literature in Acornhoek classrooms?

The purpose of non-participatory classroom observations was to identify, describe, and critically discuss teachers' approaches to teaching Sepedi language literature and English literature. Specifically, semi-structured non-participatory classroom observations were utilised, allowing for flexibility compared to structured observations that adhere to a strict schedule. I was positioned at the back of the class, so I could video-record everything the teacher did and said, including gestures with learners, without disrupting the teaching and learning processes. Despite employing semi-structured non-participatory classroom observations, some teachers occasionally perceived me as part of their classroom and elicited my response and participation. In such instances, I maintained a non-participant role by

refraining from responding, instead opting to smile or gesture. Learners were recorded only during interactions with the teacher, as they were not part of the study.

Observation days were scheduled in coordination with the teachers after they provided their timetables. Sepedi language literature teachers focused on teaching drama and poetry, while English literature teachers covered short stories, drama, and poetry, as detailed in Table 4 and Table 5 below. All classroom observations were transcribed manually by the researcher ensuring accuracy and attention to detail. The total number of observed Sepedi language literature sessions was five, and the total number of observed English literature sessions was six (refer to Table 4 and Table 5 below).

Table 4. *Observation Overview for English Teachers*

English					
	School	**Teacher**	**Grade**	**Observation**	**Genre Taught**
1	**Highveld Secondary**	Kevin	11	1 Lesson (50 minutes)	Short Story (*Gemini* by Ahmed Essop)
2	**Sunnyside Secondary**	Jackson	11	2 Lessons (53 Minutes)	Poetry (*Shantytown* by Anonymous)
3	**Malcolm Secondary**	Ben	11	2 Lessons (1 hour, 27 minutes))	Short story (*Transforming Moments* by Gcina Mhlophe)
4	**Riverside Secondary**	Alfred	11	1 Lesson (20 minutes)	Drama (*Macbeth* by William Shakespeare)

Table 5. *Observation Overview for Sepedi Language Teachers*

Sepedi					
	School	**Teacher**	**Grade**	**Observation**	**Genre Taught**
1	**Riverside Secondary**	Tasha	11	2 Lessons (50 minutes)	Drama (*Bokgoni bja Basadi* by C Mokoena)
2	**Malcolm Secondary**	Brenda	11	2 Lessons (39 minutes)	Poetry (*Sello sa Mmagobona* by SL Mogano)
3	**St James Secondary**	Nicole	11	1 Lesson (20 Minutes)	Drama (*Bokgoni bja Basadi* by C Mokoena)

4.7.2. Video-Stimulated Recall Individual Face-to-Face Interviews

Video-stimulated recall interviews offer an introspective method where "videotaped passages of behaviour are replayed to individuals to stimulate recall of their concurrent cognitive activity" (Lyle, 2003, p. 861). This interview format allows participants to reflect on their actions and behaviours within a specific context. In education, exploring pedagogical practices, especially the rationale behind teachers' teaching methods, can be challenging (Vesterinen et al., 2010). While observational methods capture what teachers do in the classroom, they often do not reveal why teachers took certain actions. Traditional interviews also do not provide participants with the opportunity to view themselves and reflect. Thus, to interrogate deep meaning and understand the reasons for selecting particular pedagogical approaches, video-stimulated recall interviews played a crucial role, facilitating critical reflections with the teachers.

The use of video-stimulated recall interviews addressed the following research question:

a. What are the factors that shape grade 11 rural teachers' perceptions of and approaches to teaching Sepedi literature and English literature in Acornhoek schools?

These interviews allowed for a transition from merely describing teachers' perceptions and approaches to engaging with them and critically reflecting on their observed practices during Sepedi and English literature lessons. Following each classroom observation, I selected specific episodes for teachers to reflect on and further elaborate upon. Clear instructions were given to them regarding the purpose of the exercise, such as watching episodes of their lesson observations and answering questions. Additionally, teachers were encouraged to identify episodes they wished to discuss from their saved recorded lessons, which were provided to them on USB and CD-ROMs for viewing at their convenience.

Some teachers did not have access to personal laptops and utilised school computers, which sometimes led to a delay of three to four days before engaging with the lessons. However, this delay did not significantly impact their ability to recall what they had done and why, as watching the lessons served as a reminder of the events that had occurred. It was intriguing to observe teachers laugh at themselves as they attempted to make sense of their actions during the lessons. The intention of this activity was not to critique teachers but to raise awareness of

their teaching methods and engage in discussions to understand the rationale behind their approach. An exemplar of the transcribed VSRI can be found in Appendix 2. Each session lasted approximately 30 minutes, as indicated in Tables 6 and 7 below, detailing the duration of each session.

Table 6. *Video-Stimulated Recall Interview Overview (English Teachers)*

English						
	School	**Teacher**	**Grade**	**VSRI Interview**	**Interview Location**	**Genre Taught**
1	**Highveld Secondary**	Kevin	11	1 session (23 minutes)	Language Department HOD office during the teacher's admin time	Short Story (*Gemini* by Ahmed Essop)
2	**Sunnyside Secondary**	Jackson	11	1 session (34 minutes)	Computer Lab, end of the school day	Poetry (*Shantytown* by Anonymous)
3	**Malcolm Secondary**	Ben	11	1 session (46 minutes)	Computer Lab, end of the school day	Short story (*Transforming Moments* by Gcina Mhlophe))
4	**Riverside Secondary**	Alfred	11 (2018)	1 session (27 minutes)	Computer Lab, during a free period	Drama (*Macbeth* by William Shakespeare)

Table 7. *Video-Stimulated Recall Interview Overview (Sepedi Language Teachers)*

Sepedi						
	School	**Teacher**	**Grade**	**VSRI Interview**	**Interview Location**	**Genre Taught**
1	**Riverside Secondary**	Tasha	11	1 session (30 minutes)	Staff lounge during a free period	Drama (*Bokgoni bja Basadi* by C Mokoena)
2	**Malcolm Secondary**	Brenda	11	1 session (27 minutes)	Classroom, in the morning	Poetry (*Sello sa Mmagobona* by SL Mogano)
3	**St James Secondary**	Nicole	11	No sessions were done as the teacher had workshops.	Staff lounge, in the afternoon	Drama (*Bokgoni bja Basadi* by C Mokoena)

4.7.3. Semi-Structured Face-to-Face Individual Interviews

In general, interviews, as described by Cohen et al. (2007), offer both participants and interviewers a window into individuals' perspectives on various situations. There are several interview formats, including unstructured, semi-structured, focus group, and structured interviews. This study utilised semi-structured face-to-face individual interviews to delve into teachers' personal backgrounds, overall views on literature and, more specifically, their approaches to teaching Sepedi and English literature. These semi-structured interviews followed a format where a set of predetermined open-ended questions guided the discussion, with additional questions arising naturally from the dialogue between interviewer and interviewee (DiCicco-Bloom & Crabtree, 2006).

During these interviews, I had prepared questions for the teachers, but I also allowed room for spontaneity, tailoring follow-up questions based on their responses. All interviews were recorded for accuracy, and I actively listened to the teachers' responses, seeking clarification when necessary. This approach provided teachers with the flexibility to expand upon their thoughts beyond the initial questions, contributing to the semi-structured nature of the interviews. The semi-structured individual interviews aimed to address the following specific research questions:

a. What are the perceptions of Sepedi language literature and English literature among grade 11 rural teachers?

b. How do teachers perceive the role of Sepedi language literature and English literature within schools?

c. What factors influence grade 11 rural teachers' perceptions and approaches to teaching Sepedi and English literature in Acornhoek schools?

To facilitate understanding of teachers' perspectives, the interview questions were categorised into introductory/personal inquiries and focused research questions (see Appendix 3). The former helped establish rapport, while the latter delved into the research themes. While the interviews were initially planned for 45 minutes to an hour, some sessions extended beyond this timeframe due to the depth of the discussions. However, I ensured not to interrupt teachers as long as their responses remained relevant.

Interviews took place after school, some on Saturday mornings, or during teachers' free periods or admin periods. Notably, when interviews occurred during free periods, it was at

the teachers' discretion, as they preferred to conclude and not stay after school hours. Teachers expressed appreciation for the individual interview format, as it provided them with a platform to voice their opinions on educational matters, which they often felt lacked in their daily professional environments. Table 8 and Table 9 below outline the durations and locations of the interviews.

Table 8. *Semi-Structured Face-to-Face Interview Overview (English Teachers)*

English						
	School	**Teacher**	**Grade**	**Individual Interview**	**Interview Location**	**Genre Taught**
1	**Highveld Secondary**	Kevin	11	1 (1 hour)	Language department HOD's office during the teacher's admin time	Short Story (*Gemini* by Ahmed Essop)
2	**Sunnyside Secondary**	Jackson	11	1 (52 minutes)	Computer lab, end of the school day	Poetry (*Shantytown* by Anonymous)
3	**Malcolm Secondary**	Ben	11	1 (1 hour)	At school on a Saturday morning	Short story (*Transforming Moments* by Gcina Mhlophe))
4	**Riverside Secondary**	Alfred	11	1 (33 minutes)	Computer lab, during a free period	Drama (*Macbeth* by William Shakespeare)

Table 9. *Semi-Structured Face-to-Face Interview Overview (Sepedi Language Teachers)*

Sepedi						
	School	**Teacher**	**Grade**	**Individual Interview**	**Interview Location**	**Genre Taught**
1	**Riverside Secondary**	Tasha	11	1 (40 minutes)	Staff lounge during a free period	Drama (*Bokgoni bja Basadi* by C Mokoena)
2	**Malcolm Secondary**	Brenda	11	1 (20 minutes)	Classroom, in the morning	Poetry (*Sello sa Mmagobona* by SL Mogano)
3	**St James Secondary**	Nicole	11	1 (58 minutes)	Staff lounge, in the afternoon	Drama (*Bokgoni bja Basadi* by C Mokoena)

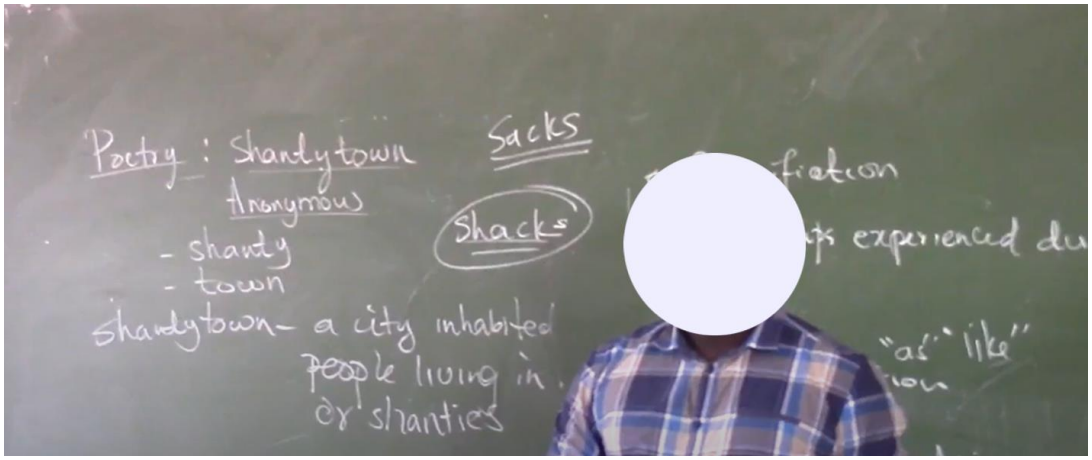
4.7.4. Freedom First, Education Last: The Untold Complexities of the Data Collection Process

Reflecting on the methods discussed earlier for gathering data, this section delves into the complexities and challenges encountered during the process. A notable text studied by the grade 11 learners was Athol Fugard's play "*My Children! My Africa*," in which they explored the slogan "Freedom first, Education last." Interestingly, this theme resonated with ongoing events in the community, as Highveld Secondary school and Sunnyside Secondary school faced a four-day closure due to protests, disrupting the data collection process for teachers as access to the school was obstructed by the community. This highlighted a significant challenge: recognising that socio-economic issues intertwine with schools, impacting data collection.

During the initial year of data collection, recruiting participants, particularly teachers not involved in prior research projects, proved challenging. Three teachers withdrew from the study, necessitating the inclusion of additional schools. Fortunately, this occurred during the first phase of data collection. Most classroom observations were completed within the first year, despite difficulties in scheduling suitable lesson times across multiple schools with synchronised timetables. Organising observations required meticulous planning, focusing on one school at a time to accommodate both English and Sepedi teachers over three to four days per school. However, the departure of two English teachers from two of the schools caused further delays, prompting a decision to proceed with the remaining teachers while vacancies were being filled, a common challenge as noted by Scott and Morrison (2005).

Furthermore, engaging in non-participant observations posed its own set of challenges. Some teachers sought dialogue or affirmation during teaching sessions, forcing a decision on whether to respond without compromising the observer's neutral stance. These difficulties were compounded by crowded classrooms, making it challenging to position video cameras effectively. To minimise disruption to learners, I often stood at the back of the classroom (see Figure 9), yet at times capturing the teacher's movements proved challenging in the packed environment.

Figure 9. *Classroom Observation of Teacher Jackson*



For the video-stimulated recall interviews, teachers were required to review their own classroom videos before the interview, which posed several challenges. As mentioned earlier, some teachers lacked access to laptops for viewing their observations, leading them to save the videos on school administrative or IT lab computers. This raised ethical concerns regarding unauthorised access to the videos or accidental deletion. To address these issues, USBs were provided to teachers, although some misplaced or lost them. For these individuals, we watched the entire video together, with teachers identifying specific episodes they wished to discuss, including those I had selected. This method was intricate, involving starting and stopping the video while simultaneously recording the interview audio. Some teachers felt nervous or hesitant to discuss their teaching methods, requiring patience and reassurance that I was seeking understanding rather than judgment. Nonetheless, this approach proved valuable in fostering teacher reflection on their teaching practices and the rationale behind their pedagogical decisions. These insights are discussed in detail in Chapter Five, "Findings: Presentation of teachers' approaches." However, the data analysis analytical framework is discussed in the next section.

4.8. The Analytical Framework

Given the nature of the study, the data collected from non-participatory classroom observations underwent analysis, utilising Scott and Mortimer's (2005) communicative approach. This analysis facilitated the identification and discussion of the complexities

inherent in teachers' practices, as outlined in Chapter 5, "Findings: Presentation of teachers' approaches," and Chapter 7, "Discussion of emerging themes and sub-themes." The communicative approach served as a lens to scrutinise pedagogical approaches and interactions within the lessons. Given the study's emphasis on pedagogical approaches, the analysis using the communicative approach is presented first. Subsequently, the findings from video-stimulated recall interviews and semi-structured individual interviews are integrated where necessary to provide further insight into the identified teaching practices.

4.8.1. Scott and Mortimer's Four Classes of Communicative Approach

Scott and Mortimer (2005) proposed an analytical framework consisting of five interconnected aspects that centre on the teacher's role during a lesson. These aspects are grouped into three main focus areas: Teaching Focus, Approach, and Action. (See Table 10 for a detailed breakdown.)

Table 10. *The Analytical Framework: A Tool for Analysing Meaning Making Interactions in Science Classrooms*

	Aspect of Analysis	
(i) Focus	*1. Teaching Purposes*	*2. Content*
(ii) Approach	*3. Communicative approach*	
(iii) Action	*4. Teacher interventions*	*5. Patterns of interaction*

Based on Table 10, the main focal concepts for this study were the communicative approach and the patterns of interaction. Central to the framework outlined in Table 10 is the communicative approach, which Scott and Mortimer (2005) developed to interpret the meaning-making processes inherent in language and communication modes within a science classroom. This approach offers a structured analysis of teaching practices, centring on the dialogues occurring during lessons and discerning the dynamics of dialogue control, methods, and motivations. While initially designed for science education, their framework has found application in diverse subject areas seeking to comprehend pedagogical approaches through the lens of dialogue forms and teacher-learner interactions.

The framework delineates two dimensions, each reflecting distinct forms of interaction: dialogic and authoritative communication. Additionally, the second dimension discerns between interactive and noninteractive discourse (Mortimer & Scott, 2003). Table 11, provided below, illustrates these concepts of dialogic and authoritative communication and interactive and non-interactive discourse. According to the authors, the first-dimension, dialogic and authoritative communication (vertical dimension) entails teachers and learners engaging with multiple viewpoints and voices during lessons, fostering exploration and "interanimation" of ideas (Bakhtin, 1981).

Table 11. *Four Classes of Communicative Approach*

	Interactive	Noninteractive
Dialogic	*A. Interactive/Dialogic*	*B. Noninteractive/Dialogic*
Authoritative	*C. Interactive/Authoritative*	*D. Noninteractive/Authoritative*

Source: Scott et al., 2006, p. 611

The dialogic approach, as emphasised in Scott and Mortimer's communicative approach, encourages diverse perspectives in literature study, where teachers facilitate learners' expression of their ideas and interpretations of literary texts. In the authoritative approach, "the teacher's purpose is to focus the students' full attention on just one meaning" (Scott et al., 2006, p. 610). Although there is acknowledgement of the possibility of a dialogue, the purpose of the authoritative approach is for a teacher to present one idea or meaning of the content being taught (see Table 11). In the second dimension, talk can either be interactive, involving the participation of multiple individuals, or non-interactive, where only one person typically contributes, often the teacher (Mortimer & Scott, 2003; Scott et al., 2006). This distinction is crucial, as the nature of classroom discourse, particularly turn-taking, proves complex, as evidenced by the analysis of interactions in Sepedi and English literature classrooms. By combining the dialogic-authoritative dimension with the interactive/non-interactive dimension, four distinct classes of the communicative approach emerge: dialogic or authoritative paired with interactive or noninteractive (see Table 11), (Scott et al., 2006).

For this study, the communicative approach served as the analytical lens through which the pedagogies and observed interactions between teachers and learners were examined. As previously noted, these interactions proved complex. This approach proved valuable in dissecting how teachers conducted literature lessons and engaged with their learners, as well as probing the dynamics of teacher-learner interaction at different episodes of the lessons.

Scott and Mortimer's patterns of interaction framework were used to analyse the dynamics of communication and interaction within the classroom. It provided a structured approach to understanding how teachers and learners engage with each other during lessons.

The framework identifies different types of interaction patterns based on the sequence and nature of exchanges between teachers and students. This aspect of the framework typically includes various categories or types of interactions. One of the most distinctive patterns of interaction reported in the literature is the three-part exchange structure known as the triadic dialogue. This pattern was initially described as IRF (Initiation-Response-Follow-up) by Sinclair et al. (1975) and as IRE (Initiation-Response-Evaluation) by Mehan (1979). In both formulations, "I" stands for "Initiation," usually initiated by a question from the teacher, "R" stands for "Response," typically provided by the learner, and the third move is referred to as "Follow-up" by Sinclair et al. (1975) and "Evaluation" by Mehan (1979) and others. This triadic structure provides a "framework for analysing the dynamics of classroom discourse and understanding the flow of communication between teachers and learners" (Scott et al., 2006, p. 612). Each type of interaction is characterised by specific features, such as who initiates the interaction, how the interaction unfolds, and the level of learner participation.

Based on the data and findings of the study, additional interaction patterns were identified, as illustrated in Table 12 below. For instance, a confirmatory response occurs when the teacher confirms or affirms a learner's answer or contribution, typically without providing further elaboration. Choral responses occur when the entire class responds collectively, often in unison, to a prompt or question from the teacher. Information initiation refers to instances where the teacher provides additional information, introduces new concepts, or responds to their own questions. These interaction patterns offer further insights into the dynamics of classroom communication and enrich our understanding of teacher-learner interactions during lessons.

Table 12. *Interactive Patterns*

CODE NAME	SHORT CODE	DESCRIPTION OF CODE
AUTHORATIVE TEACHER DISCUSSION	TD	The teacher initiates and leads the discussion and sticks to the topic or theme.
NOMINATED QUESTION	NQ	Teacher nominates a learner after learner to respond to the same question
TEACHER REPEATS QUESTION ASKS DIFFERENT LEARNER	RepeatQ	Teacher repeats the question after a learner's response to another learner
TEACHERS ASKS FOR CONSENSUS	FConsensus	Teachers asks for consensus from the whole class
TEACHER REPHRASES ANSWER	RRephrase	Teacher rephrases answer from a learner
TEACHER PROMPTS OR GIVES CUES	P/Cue	Teacher provides cues before the question or after the question
PURE ACKNOWLEDGEMNT	PA	Teacher acknowledges a response but does not seek further engagement
FOLLOW UP QUESTION TO THE SAME LEARNER	QFollow	Teacher asks a follow up question from the same learner
NO EXPLANATION	NE	Learners respond without providing any explanation.

CODE NAME	SHORT CODE	DESCRIPTION OF CODE
FACTUAL/ TEXT BASED	Fact/text based	Learners give a factual or text-based response.
ELICIT ELABORATION OR EXPLANATION	EE	Teachers asks for learner to explain or elaborate their answer
TEACHER ASKS FOR OTHER IDEAS		Teacher asks for other learners to provide further ideas to what has been said
CLOSED	CR	Teacher elicits limited responses from learners
OPEN	OR	Teacher elicits various responses from learners
OPEN EXPLANATION	OE	Teacher elicits an explanation or justification-why do you say that?
DIRECTED QUESTION	DQ	Teacher directs a question to a particular learner
TEACHER EVALUATION	CF	Teacher evaluates whether the answer is right or wrong
CONFIRMATORY QUESTION	CQ	Teachers asks a question that they know the response to
CONFIRMATORY RESPONSE	Con	Teacher asks a questions and respond to
TEACHER MOVES ON	TC	Teacher changes the discussion or topic
TEACHER IGNORES LEARNER	RI	Teacher ignores a learner's response
INFORMATION INITIATION	II	Teacher offers more information, introduces new information or concepts to the learners or self-respond to their own question.

By identifying and analysing these different interaction patterns, researchers can gain insights into the nature of classroom discourse, the level of learner engagement, and the effectiveness of teaching strategies. This framework helps researchers and teachers understand how communication shapes the learning experience and can inform pedagogical practices to enhance learners' learning outcomes. An example of the analysis of non-participatory classroom observations using the Communicative Approach is detailed below.

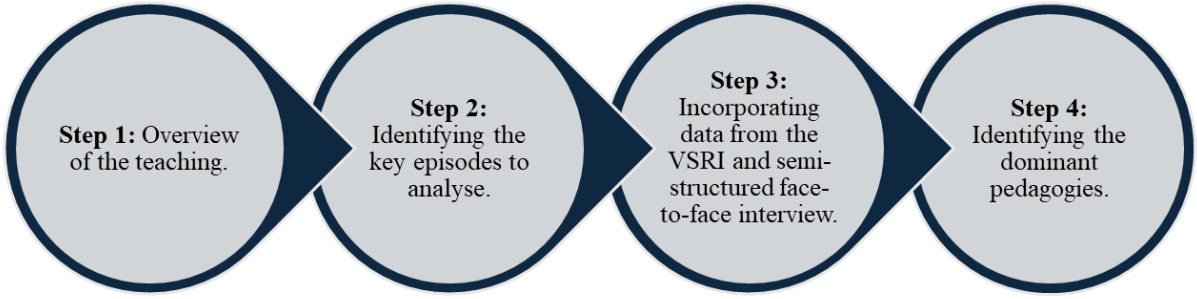
4.8.1.1. Data Analysis and Findings: Classroom Observation Analysis using the Communicative Approach

In the comprehensive analysis of the teaching practices, four distinct steps were meticulously followed for all four teachers. The initial step involved gaining a holistic overview of the teaching methodologies employed, shedding light on the overarching framework guiding educational delivery. Following this, in Step 2, key episodes were identified and isolated for in-depth scrutiny, providing a focused lens through which to analyse critical aspects of pedagogy. Step 3 saw the integration of data from both the VSRI and semi-structured face-to-face interviews, ensuring a multifaceted perspective enriched by direct insights from the teachers. Finally, in Step 4, efforts were directed towards discerning the dominant pedagogical approaches prevalent within the lesson, thereby illuminating the underlying principles shaping pedagogical approaches and classroom dynamics in Sepedi language and English literature lessons.

Through the methodical implementation of these four steps, an intricate comprehension of teaching practices has been achieved, providing teachers with invaluable insights and paving the way for continuous enhancement and development initiatives. To illustrate the application of these steps, I now delve into an example featuring a Sepedi teacher. Initially, an overview of the teaching methods employed by Teacher Tasha at Sepedi Riverside High School was conducted, offering a comprehensive understanding of the pedagogical framework. Subsequently, key episodes were identified and scrutinised to delve deeper into the pedagogical nuances present within the classroom. Integration of data from the VSRIs and semi-structured face-to-face interviews provided diverse perspectives, enriching the analysis of the pedagogical choices observed. Finally, the identification of dominant pedagogies shed light on the prevailing pedagogical approaches. Figure 10 visually encapsulates these data

analysis steps, providing a clear roadmap for analysing pedagogical approaches in any classroom.

Figure 10. *Data Analysis Process Flow of Classroom Observations*



Step 1: Overview of the teaching of Sepedi at Riverside High School by Teacher Tasha

This step in the analysis process aimed to achieve a comprehensive understanding of the teaching approach, classroom dynamics, and interaction patterns within the observed lesson. By applying Scott and Mortimer's communicative approach, the goal was to discern the underlying pedagogical framework and assess the extent of learner engagement and participation. Additionally, the analysis sought to identify any potential biases or limitations in the teachers' approach to teaching the literary text and facilitating classroom discourse. Overall, this step aimed to provide an overview into the effectiveness of the pedagogical practices employed by the teachers and their alignment with contemporary pedagogical principles.

Table 13. *Overview of the teaching of Sepedi by Teacher Tasha*

General Description	**Teaching Approach**	**Theory**

Teacher's Interpretation:
 	
• **Teacher is Interpreting the Drama:** (They are linking to what is happening in the society) So what are the implications?
• Teacher-centred
• Stereotypes societal issues
• Gender bias
• Cultural bias
 	
Interpretation to be contextualised to when was this drama written?
 	
Lesson:
 	
Telling:
 	
• Story
• Characters
• Plot
• The issues in the story-foregrounds: Gender-based practices and stereotypes
 	
The telling relates to what is happening in society. But it was mainly the teacher's perspective.
 	
Learners were reading the drama
 	
The teacher describes the characters and the learners are writing
 	
Teacher asks leading questions without requiring a response (self-answering).
 	
The teacher is the only one asking questions.
 	
Board work:
	Overall Approach:
	
	Communicative Approach: Authoritative
	
	Banking Concept of Teaching
	
	Teacher-Centred
	
	Role plays/Nature of the genre
	
	• The use of different learners
	
	The teacher was acting the Drama out while the learners were laughing.
	
	Question strategies: (look at the types of questions asked)
	
	• Leading Questions
	• Draws on grammar-pronunciation (20:20)
	
	Interaction: (26:00) (What is the degree/s of classroom interactions?)
	
	• Learners are reading.
	• Think about what types of interaction are taking place.
	• When are these interactions happening during the lesson?
	• Types of interactions
	• Learner engagement
	  ○ Passive learner engagement
	  ○ Nature of learner engagement-Choral Response
	  ○ Learners are completing sentences.
	
	Learner Activity/task:
		Notes: Must include Literature on the genres: Drama
		
		Nature of the Genres
		
		Bloom's Taxonomy

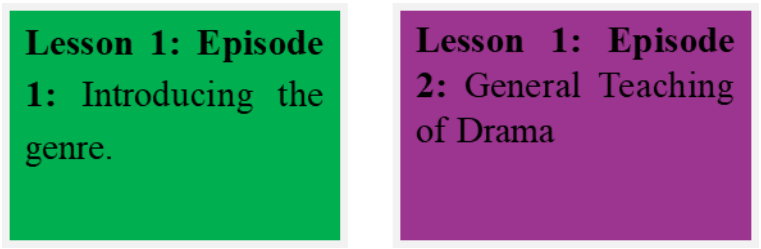
• Wrote characters' names • Wrote figures of speech But no explanation was provided of what was being written.	• No activity/task	

The above video analysis offers a broad understanding of the teacher's instructional methods. Step 2 of the analysis focused on pinpointing key episodes within the observed lesson for further in-depth examination.

Step 2: Identifying the key episodes to analyse

This step involved identifying specific moments or episodes of the lesson that were deemed significant or illustrative of particular teaching strategies, learner interactions, or learning outcomes. By isolating these key episodes, the analysis aimed to delve deeper into the nuances of the teaching approach, uncovering insights that may not have been immediately apparent from the general overview. This process allowed for a more detailed exploration of the dynamics at play within the classroom environment, facilitating a richer understanding of the teaching and learning processes observed.

Figure 11. *Teacher Tasha's Leson Overview*



In this episode, the teacher's opening statement was instructions to the learners to continue reading the story they had started the previous day about Bokgoni bya Basadi, which represented the object of learning for this episode (see Extract 7 below). The reference to the previous day represents the pedagogical approach to promote knowledge relations and continuity (Scott et al., 2011), because the nature of "teaching and learning knowledge is played out over an extended time-scale" (Scott et al., 2011, p. 14). The teacher used the "meso - continuity link", which references the lesson that was taught in previous day(s) or weeks. She prompted a discussion by asking for learners' views about the title of the book,

using a dialogic discourse that was open to different perspectives. There was a quick response and the teacher built on it, using authoritative discourse because she was 'giving' the content and interpretation of the story, as noted in line 3: "This is the danger caused by our parents, our elders, when they go to suburban area".

Extract 7

Teacher Tasha Lesson Introduction (Sepedi Translation)

1. **Morutiši:** Di results ša Grade 11 di bohlokwa. Wena kabo wena o swanetše o bereke gore o phase o kgone goya University. Ga se University fela mo ba yago gona, le di Technical ba bantšhi ba tswela pele, University a se maemo. A re tsweleng pele ka buka ela ya rena ya "Bokgone ba Basadi". Lehono ro ithuta ka buka e ya rena ya " Bokgone ba basadi". Ke ka lebaka la eng bare buka e ke "Bokgone ba basadi"?
2. **Morutwana:** Ke ka gore e bolela ka basadi ba e le gore banna ba bona ba ba tšhabetše.
3. **Morutiši:** Aaga! E bolela ka batho ba eleng gore bontšhi ba bona ke basadi. Banna ba bona ba ba tšhabetše ba ya Gauteng ba humana basadi ba bangwe ba re ba bitšang, "bomakwapeng". Basadi ba bona ba tswela pele ka go godiša bana. Ge re lebelela Mmagogowa e lego Mmalebuto, monna o mo tlhogetše a šala a tšwela pele le go godiša bana e le mosadi go fihlela bana ba gagwe ba eya dithutong tša godimo, monna a mo tlogetše a ile makgoweng. Ge a fihla makgoweng o ile a humana Ruth o a ile a mo diya makwapeng wa gagwe. A dula le Ruth, Ruth a nale bana ba Sepekwa, a ba godiša a tlogetše ba gagwe gae. Ke kotsi e e dirwang ke batswadi ba rena, bo rakgolo ba rena, ge ba ile makgoweng. Batho ba makgowa a ba kgaogane le malapa a bona. Ge lekgowa le humana mošomo Cape Town, le sepela le lapa la lona. Efela rena ma Afrika ge re humana mošomo re tlogela malapa gae raya sekgoweng. Ge re fitla sekgoweng re aga malapa a mangwe ba lebala ke lena. Ge ba thoma ba re go nyakega sengwe mo sekolong bo papa a bago. Jwale a re tšweleng pele re baleng buka e re fetšeng nako e sepetše.

Extract 7

Teacher Tasha Lesson Introduction (English Translation)

1. **Teacher:** …Let us carry on with our book titled "Bokgone ba Basadi". Today we will study this book of ours called "Bokgone ba Basadi. Why do you think this book is titled "Bokgone ba Basadi"?
2. **Learner:** It is because it speaks about women whose men have run away.
3. **Teacher:** Ahh, it talks about people who most of them are women. Their men have run away and went to Gauteng and found other women of which they call "Side Chicks/Mistresses". and their wives carry on raising their children. When we look at Mmagokgowa and Mmalebuto, the husband has left her to carry on raising the children as a woman until her children go to higher education institutions, while the husband has left her to go to the suburban areas. When he gets to the suburban areas he finds Ruth who he takes in as his mistress. He stays with Ruth, Ruth has children which Sepekwa raises while he has left his at home. This is the danger caused by our parents, our elders, when they go to suburban areas. White people do not separate from their families. When a white person finds a job in Cape Town, they go with their family. But us Africans when we get a job we leave our families and go to the suburban areas. When we get to suburban areas we start new families and we forget our own. When suddenly something is needed at school the fathers are not there. So let us continue and read our book, we have wasted enough time.

Extract 8

Teacher Tasha: Drama Reading (English Translation)

7. **Teacher:** Do you understand what is being said here? **[Confirmatory Question]**
8. **Learners:** Yes **[Choral Response]**
9. **Teacher:** It is a dialogue between who and who? **[Confirmatory Question]**
11. **Learners:** It is between Kgowa and Sepekwa. **[Confirmatory Response]**
12. **Teacher:** Kgowa sounds like a person who is impatient. She does not tolerate nonsense and not a walk over. Kgowa and her father Sepekwa are at odds, it has been a while he has been promising her money to pay for her school fees but he has not sent it. So Kgowa is saying she will come there by his workplace. But there is something that Sepekwa is scared of, that if Kgowa goes there she will see it and things will be ruined. What is that thing? **[Information Initiation]**
13. **Learners:** It is because she will find him with Ruth. **[Confirmatory Response]**
14. **Teacher:** Ahh. That is the thing Sepekwa is scared of. Kgowa does not have patience for a discussion, and her father knows that he will be in big trouble if his daughter finds him with another woman. **[Information Initiation]**
15. **Learners continue to read the drama.**
16. **Teacher:** Let us look here. Sepekwa says he will borrow from his employer, now Kgowa asks herself where does her father's money go. Who can tell me where does Sepekwa's money goes? **[Information Initiation]**
17. **Learner:** It goes to Ruth. **[Confirmatory Response]**

In addition to identifying key episodes for further analysis, Step 2 of the process also involved identifying patterns of interaction within the observed classroom dynamics. For instance, an analysis of Extract 8 revealed a distinct pattern of interaction characterised by Confirmatory Response (ConR) followed by Choral Response (CR), Confirmatory Response again, then Information Initiation (II), another Confirmatory Response, subsequent Information Initiation, and further Information Initiation, concluding with Confirmatory Response once more. This pattern, labelled as ConR-CR-ConR-II-ConR-II-II-ConR, sheds light on the sequence and nature of interactions between the teacher and learners during the observed lesson. By discerning such interaction patterns, the analysis gained deeper insights into the dynamics of communication and engagement within the classroom, contributing to a more comprehensive understanding of the teaching approach and its effectiveness in facilitating learners' learning.

Step 3: Incorporating Data from the VSRI and Semi-Structure Face-to-Face Interview

In Step 3 of the analysis process, data from both the VSRI and semi-structured face-to-face interviews were incorporated. This integration enriches the insights gained from classroom observations by providing teachers' reflections and perspectives. Through VSRI, teachers watch recordings of their classroom observations, offering insights into their decision-making processes, pedagogical choices, and reflections on teaching practices. Meanwhile, semi-structured face-to-face interviews delved deeper into teachers' attitudes, beliefs, and experiences related to teaching Sepedi language literature and English literature. By

synthesising data from these interviews with observations, researchers gain a more comprehensive understanding of the factors influencing the teaching of literature in rural schools. This integration enhances the richness and depth of the analysis, facilitating a nuanced exploration of the complexities inherent in the observed context. An example is shown below on how interviews were included in the observational data.

While the teacher was responding to the reading of the book in class, she was not engaging with the teacher dominance and interpretation of the text during the lesson. She continued to say, *"So, you have to explain word by word so that the idioms, the proverbs whatever the meaning of the words, because they don't have any idea" (Teacher Tasha, Sepedi Semi-Structured Interviews, Riverside High).* The teacher explained that she used the authoritative approach because "they don't have any idea" how to read the book, paying attention to the different figures of speech in the text. The final step of the analysis concluded in Step 4 of the analysis process and focused on identifying the dominant pedagogies identified from a combination of the episodes presented.

Step 4: Identifying the Dominant Pedagogical Practices

This involved synthesising insights gathered from classroom observations, video-stimulated recall interviews, and semi-structured face-to-face interviews to discern recurring patterns and overarching approaches to teaching. By analysing the pedagogical approaches, communication dynamics, and interactions observed during lessons, the aim was to identify the prevailing teaching methods and pedagogical frameworks employed by teachers. This process allowed for a comprehensive understanding of the pedagogical landscape within the research context, shedding light on the instructional philosophies, approaches, and strategies that shaped the teaching of Sepedi language literature and English literature. Through the identification of dominant pedagogies, a better understanding of the underlying principles guiding teaching practices and their impact on learner engagement and learning outcomes can be explicit.

Figure 12

Summary of Teacher Tasha's Dominant Pedagogical Approaches

TEACHER TASHA	
EPISODE 1	• Authoritative Approach • Non-Interactive-Authoritative Approach
EPISODE 2	• Authoritative Approach • Interactive-Authoritative Approach
EPISODE 3	• Authoritative Approach
EPISODE 4	-
OVERALL DOMINANT PEDAGOGY	**Authoritative Approach**

The identified dominant pedagogies will be discussed in detail in Chapter Seven, where I look at emerging themes and sub-themes across all four teachers. The communicative approach proved to be an effective analytical framework throughout the four steps of the analysis process, allowing researchers to systematically examine teaching practices, classroom interactions, and instructional strategies. By applying the communicative approach, I was able to explicate the nuances of communication dynamics and pedagogical approaches within the observed lessons, thereby enhancing the depth and richness of the analysis. The above process was followed for each teacher until the overall dominant pedagogy/ies were identified. In the next sections, I discuss how I ensured that the data collection as well as the data analysis remained ethical and how ethical considerations were adhered to.

4.9. Trustworthiness, Credibility and Confirmability

4.9.1. Transferability

Transferability pertains to the extent to which findings from a study can be applied to other contexts (Lincoln & Guba, 1985). Ensuring transferability requires providing rich and detailed explanations of the collected data, which is aligned with the interpretivism paradigm as it enables other researchers to extrapolate and apply the findings to different settings. In this study, conducted under the critical phenomenology research design, both structural and

textual descriptions of the phenomena were emphasised (Creswell, 2007). By employing multiple research methods, including VSRIs, semi-structured face-to-face interviews, and classroom observations, comprehensive data were obtained from the same teachers. This rich dataset enhances the transferability of the findings to other contexts, as it provides deep insights into the phenomena under investigation.

4.9.2. Dependability

Dependability refers to the consistency and reliability of the data collected (Lincoln & Guba, 1985). In this study, dependability was ensured through the examination of both similarities and differences in teachers' responses across the three research methods and among the seven participants. Additionally, the research supervisor provided guidance and oversight to ensure the consistency and accuracy of data interpretation. The supervisor's involvement included reading and assisting with the analysis of a sample of the collected data. Furthermore, efforts were made to maintain consistency in interview questions and conditions across all teachers. Also, Sepedi Home language experts were consulted to translate the Sepedi teachers' interviews and ensure both the English translation and original Sepedi transcripts were correct

4.9.3. Confirmability

Confirmability involves ensuring that findings are grounded in participants' perspectives and experiences rather than the researcher's biases (Lincoln & Guba, 1985). In this study, confirmability was achieved through the researcher's active engagement with the social and school contexts, establishing rapport with the teachers, and transcribing the data personally to capture nuances in expressions and responses. The research supervisor's presence during data collection further ensured efficiency and accuracy in interview scheduling and data handling. Constructive feedback and commentary from the supervisor also contributed to confirmability. However, it is acknowledged that complete removal of the researcher's perspective is challenging in qualitative research and the interpretivism paradigm, however, efforts were made to mitigate potential biases to maintain the trustworthiness of the study's findings by audio recording and video recording the teachers.

4.10. Ethical Considerations

As with any research instrument used, there are ethical issues the researcher needs to consider when conducting interviews. According to DiCicco-Bloom and Crabtree (2006, p. 319), there are four main ethical issues to consider:

• "Reducing the risk of unanticipated harm;
• Protecting the interviewee's information;
• Effectively informing interviewees about the nature of the study; and
• Reducing the risk of exploitation."

The four main ethical issues detailed above are important for researchers to engage with as they provide important boundaries and protection for all involved in the research. Below, these points are explicated for further detail and clarity.

4.10.1. Informed Consent

As part of the study's ethical protocol, interviewees were presented with two informed consent forms. The first form detailed the research's objectives and procedures, inviting teachers to participate (refer to Appendix 2). The second form requested permission from teachers for various activities including interviews, observations, audio recordings, and video recordings via digital devices and cameras. Additionally, consent forms were provided to district managers and school principals to authorise teachers' involvement in the research (refer to Appendix 3). Permission was also sought from the Mpumalanga Department of Education, where the schools are situated, to conduct the research (refer to Appendix 5). This thorough approach aimed to ensure the study's credibility by securing explicit consent for each data collection aspect. Remarkably, most teachers showed no hesitation and willingly endorsed the consent forms, demonstrating their comprehension and acceptance of the research procedures. Adhering to ethical standards fostered a transparent and respectful relationship between myself and the teachers, thereby promoting ethical conduct throughout the study.

4.10.2. Anonymity

To maintain anonymity, the identities of the teachers are known only to the researcher and supervisor. Throughout the study, pseudonyms like "Teacher Tasha" are used to conceal their real identities. Furthermore, all information disclosed during interviews is treated as

confidential and kept anonymous. Transcriptions of audio and video recordings are securely stored in a password-protected folder on the researcher's laptop and a remote flash drive, accessible only to the researcher and supervisor. In academic settings, the research supervisor is granted access to analyse transcripts and view video recordings. These transcripts are retained for five years before being deleted from the system. The teachers were formally informed of these procedures before the study commenced.

4.10.3. Right to Withdraw

Teachers were informed of their right to withdraw from the research study at any time without facing consequences. Three teachers chose to withdraw, citing reasons such as conflicting commitments or leaving their schools. Additionally, teachers were assured that they would not face any negative consequences for withdrawing. They were made aware that the study was solely for academic purposes, not for personal gain, and they would not receive financial compensation for their involvement. However, they would be anonymously recognised for their participation in the final draft of the thesis. Furthermore, if feasible, an intervention plan would be devised to address any identified needs arising from the data, considering the interpretivist paradigm, which emphasises understanding social phenomena through subjective experiences and meanings attributed by individuals.

4.11. Conclusion

The study embarked on a multifaceted exploration, aiming to unravel the intricacies surrounding the pedagogical practices of rural grade 11 teachers in Acornhoek schools, particularly regarding the teaching of Sepedi language literature and English literature. While initially navigating through the complexities of the research landscape, the interpretivism paradigm was selected for deeper insights. Employing a qualitative research approach, the study immersed the researcher within the classrooms of teachers, offering firsthand experiences and perspectives on the challenges and triumphs of literature teaching in rural settings. To capture the diverse meanings constructed within this context, a range of data collection methods, including non-participatory observations, individual VSRIs, and semi-structured face-to-face individual interviews, were meticulously utilised. This comprehensive approach, complemented by the communicative approach as the analytical framework, facilitated a nuanced understanding of both the teaching dynamics and the interactions

between teachers and learners. The following chapter will delve deeper into the findings that emerged from the data collected.

CHAPTER FIVE

UNEARTHING RURAL TEACHERS' APPROACHES TO LITERATURE: FINDINGS

5.1. Introduction and background

The chapter present findings from the classroom observations, video stimulated recall interviews, and individual semi-structured interviews with four literature teachers, comprising two English literature teachers and two Sepedi literature teachers from Acornhoek secondary schools. In keeping with the fundamental tenets of empirical research, the primary task revolves around the systematic analysis and interpretation of unprocessed data. As articulated by Cohen, Manion, and Morrison (2007, p. 461), the process of data analysis encompasses intricate endeavours, including data organisation, accounting for various factors, and elucidating their significance. This necessitates a concerted effort to grasp the data through the perspective of the participants' conceptualisations of the pedagogical context, discerning prevailing patterns, identifying thematic constructs, categorising pertinent information, and uncovering underlying regularities within the dataset. The data analysis process undertaken within this study was characterised by its complexity, necessitating a multifaceted approach to uncover meaningful insights.

This chapter examines data gathered from observations of video-recorded lessons, video-stimulated recall interviews, and individual semi-structured interviews. The video-recorded observations involved detailed scrutiny, with transcriptions of the videos and accompanying descriptive notes capturing the structural aspects of the observed lessons. These transcriptions provided comprehensive insights into various elements of the lessons, including the introduction, content, teacher's interactions, learner engagement, assigned tasks, and conclusion. Video-stimulated recall interviews (VSRI) facilitated a shift from simply describing teachers' perceptions and methods to actively engaging with them and critically reflecting on their observed practices during Sepedi and English literature lessons. Additionally, semi-structured face-to-face individual interviews delved into teachers' personal backgrounds, their broader perspectives on literature, and more specifically, their

approaches to teaching Sepedi and English literature. Transcripts from these interviews were utilised to cross-reference what teachers did during the classroom observations and their reflections during VSRI, aiding in triangulating the data.

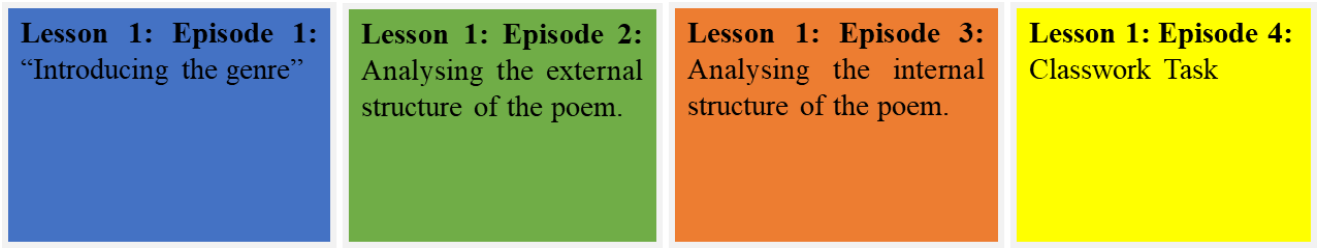
It is imperative to emphasise that the analysis process during this phase proved demanding due to not engaging with the theoretical and conceptual frameworks at the outset. This stage necessitated the scrutiny of raw classroom data, posing a challenge to maintain objectivity and allow the data to manifest its intrinsic characteristics. Ultimately, the determination of the salient elements within the observed lessons was undertaken, with guidance from my supervisor to focus on key pedagogical episodes and instances of the observed lessons. The chapter begins with Sepedi literature teachers' pedagogical approaches (Teacher Brenda and Teacher Tasha), followed by presenting data from the English literature teachers (Teacher Kelvin and Teacher Jackson).

5.2. Exploring Sepedi Literature Teachers' Pedagogical Approaches

5.2.1. Teacher Brenda, Malcolm Secondary School (Teacher A)

With regards to Teacher Brenda, two lessons were observed when the teacher taught a poem titled "Sello sa Mmago bona by SL Mogano" (The cry of their mother). The findings are presented into three: 1. Introducing the Genre; 2. Poetry analysis of the External and Internal Structure and, 3. Lesson closing and activities.

Figure 13: *Teacher Brenda's Lesson Overview*

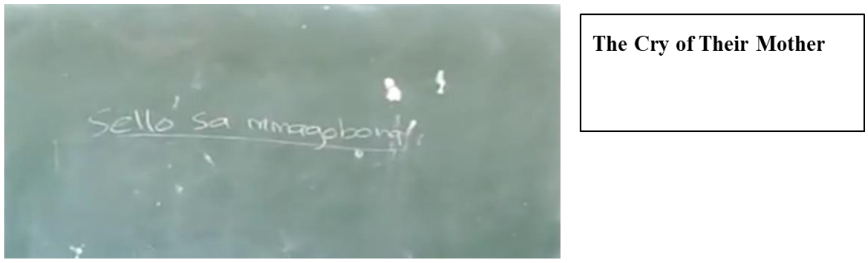


Episode 1: Lesson introduction to Sello sa Mmago bona.

Teacher Brenda commenced the lesson and wrote the poem's title on the chalkboard (Figure 14 below) which represented the "intended object of learning" (Pillay & Adler, 2015) for the learners to see and know the focus of the lesson. The teacher explained the significance of this step during the Video Stimulated Recall Interviews (VSRI) and said *"Gore ba kgone go*

kwišeša gore sereto se re se dirang ke sefe" "(So they can understand which poem we are doing)" (Teacher Brenda, Sepedi VSRI, Malcolm Secondary School). The teacher invited volunteers to recite the poem while selecting two learners to recite the poem (see extract 1 below) and I noticed that some were following along, and others were disengaged and gazing in different directions not focused on the poem as it was read. However, to understand the teacher's action, during the VSRI she said, *"A ba gone gore ba bale kabo bona, ge o ka bafa buka wa re le bale le fetše re tlotla ra analyse ga ba bale" "(They can't read on their own, if you give them a book and you say read, and afterwards we will analyse it, they do not read)."*The teacher's selection of two specific learners, rather than wait for volunteers, makes sense because she knew good readers in her class. It is concerning though that some learners in grade 11 still can't read, when they are only left with one year to exit the school sector and attend institution of higher learning. This statement does not overlook that poetry is perceived to be a difficult genre to read and understand, as Timothy and Obiekezie (2019) post that "poetry has several layers of meanings that contribute to confusion and that students never like it because of its duality" (p. 4). According to the Program for International Student Assessment (PISA 2021), reading performance measures the capacity to understand, use and reflect on written texts to achieve goals, develop knowledge and potential, and participate in society. Thus, if learners "can't read on their own" it makes sense that the teacher analysed the poem for them, which is also supported by one of CAPS approaches.

Figure 14: *Teacher Brenda's Poem title*



Extract 1: *Brenda's lesson Introduction (English Translation)*

7. **Teacher:** Let us open page hundred and twelve (112). Let us keep quite and for one of you to read for us.
8. **Learner reads the poem titled ,"Sello sa Mmagobona".**
9. **Teacher:** Can I ask another student to carry on and read for us
10. **Another learner carries on reading the poem, " sello sa mmagobona".**
11. **Teacher:** It makes sense, right?
12. **Learner:** Yes
13. **Teacher starts to read the poem, "Sello sa mmagobona".**
14. **Teacher:** You can all hear right?
15. **Learners:** Yes

The teacher asked learners whether what was read by the learner "makes sense" (line 11 above) and immediately read, a commendable practice to ensure proper pronunciation of words and reading speed. During VSRI she said, *"Ee. O kgwetša le gore ge go bala ngwana a ba sekwe ga botse, nna ge ke bala la mafelelo ke direla gore ba sekwe gabotse,"* (*"Yes, you find when you read, the learners do not understand clearly, so when I read at the end, I am making sure they hear properly"*). It appears that the "making sure they hear properly" referred to the teacher guiding learners for proper pronunciations and intonations demonstrating how to learn the language of poetry. Razgatlıoğlu and Ulusoy (2022) posit that "paying attention to the use of sounds and various meanings of words in poems enables students to develop their awareness of metalanguage, which means the ability to think deeply about vocabulary and the functions and structure of language" (p. 227). The teacher used collaborative reading approach to scaffold the less knowledgeable learners and for understanding the meaning of some vocabulary. The response during semi-structured individual interviews reiterated the classroom action when the teacher said, *"Akeri ba tswanetše ba bale bona, sereto ba bala ba bala la bo bedi nna ka bala la mafelelo gore ba kgone go e kwišeša. Gore ge re tlo e seka seka e be le gore ba ikwele kamoka ga bona,"* (*"They are supposed to read it themselves, a poem they read it and read it twice, and I read it last so they can understand it. So, that is when we analyse, they should all have understood it"*). The CAPS suggested three stages of reading poetry, which are pre-reading, during reading and post reading (Department of Basic Education (DBE), 2011). The participant used the "during reading" to guide learners "what to look out for as they read the text, explain terms or words learners might find difficult to understand, and help learners on how to read at the right pace, expression and the right tone" (p.10). It therefore means that the teacher followed the guide and helped learners to read at the right pace, expression, and the right tone (Department of Basic Education, 2011), irrespective of some learner that did not pay attention to the poem during the reading process.

Thus, the observed pedagogical actions in episode one was the introduction of the "intended object of learning" that was written on the chalkboard, and immediately the "enacted object of learning" (Pillay & Adler, 2015) was made visible by learners who read the poem followed by the teacher followed. The EHL FET phase CAPS document (2011) state that "*poetry* should be taught *not* poems (p. 12) (CAPS, 2011. P. 25), which means that skills should be instilled within learners that will enable them to ask two questions of a poem: "What is being said?" and "How do I know?" (Fenner, 2021, p. 14). Notwithstanding the importance of the two questions that aim at supporting learners' deeper understanding of the poem and the message being conveyed (Fenner, 2021), the teacher focused on reading for general understanding not yet to support knowledge building. This was done in episode three where the teacher engaged in analysing the internal structure of the poem. The focus was on developing particular skills such as pronunciations, reading pace, and overall poetry reading skills, considering the difficulty with reading generally.

Episode 2: Analysing the external structure of the poem.

To continue with the "during reading" stage, the teacher introduced the "external structure of the poem" as the object of learning, explicitly guided learners by stating how the lesson will proceed. She 'transported' learners from the previous episode and ensured they transitioned and entered the new episode making micro connections between teachings, which involve making references to different points within a lesson to promote continuity (Scott et al., 2011). In extract 2 below, line 16, she explicitly showed learners how the episode will proceed and then asked learners to firstly identify the type of poem and mention types of sonnets they knew.

Extract 2: *Teacher Brenda's Poem Analysis (Sepedi Translation)*

16. **Moruteše:** Re tlele go thoma re lebelele sebopego sa kantle. Pele re ka tšwela pele ka sona gore se bolela eng, retlolo lebelela sebopego sa kantle re lebeletše methaloteto le ditematheto. A re lebeleleng sebopego sa kantle gore se nale methalotheto ye lesome nne, se nale gape methalotheto ye metelele le ye mokopane. Sereto sa goba le methalotheto ye lesome nne re se betša eng?
17. **Morutwana:** Sonnete
18. **Moruteše:** Mpe mefuta ya sonnete e le e tsebago, re nale sonnete ya seisemane.
19. **Morutwana:** sonnete ya se Greek.
20. **Barutwana ba tsekga**
21. **Moruteše:** Ke sonnet ya setariana esego se "Greek". Tetlo lebelela ditematheto , mo go ditematheto re laola ke moromo kwalo gore ke ditematheto tše kae akeri?
22. **Barutwana:** Ee

Extract 2: *Teacher Brenda's lesson Introduction (English Translation)*

16. **Teacher:** We are start by analysing the external structure. Before we can continue with what the poem says, we will look at the external structure, we will look at the lines and stanzas. Let us look at the external structure, it has 14 lines, and the lines vary from long and short. A poem with 14 lines, what do we call it?
17. **Learner:** Sonnet
18. **Teacher:** Give me types of sonnets that you know, we have the English Sonnet (Shakespearean sonnet).
19. **Learner:** A Greek Sonnet
20. **Learners laugh**
21. **Teacher:** It is an Italian Sonnet, not Greek. We will now look at the stanzas, the stanzas are controlled by the type of poem, write how many there are.
22. **Learners: Yes**

She guided learner's responses by giving them one to clarify the kind of response she wanted. The teacher action represented foregrounding what is to be known and how, which Adler and Davis (2006) calls "explanatory talk" to name and legitimate what is focused on and talked about in the lesson (p. 43). The teacher used information – initiation – response – initiation - evaluative (I-I-R-I-E) pattern of interaction, which represent interactive/authoritative communicative approach because, although there was brief information, the teacher lead

learners through a question and answer sequence to reach specific responses. The kind of question she asked is called “display question” by Llinares, Morton, and Whittaker (2012, p. 223) which means “whose answer is known by the questioner”, a reason I classified the question as confirmatory because learners had to give one closed answer responses. The teacher talk was accompanied by visual mediation, as she also wrote the information on the chalkboard using Se-Pedi language to represent the “external structure” (see Figure 15 below). Visual mediators, according to Sfard (2008), are signifiers that mediate meaning between one entity and another for the teacher and also help learners to connect the spoken with the written words on the chalkboard. Thus, the teacher’s use of Sepedi language for the headings extended learners’ language, spelling, and pronunciation, including the different sonnets (Figure 16) that showed the lack of Sepedi word for “sonnet” as it was spelled ‘sonete’ borrowed from English.

Figure 15: *Poem’s External Structure Analysis*

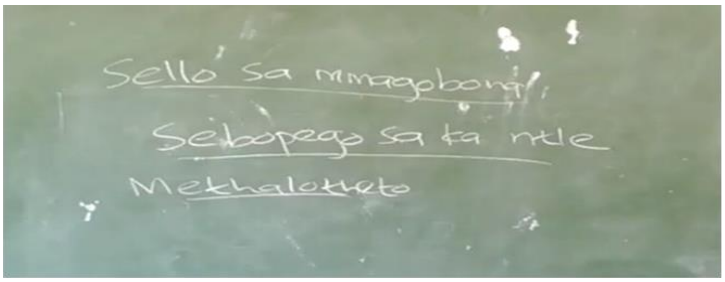
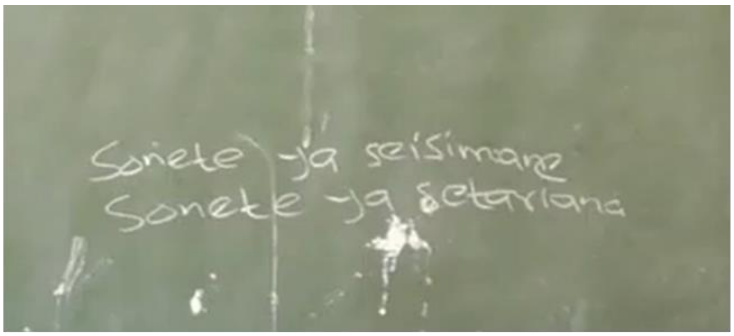


Figure 16: *Different Sonnets*



The teacher continued to explain the external structure and during the VSRI she explained the reason behind the classroom action, *"… ra e sekaseka thuto, dithulano. Raba ra e lebantša go bana gore bona e ba ya ma bjang,"* (*… we unpack the message, and we analyse the issues. And then we turn it to the learners on what is their stand/perspective"*). The "we" in the response represent what the participant thinks is expected of the teachers during poetry lessons, to do the reading, analysis, and interpretation of the poem, and then include learners' views after the teacher has done all the learning for the learners, which is 'giving all the information'. This was interesting, because in the Department of Education (DBE) (2015) poetry study guide, under *"What are the examiners looking for?"* it says "Your understanding of the literal meaning of the poem; Your ability to reorganise and provide information that may not be clearly stated in the provided poem, using what you already know about the text as a whole". This process is called inference. Because it was unclear to what extent does the teachers do the work for the learners, the above expectations for the learners in the exam suggest the importance of allowing them to engage with the analysis process to learn the skills.

In episode two, the teacher used the Initiation – Response – Evaluation – Response - Information – Response – Information (I-R-E-R-I-R-I) interaction pattern and closed-ended questions and answers (see extract 3 below). This teaching approach was observed throughout the lesson, and another way of presenting the interaction pattern is summarised as CQ - CR - CF, where CQ signifies *Closed Question,* CR signifies *Closed Response,* and CF denotes *Closed Feedback*. While the former patterns allowed learners' limited participation and writing on the chalkboard, the latter did not encourage knowledge building and understanding because of the nature of questions and choral "Yes" or "No" responses. The teacher assumed the role of the primary knowledge transmitter and used "visible pedagogy", which refers to the overt and explicit instructional strategies that are employed by the teacher, such as controlling when learners can engage and speak (Bernstein, 1975). The nature of interaction was interactive-authoritative communicative approach because the teacher led learners through a question-and-answer sequence with the aim to reach one specific point of view about the sonnets (Scott et al., 2011). Thus, the analysis of poem's external structure is as important as the analysis of the internal structure and the meaning of the poem, hence, the interaction and communicative pattern the teacher constrained learners' active participation and developing deep understanding of the poetry rules. She also did not explain the distinctions between the different types of sonnets, as noted in extract 2, or inquired about the

type of poem they learned during the lesson. The teacher moved to the rhyming scheme in a poem and wrote parts of the lines on the board (see Figure 17 and frame 1 below), should be read with extract 4 below, and asked learners to come to the chalkboard and complete the rhyming scheme.

Extract 3: *Part 1: Teacher Brenda's Poem Analysis (Sepedi Translation)*

23.	**Moruteše:** A re lebeleleng gore se kaba se nale ditematheto tše kae? **[Closed Question]**
24.	**Morutwana:** Se nale ditematheto tše nne. **[Choral Response]**
25.	**Moruteše:** Re kwana ka yona barutwana? **[Closed Feedback]**
26.	**Barutwana:** Ee **[Choral Response]**
27.	**Moruteše:** A re boneng gore ditematheto difapana jwang. Ke nyaka go tseba methalohteto ya temana engwe le engwe. Tematheto ya mathomo go fetla go y abo raro e nale methalotheto ye mene ye mene. Tematheto ya mafelelo e nale methalotheto e me kae**[Closed Question]**
28.	**Morutwana:** Tematheto ya mafelelo e nale methalotheto e mebedi. **[Choral Response]**
29.	**Moruteše:** Re lebeleše tematheto le methalotheto. Re tlele go lebelela moromo kwalo gore ka nnete ditematheto ke tše nne akeri? **[Closed Feedback]**

Extract 3: *Part 1: Teacher Brenda's Poem Analysis (English Translation)*

23.	**Teacher:** Let us look at our poem, how many stanzas can we say it has? **[Closed Question]**
24.	**Learner:** It has 4 stanzas **[Choral Response]**
25.	**Teacher:** Do you all agree students? **[Closed Feedback]**
26.	**Learners:** Yes **[Choral Response]**
27.	**Teacher:** Let us look at how the stanzas vary. I want to know how many lines are there for each stanza. The first stanza to the third one there is four lines each. In the fourth stanza how many lines are there? **[Closed Question]**
28.	**Learners:** The last stanza has two lines. **[Choral Response]**
29.	**Teacher:** We are looking at the stanza and lines. We are now going to look at the rhyme scheme to check if there are really four stanzas. **[Closed Feedback]**

The use of chalkboard is significant because it was the only teaching and learning tool, with insufficient textbooks, in the rural schools, as it helped the teacher to control the lesson's pace and the amount of content the teachers shared and learners received (Nkambule, 2020).

Extract 4: *Part 2: Teacher Brenda's Poem Analysis (Sepedi Translation)*

31. **Moruteše:** Ke tlele go ngwala mantšwe latla la re bontša moromo kwalo.
32. **Moruteše o ngwala mantšwe mo botong**
33. **Moruteše:** Ke kgopela o mongwe a tle a re bontše moromo kwalo.
34. **Morutwana o ngwala moromo kwalo mo botong**
35. **Moruteše:** Ke ona?
36. **Barutwana:** Aowa
37. **Moruteše:** Ke mang a ka re bontšang phošo ya rena?
38. **Morutwana o mongwe wa emelela go ngwala moromo kwalo**
39. **Moruteše:** Ke ona?
40. **Barutwana:** Ee ke ona

Extract 4: *Part 2: Teacher Brenda's Poem Analysis (English Translation)*

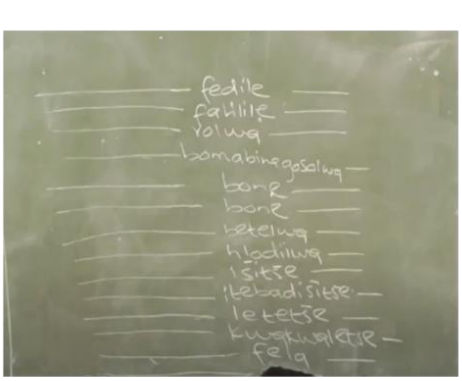
31. **Teacher:** I will write the words and you will come and show us the rhyme scheme.
32. **The Teacher writes words on the board**
33. **Teacher:** Can I ask one of you to come and show us the rhyme scheme
34. **A learner writes the rhyme scheme on the board**
35. **Teacher:** Is it correct?
36. **Learners:** No
37. **Teacher:** Who can show us our mistake?
38. **Another learner gets up and comes to write the rhyme scheme.**
39. **Teacher:** Is it correct?
40. **Learners:** Yes, it is correct

The teacher explained the rationale for the approach as providing visual demonstration for the learners to understand how rhymes are extracted. The teacher explained, *"ke bona okare be tsela e kaone ya gore ban aba kwešiše ba gone go bona gore re ntša bjwang morumokwano,"* (*"the way I see it-it is an easy way of making them understand so they can see how we extract rhymes"*). Demonstration is one of the approaches the teachers use, as noted above, and believed that to make learning easy for the learners' the teacher needs to lead, and learners follow using the teachers' information or initiation to reach understanding of the process to extract rhymes. Earlier, Reeves (1963) identified an interplay of four elements while teaching a poem: the learners, the poem, methods employed, and importantly the role of the teacher (cited in Khan, 2020). The teacher's approach did not follow this

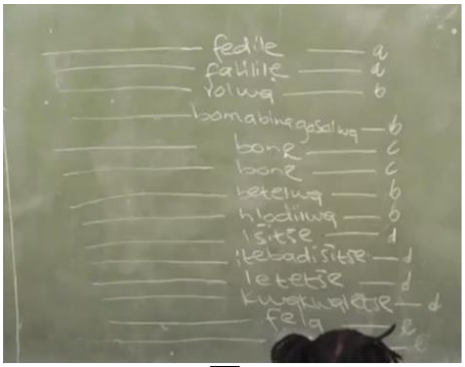
interplay, instead it was the other way around, because that's how she sees it. However, the participant acknowledged the method as time consuming but effective to check for learners' understanding and correct mistakes where all learners could see and participate in the correction process. She said, *"yona e tseya nako mara ke ruta bana gore ba bone gore morumokwano re o kgwetša bjwang. La mathomo ke o ngwala fase ra o dira mongwe le mongwe. Le ge ngwana a ngwala wa gona go bona gore o ntsewa bjwang, le ge a direle phošo bangwe ba gona go bona gore o direle phošo kae,"* (*"It takes time … the first time I write it down and do it one by one. When a learner is writing they can see how we find it, even when they make a mistake, others can see you have made a mistake"*). From the responses thus far, she believed in leading the teaching and learning process, then allowed learners to engage using her demonstrations, and hoped others will learn from the previous mistakes.

In Figure 17 below[4], the teacher set - up a framework that illustrated the structure of the poem, indicating the number of lines and emphasised the significance of the words at the end.

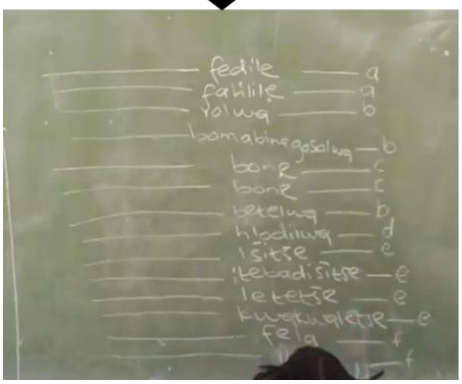
Figure 17: *Rhyming Scheme*



Frame 1: Teacher Brenda writes rhyming scheme



Frame 2: Learner 1's response, but it is incorrect



Frame 3: Learner 2' response to correct Learner 1

[4] The chalkboard interaction was not translated to English because it was not full sentences, only words that indicated the rhyming scheme of the poem and if translated they will lose their meaning.

The visual guide served as a tool for learners to deduce and articulate the rhyming scheme at the same time helped each other to learn by identifying mistakes and deepened each other's knowledge. The teacher's intention was not only to assess comprehension but encouraged learners' participation in identifying the scheme using interactive/dialogic approach, as seen in frames 2 and 3 above, with low interanimation level because the teacher did not engage and explain learners' work on the chalkboard to explore different points of view (Scott et al, 2011). The teacher explained the self-correction approach and said, "*aowa bona go tswanetše ba kgwetše phošo ka bo bona",* which translates to (*"they are supposed to find the mistake by themselves") (Teacher Brenda, Sepedi VSRI, Malcolm Secondary School).* According to Cole and Engeström (1993), this is known as division of labour where the teacher and learners share responsibilities to knowledge building, and the teacher had more share of labour due to lesson introduction and explanation of the content since episode one. During classroom observation, though learner 2 answer was correct, the teacher did not explain why and where Learner 1 work was incorrect, instead learners used the teacher's demonstration in frame 1 to make sense of the content. In this episode, the teacher used a mixture of explanatory talk, interactive-authoritative approach and interactive-dialogic approach.

Episode 3: Analysing the internal structure of the poem.

In this episode the teacher dominated the analysis of the poem's internal structure, with limited learners' engagement during the lesson. The teacher initiated the lesson by explaining the object of learning, which was analysing the internal structure of the poem, which prepared learners for this part of the lesson. The teacher did not write anything on the board but stuck to explanatory talk.

This episode started with link-making that involved connecting different sections of the lesson that were separated in time, to help learners follow its development and how the parts fit into the whole lesson. The teacher said *" Ebe re lebeleše sebopego sa kantle. Jwale re tlele go lebelela ditengtša sona",* (*"we were focusing on the external structure. Now we will focus on the internal meaning of the poem*"), which represent micro continuity links that are made on a short time scale (typically of minutes) and involve making references to different points within a lesson. Mortimer and Scott (2003) talk about the characteristic of classroom

interactions as ‘maintaining the development of the scientific story’ as a key teaching purpose, which included statement and question for the teacher, to get learners’ general idea about the poem. The extract 5 below present the nature of interaction between the teacher and learners, which showed continuing dominant teacher-talk and limited learners’ participation in the lesson. To represent the classroom action, the teacher used closed – interactive-authoritative communicative approach because she led learners through a closed question and answer sequence with the aim of reaching one specific point of view to focus on the terms within the poem’s internal structure. This part of the episode represents the pre-reading stage where the teacher provided the background information of the poem, activating learners’ previous knowledge before reading the poem (DBE, 2011), although this teacher constrained this process.

Extract 5: *Part 3: Teacher Brenda’s Poem Analysis (Sepedi Translation)*

41.	**Moruteše:** E be re lebeleše sebopego sa kantle. Jwale re tlele go lebelela ditengtša sona. Le rele sereto se se bolela ka eng?
42.	**Morutwana:** Se bolela ka mosadi o a naleng monna yo a sa mo hlokomelego lelapa la gage.
43.	**Moruteše:** Akeri bare, *“Sello sa Mmago Bona”,* mosadi o wa lla ka monna wa gage yo a sa hlokomeleng lapa la bona. Jwale mo re tlele go lebelela diteng. Mo diteng re tlele go lebelela dintla tše dilatelago. Tšwanšo le tirešo. Ge re bolela ka tšwanšo re tlele go bolela gore ke methalotheto efeng mo e leng gore morete o tšweleša bothata, ra lebelela tirešo goreke methalothrto e fe e le gore o tleša tarollo mo bolelago ka bona. Ge re bolela ka tšwanšo re bolela ka bothata, ga tirešo re bolela ka tarollo ya bothata bo. Gantše sonnet e tšweleša bothata goba tšwanšo ka methalotheto ye lesome pedi. Go ra gore go temana ya mathomo go fitla ya boraro, o re botša ka bothata gomme go temana ya mafelelo o re botša ka tarollo. Ge re lebelela sereto se, morete o direla ka tsela eo. Ka methalotheto ye lesome pedi o re botša ka bothata. E re ke baling le kweng akeri.
44.	**Moruteše wa bala**
45.	**Moruteše:** Go nale o a naleng botšeso mo?
46.	**Barutwana:** Aowa

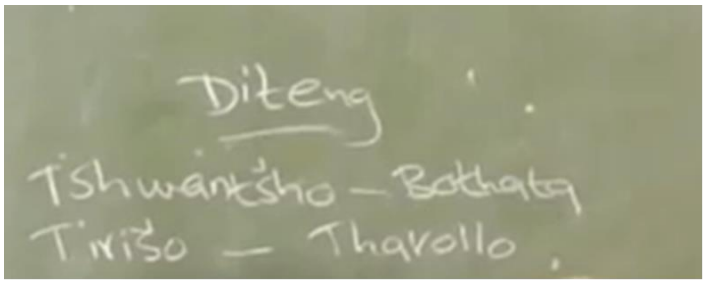
Extract 5: *Part 3: Teacher Brenda’s Poem Analysis (English Translation)*

41. **Teacher:** We were focusing on the external structure. Now we will focus on the internal meaning of the poem. So, what is poem speaking about?
42. **Learner:** It speaks about a woman whose husband does not look after his home/family.
43. **Teacher:** It says *"Sello sa Mmago Bona" (The cry of their mother),* the woman cries of her husband who does not look after their family. Now we will look at internal structure. Where in our internal structure we focus on the following aspects. The octet and sestet. When we speak about the octet, we refer to the lines where the poet shows us the problem/issue, and then we look at the sestet we look at the lines where the poet brings a solution. When we speak of the octet we speak about the problem, when we speak about the sestet we speak about unpacking of the problem. Often in a sonnet the problem is reveal in the first 12 lines. which means from the first stanza to the third it shows us the problem, and in the last stanza show us what the solution is. when we look at this poem, the poet does exactly that. where the first 12 lines they show us the problem. let me read and you listen right.
44. **The Teacher reads the poem.**
45. **Teacher:** Is there anyone with a question?
46. **Learners:** No

In the VSRI, the participant explained the approach, *"akeri ke bone gore g eke ba botseša okare a ba mphe dikarabo, bjwale ka ba tlhalosela gore ba gone go kwešiša. Ba gona ka ešternal structure, ge e le internal ba sokola nyana bjwale ke bona gore ke fele ke ba bontša gore ba gone go kwešiša,"* (*"isn't I see that when I ask them, they do not give me answers, so now I explain to them so they can understand me. They know external structure, but when it is internal, they struggle, so I just show them so they can understand it").* The teacher overlooked the learner's response in line 42, which could have been used to explore more learners' ideas about the poem. Considering that grade 11 learners have engaged with poetry in previous grades, it was surprising that the teacher 'deposited' information to the learners as though it was new information. Actually, extracts 2 and 4 show that learners have some background knowledge about poetry structures, although limited, which the teacher could have accessed and built from it. The only one learner's response to the question in line 42 suggest some knowledge about the poem, unfortunately the teacher 'rushed' to explain the poem rather than build on that response. Thus, for the teacher to say (*"isn't I see that when I ask them, they do not give me answers…")* proposes teacher's lesson pacing because of insufficient time to engage with the topic. It also appears that the teacher's assumptions about learners' knowledge and abilities influenced the lesson dominance that was non-interactive/authoritative because she decided to *"… explain to them … just show them so they can understand…"* The teacher seems to believe that the development and promotion of learner "understanding" depends on her "explanation" and "showing" without encouraging learners' participation for their meaning making, because they will engage with the assessments.

The teacher only wrote and talked about the words “octet” and “sestet” on the board see Figure 18 below, without writing the explanation for learners to copy for later reading and built their understanding of the terms. This verbal explanation from the teacher potentially left some learners without a clear understanding of these important terms, especially when the teacher used the two concepts to conclude that the poem followed the expected internal structure.

Figure 18: *Analysing Internal Structure: Octet and Sestet*



Features/Aspects
Octet-The main issues/problem
Sestet- The solution

The extract 6 below present an interactive-dialogic communicative approach between the teacher and the learners as they explored various ideas in the poem, posing closed ended questions and responses that encouraged working on different points of views. The communication approach was supported by the following pattern of interaction that dominantly followed this chain Initiated – Response – Prompt - Response - Initiated – Nominated - Response – Confirmatory form (I-R-P-R-I-N-R-C).

Extract 6: *Part 4: Teacher Brenda’s Poem Analysis (Sepedi Translation)*

49.	**Moruteše:** Ke moka e tsela ya tšweletša tarollo. E ra gore o latetše molao ka mo o leng ka gona ka baka la gore le yena mo tšwantšo ya gagwe e tšweletša mothaloteto ya masome pedi, tarollo ya tšweletša kr mothaloteto e mebedi. O latetše molao wa tswanelo. A re boneng maikhutlo a morete ke a fe ge a sala a ngwala sereto se? **[Initiated Question]**
50.	**Barutwana: A manyame. [Response]**
51.	**Moruteše: O nyameša ke eng? [Prompt]**
52.	**Morutwana: O nyameša ke banna bao bas a hlokomeleng malapa a bona. [Response]**
53.	**Moruteše: Maikhutlo a gago le mmadi ke a ma jwang? [Initiated Question]**
54.	**Morutwana: Ke a kwelo botlhoko ka gore go nale basadi bao ba tswenyegago ba tswenya ke banna ba bona. [Response]**
55.	**Moruteše: O mongwe a reng? [Nominated Question]**
56.	**Morutwana: Le bana. [Response]**
57.	**Moruteše: Ee. O mongwe a kare o kwela bana bao basa hlokomelego ke bo tate ba bona akeri? [Confirmatory Response]**
58.	**Barutwana: Ee [Closed Response]**
59.	**Moruteše: A rentšeng molaetša, a rekweng molaetša wa sereto se. [Initiated Question]**
60.	**Morutwana: Se ruta banna gore ba hlokomele malapa a bona. [Response]**
61.	**Moruteše: O mongwe areng? [Nominated Question]**
62.	**Morutwana: Se ruta baswa ba banenyana gore ba ithute ba sale sekolong gore ba gone go ke emela malapeng a bona. [Response]**
63.	**Moruteše: Se ruta basadi gore lebetla la mosadi ke bogadi. [Confirmatory Response]**
64.	**Barutwana: Aowa a ye gae akeri monna gam o hlokomele. [Response]**
65.	**Moruteše: Kgante ge bare, "lebetla la mosadi ke bogadi" bara goring? [Initiated Question]**
66.	**Barutwana: Ba ra kgotlelelo. [Response]**
67.	**Moruteše: Ee ba ra gore o kgotlelele, go nale o a naleng potšeso mo a sa kwešešang gona? [Prompt]**
68.	**Marutwana: Aowa. [Closed Response]**
69.	**Morutese: Go nnetefaša gore leng kwele ke tlele go lefa mošomo. [Closed Feedback]**

Extract 6: *Part 4: Teacher Brenda's Poem Analysis (English Translation)*

49. **Teacher:** It is for this reason that it shows the sestet. It means that it for this reason that in his octet it is revealed in the 12 lines, and the sestet is revealed in the last two lines. It follows the correct format. Let us look at the mood/emotions of the poem, what is the mood when this poem was written? **[Initiated Question]**
50. **Learners:** He is despondent **[Response]**
51. **Teacher:** Why is he despondent? **[Prompt]**
52. **Learner:** He is despondent due to husbands that do not look after their families. **[Response]**
53. **Teacher:** Your mood and those of the poet are how? **[Initiated Question]**
54. **Learner:** They are those of feeling sorry because women that are suffering it is because of their husbands. **[Response]**
55. **Teacher:** What do others have to say? **[Nominated Question]**
56. **Learner:** And children **[Response]**
57. **Teacher:** Yes, some of you feel sorry for the children who are not being looked after by their fathers right? **[Confirmatory Response]**
58. **Learners:** Yes **[Closed Response]**
59. **Teacher:** Let us analyse the message, let us hear the message of this poem. **[Initiated Question]**
60. **Learner:** It teaches men to look after their families. **[Response]**
61. **Teacher:** And other what do you say? **[Nominated Question]**
62. **Learner:** It teaches young people to wait so that they can learn while they are at school, so that they can stand up for their families**.** **[Response]**
63. **Teacher:** It teaches women that the grave/death of a woman is marriage. **[Confirmatory Response]**
64. **Learner:** No, they must go home, because the husband is not looking after them. **[Response]**
65. **Teacher:** But when we say "the grave/death of the woman is marriage" what do they mean? **[Initiated Question]**
66. **Learners:** They mean persevere. **[Response]**
67. **Teacher:** When they say persevere, is there anyone with a question on where they do not understand? **[Prompt]**
68. **Learner:** No **[Closed Response]**
69. **Teacher:** I hope you all heard me; I am going to give you classwork now. **[Closed Feedback]**

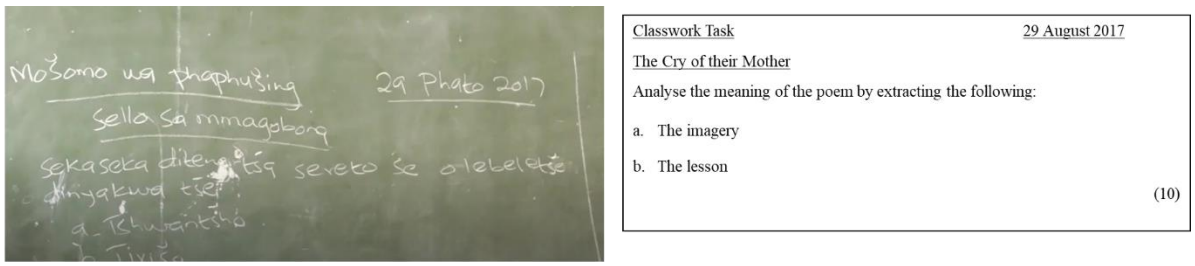
The learners were given opportunities to voice their responses and understanding of the poem and the teacher made sure that many learners participate, which means giving learners "authority to be authors and producers of knowledge, with ownership over it, rather than mere consumers of it" (Engle & Conant, 2002, p. 404). To support the pedagogical approach the teacher said, *"nna ke no kwišeša gore ge o e ruta o tswanetše o sa no bolela o le one, bana le bona ba bolele. Ke gore ra boledišana mo. ...le bona bantse gore ba e kwišeša bjang akeri ba ke so no teleša gore ke e kwišeša bjang le bona tswanetše ba ntlhaloseše,"* (*"What I understand is when you teach, you must not just talk as the only one, the learners must ask, talk. It is because we talk to each other. ... they must consider how they understand it, because they should not just listen to how I understand it, they must also explain it to me"*) (Semi-structured interview). There was awareness that learners needed to present their understanding of the poem, which Woolfolk (2014) calls "co-constructed process, representing a social interaction where people interact and negotiate verbally to create an understanding or solve a problem" (p.56). While the lesson was interactive, it is unfortunate

that the teacher did not engage with the learners' responses in lines 52, 62, 64, 67, rather left them unattended when they showed interest in the topic. Magkabo and Nyembe (2022) posit that "teachers who never contextualise the content of poetry are not directing the teaching of poetry to the social experiences and environment of the learners" (p. 126), especially when learners are already linking the issues in a poem with everyday lives. This episode was a mixture of exploratory talk, interactive-authoritative approach, interactive-dialogic approach.

Episode 4: Classwork Task.

To conclude the lesson, the teacher wrote the classwork on the chalkboard, as shown in Figure 19 below.

Figure 19: *Classwork Task*



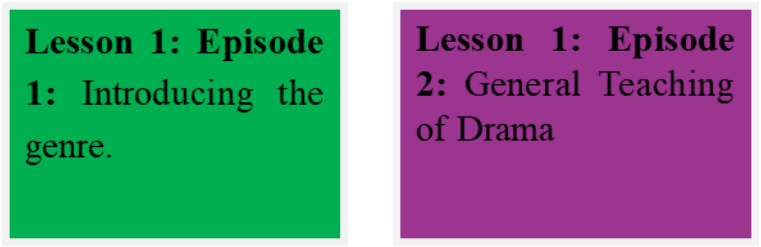
The classwork focused on analysing the meaning of poem, specifically extracting "imagery and the lesson, possibly that is learnt in the poem. The latter is interesting because the teacher missed the opportunity to go deeper with the learners' responses to show them the different meanings of the same poem, supposedly the purpose of the classwork. Interestingly, the teacher did not explain what learners should do and the purpose of classwork because, although it is only one component, it was loaded. During the classwork, some learners were still locating and retrieving their books, taking time away from the task/activity, which linked with the classroom observation that some learners were not taking notes during the lesson. The teacher's response during the VSRI was interesting, she said, *"ke tsa bona akeri nna ke ba ngwaletše ma age ke bafa mošomo ke nyaka go bona ba o direle"* (*"it's their problem, isn't it I wrote for them if I give them work I expect them to do it"*). The teacher's response suggest that she expected learners to take responsibility for their own learning by taking notes

during the lesson and complete the assigned tasks, even though she did not ask learners to take notes during the lesson. As far as the teacher was concerned, she did everything for the learners and it was their responsibility to take notes and engage with the task.

5.2.2. Teacher Tasha, Riverside High (Teacher B)

Teacher Tasha taught a dramatic work titled *"Bokgoni bja Basadi"* authored by Catherine Lekgoletsi Mokoena. For Teacher Tasha I observed one lesson because of insufficient time with her, and the finding are structured and presented in the following episodes: 1. Introducing the Genre; and 2. General Teaching of Drama

Figure 20: *Teacher Tasha's Lesson Overview*



Episode 1: Lesson Introduction to "Bokgoni bja Basadi".

In this episode, the teacher's opening statement was instructions to the learners to continue reading the story they started the previous day about Bokgoni bya Basadi, which represent "meso - continuity link – making" to the previous lesson, either taught in previous day(s) or weeks. The statement *"Today … this book of ours called "Bokgone ba Babasadi"* represent the object of learning for this episode (see extract 7 below) and the teacher started the lesson by asking learners a question "Why do you think…" which required learners to present a statement. Although only one learner answered the question, it seemed like the question needed more than one response, however the teacher used her authority and intervened. Immediately after the learner's response, the teacher used non-interactive/authoritative discourse and presented her point of view by 'giving' learners information about the book, as noted in line 3 "This is the danger caused by our parents, our elders, when they go to suburban area".

Extract 7: *Teacher Tasha's Lesson Introduction (Sepedi Translation)*

1. **Morutiši:** Di results ša Grade 11 di bohlokwa. Wena kabo wena o swanetše o bereke gore o phase o kgone goya University. Ga se University fela mo ba yago gona, le di Technical ba bantšhi ba tswela pele, University a se maemo. A re tsweleng pele ka buka ela ya rena ya "Bokgone ba Basadi". Lehono ro ithuta ka buka e ya rena ya " Bokgone ba basadi". Ke ka lebaka la eng bare buka e ke "Bokgone ba basadi"?
2. **Morutwana:** Ke ka gore e bolela ka basadi ba e le gore banna ba bona ba ba tšhabetše.
3. **Morutiši:** Aaga! E bolela ka batho ba eleng gore bontšhi ba bona ke basadi. Banna ba bona ba ba tšhabetše ba ya Gauteng ba humana basadi ba bangwe ba re ba bitšang, "bomakwapeng". Basadi ba bona ba tswela pele ka go godiša bana. Ge re lebelela Mmagogowa e lego Mmalebuto, monna o mo tlhogetše a šala a tšwela pele le go godiša bana e le mosadi go fihlela bana ba gagwe ba eya dithutong tša godimo, monna a mo tlogetše a ile makgoweng. Ge a fihla makgoweng o ile a humana Ruth o a ile a mo diya makwapeng wa gagwe. A dula le Ruth, Ruth a nale bana ba Sepekwa, a ba godiša a tlogetše ba gagwe gae. Ke kotsi e e dirwang ke batswadi ba rena, bo rakgolo ba rena, ge ba ile makgoweng. Batho ba makgowa a ba kgaogane le malapa a bona. Ge lekgowa le humana mošomo Cape Town, le sepela le lapa la lona. Efela rena ma Afrika ge re humana mošomo re tlogela malapa gae raya sekgoweng. Ge re fitla sekgoweng re aga malapa a mangwe ba lebala ke lena. Ge ba thoma ba re go nyakega sengwe mo sekolong bo papa a bago. Jwale a re tšweleng pele re baleng buka e re fetšeng nako e sepetše.

Extract 7: *Teacher Tasha's Lesson Introduction (English Translation)*

1. **Teacher:** …Let us carry on with our book titled "Bokgone ba Basadi". Today we will study this book of ours called "Bokgone ba Basadi. Why do you think this book is titled "Bokgone ba Basadi"?
2. **Learner:** It is because it speaks about women whose men have run away.
3. **Teacher:** Ahh, it talks about people who most of them are women. Their men have run away and went to Gauteng and found other women of which they call "Side Chicks/Mistresses". and their wives carry on raising their children. When we look at Mmagokgowa and Mmalebuto, the husband has left her to carry on raising the children as a woman until her children go to higher education institutions, while the husband has left her to go to the suburban areas. When he gets to the suburban areas he finds Ruth who he takes in as his mistress. He stays with Ruth, Ruth has children which Sepekwa raises while he has left his at home. This is the danger caused by our parents, our elders, when they go to suburban areas. White people do not separate from their families. When a white person finds a job in Cape Town, they go with their family. But us Africans when we get a job we leave our families and go to the suburban areas. When we get to suburban areas we start new families and we forget our own. When suddenly something is needed at school the fathers are not there. So let us continue and read our book, we have wasted enough time.

The teacher explained the pedagogical practice during VSRI and emphasised the need to analyse the outer cover of the book, *"first thing you have to analyse the outer cover of the book. The title it's written, "bokgone" what is it that women can do. Now we are talking general so that they can have the link between the book and what they know in the community"*. While this was critical, however, the teacher appeared to have engaged with the content of the book and not only "analyse the outer cover of the book". The mention of "The

title it's written "bokgone" and the translation is not necessary the only thing the teacher did, but the mentioning of specific characters and their actions showed the engagement with the content of the book. Comparing the learner's and the teacher's responses indicated the teacher's intention to 'dominate' the classroom talk, while learners were listening to her analysis. The opportunity to "… have the link between the book and what they know in the community" was not explored, instead the link was done by the teacher for the learners using the non-interactive- authoritative communicative approach (Scott et al., 2011p. 5). There were opportunities for dialogues which promotes reflection and action during teaching and learning, for the learners to reflect on the characters in relation to their everyday experiences and the actions to take in relation to the story. Freire (2000) said the dialogue between teachers and students is the way of promoting their critical consciousness and presupposes equality among participants. It is however clear from extract 7 above that authority was dominant rather than 'democratic humanising pedagogy'.

Episode 2: General Teaching of the Drama.

Continuing from the previous episode, the teacher used closed confirmatory questions that do not support learners' participation because their responses were only one sentence and the teacher's more than one. In this teaching and learning context the question becomes "who is learning" when the teacher appears to do the learning for the learners as noticed in extract 8, line 12, some of the information she could have asked learners' views. The statement – question was asked to limit learners' detailed responses "Ke sefe selo seo?" ("what is that thing"?) (end of line 12) and learners had to say "Ke gore otlo mo hwetša a na le Ruth" (*"... because she will find him with Ruth")*, like lines 8, 11, 13, 17. The interaction pattern in this part of the episode was the Confirmatory Response- Choral Response- Confirmatory Response -Information Initiation – Confirmatory Response – Information Initiation – Information Initiation – Confirmatory Response (ConR-CR-ConR-II – ConR – II- II – ConR), which represented teacher dominance and authority. Due to the teacher's dominance during the lesson, the learners' interpretation and understanding of the drama is unknown. Davies (2014, p.235) talks of "the role literary texts continue to have in mediating an individual's life experiences, shaping and articulating their identity…." motivating reflection on the meaning of lives in relation to the texts that provoke that meditation. It could be argued that the book could have been provocative and encouraged learners to reflect on their

lives as girls and boys, including the society in general, and think of the decisions they have and could make in future.

Extract 8: *Part 1: Teacher Tasha's Drama Reading (Sepedi Translation)*

7. **Morutiši:** Le a kwa se se bolelwago mo? **[Confirmatory Question]**
8. **Barutwana:** Ee **[Choral Response]**
9. **Morutiši:** Ke poledišo magareng ga mang? **[Confirmatory Question]**
11. **Barutwana:** Ke Kgowa le Sepekwa. **[Confirmatory Response]**
12. **Morutiši:** Kgowa mo o laetša e le motho wa go befelwa. Ga a rapeletše polelo ebile a se lefšiega. Kgowa o bolela le papage Sepekwa mo sellathekeng, gore ke kgale a mo tshepiša tšhelete ya go lefela dithuto efela ga a mo romele. Jwale kgowa o mmotša gore o tlo tla mo a šomago. Bjalo ge a nale selo se sengwe se Sepekwa a se tšhabešago ka gore ge Kgowa a kaba a tla o tlo se bona ebile go tlo senyega. Ke sefe selo seo? **[Information Initiation]**
13. **Barutwana:** Ke gore otlo mo hwetša a na le Ruth. **[Confirmatory Response]**
14. **Morutiši:** Aaga. Ke sona se Sepekwa a se tšhabešang . Kgowa ga a rapeletše polelo, papagwe o a tseba gore o tlo tlontlollega ge ngwanage a ka mo humana a na le mosadi o mongwe. **[Information Initiation]**
15. **Barutwana ba tswela pele go bala tiragalo .**
16. **Morutiši:** A re lebeleleng mo. Sepekwa o re o adima makgoweng a gage, jwalo Kgowa o a e potšiša gore ga botse botse tšhelete ya gagwe e ya kae. Ke mang a ka mpotšang gore tšhelete ya Sepekwa e ya kae? **[Information Initiation]**
17. **Morutwana:** Eya ga Ruth. **[Confirmatory Response]**

Extract 8: *Part 1: Teacher Tasha's Drama Reading (English Translation)*

7. **Teacher:** Do you understand what is being said here? **[Confirmatory Question]**
8. **Learners:** Yes **[Choral Response]**
9. **Teacher:** It is a dialogue between who and who? **[Confirmatory Question]**
11. **Learners:** It is between Kgowa and Sepekwa. **[Confirmatory Response]**
12. **Teacher:** Kgowa sounds like a person who is impatient. She does not tolerate nonsense and not a walk over. Kgowa and her father Sepekwa are at odds, it has been a while he has been promising her money to pay for her school fees but he has not sent it. So Kgowa is saying she will come there by his workplace. But there is something that Sepekwa is scared of, that if Kgowa goes there she will see it and things will be ruined. What is that thing? **[Information Initiation]**
13. **Learners:** It is because she will find him with Ruth. **[Confirmatory Response]**
14. **Teacher:** Ahh. That is the thing Sepekwa is scared of. Kgowa does not have patience for a discussion, and her father knows that he will be in big trouble if his daughter finds him with another woman. **[Information Initiation]**
15. **Learners continue to read the drama.**
16. **Teacher:** Let us look here. Sepekwa says he will borrow from his employer, now Kgowa asks herself where does her father's money go. Who can tell me where does Sepekwa's money goes? **[Information Initiation]**
17. **Learner:** It goes to Ruth. **[Confirmatory Response]**

To explain the pedagogical practice, the teacher said, *"Now I'm forced to teach them how to read and how they pronounce words, because some they don't understand the meaning of the words, they cannot pronounce correctly so you are forced that they read in class on a daily basis so that they understand the context", (Teacher Tasha, Sepedi Semi-Structure Interviews, Riverside High).* While the teacher explained learners' reading challenges and not necessary the teaching practice, it appears like the assumption is that learners are struggling with reading and understanding the texts, hence the teacher's interpretation of the book. The teaching of literature includes supporting learners' literacy skills, which includes reading, however, the teacher's response that *"Now I'm forced to teach them how to read … so you are forced that they read …"* suggest a 'force' rather than part of curriculum. Soomro, Umrani, and Jabbar (2017) posit that in literature classroom learners get an opportunity to develop a variety of vocabulary by reading dialogues and understanding the text, enhances the creative capability of leaners. It is disturbing that grade 11 learners are struggling with reading for meaning, a year before they graduate schooling system for higher education learning. Evans and Nthulana (2018, p.3) claim that learners in rural areas hardly ever have time to interact in English the only opportunity for learners to read English is through textbooks and examination papers and that makes English an unfamiliar language to them. Even though authors focused on English, the PIRLS results shows that learners also struggle to read and understand mother tongue languages. Thus, visible pedagogies were evident in classroom observations through the teacher's explicit use of interactive-authoritative communicative approach, because of assumed learners' reading skills.

In extract 8, and lines 12, 14, 16 clearly showed the teacher interpreting the text and the reason for this approach was noticed in the semi-structured interview, she said, *"So, you have to explain word by word so that, the idioms, the proverbs whatever the meaning of the words, because they don't have any idea", (Teacher Tasha, Sepedi Semi-Structure Interviews, Riverside High).* The choice of words "… have to explain … because they don't have any idea", indicated the challenges teachers experienced in the rural language and literature classes, as the teacher felt she needed to 'learn for the learners. Notwithstanding the responses, the teacher's practice deprived learners the opportunity to learn the various skills offered by Sepedi language literature as mentioned by different researchers (see, Sithole,

2021; Makgabo & Nyembe, 2022; Soomro et al., 2017). The justification to 'take over the lesson' was further observed in the whole episode as extract 9 shows below.

Extract 9: *Part 2: Teacher Tasha's Drama Reading (Sepedi Translation)*

17. Moruteše: Ofa Ruth tšhelete, basadi ba makgoweng. Ge tatago a ya go šoma makgoweng gae le ka se sa bona eng? **[Confirmatory Question]**

18. Barutwana: Tšhelete. **[Choral Response]**

19. Morutiši: Ekwang gore bare o romela bokae, masome a mahlano a di ranta (R50). Nke le mpotšeng, o le mosadi o ka dirang ka yona tšhelete e? **[Information Initiation]**

20. Barutwana: Ke e nnyane o ka se dire selo ka yona. **[Confirmatory Response]**

21. Morutiši: A se tšhelete akere. E ka se reke dilo tša bohlokwa tše di hlokegago go tshwana le di swikiri, seshebo, bupi. Mahlare le tše dingwe. A re tšweleng pele ka go bala. **[Information Initiation]**

Extract 9: *Part 2: Teacher Tasha's Drama Reading (English Translation)*

17. Teacher: He gives Ruth money, women of the suburbs. When your father goes to work in the suburbs at home you will no longer see what? **[Confirmatory Question]**

18. Learners: Money **[Choral Response]**

19. Teacher: Listen to how much he sends, fifty rands (R50). Tell me, as a woman what can you do with this money? **[Information Initiation]**

20. Learner: It is little; you cannot do much with it. **[Confirmatory Response]**

21. Teacher: It is not money right. It cannot buy much things especially important things like sugar, meat, mealie meal. Tea bags and other stuff. Let us continue with reading. **[Information Initiation]**

The teacher imposed her perspective on the learners who confirmed the interpretation by completing the sentences, possibly not by choice but because of the teaching practice. For instance, in lines 17-18, the teacher holds the primary role in directing the learning process, making the hierarchical rules explicit. In extract 9 the interaction pattern was ConQ-CR-II-ConR-II and confirmed the teacher's authoritative approach and gender biased language in lines 17 and 19 that positioned men that left rural homes to seek work in *"Banna ba bona ba ba tšhabetše ba ya Gauteng ba humana basadi ba bangwe ba re ba bitšang,*

"bomakwapeng"" *(Gauteng as "ran away" and irresponsible, because they "found other women" called "side chicks or mistresses").* This was also repeated by the learners, as they followed teacher's utterances, which means they regurgitated teacher's words. In contrast the teacher was sympathetic to rural women's struggles and portrayed them as helpless and reliant on their husbands. The teachers use of the language, *"Ekwang gore bare o romela bokae"("Listen to how much he sends …")*; *"A se tšhelete akere" ("It is not money right")* continues to show that learners were disempowered to have their views, interpretation, and meaning making about the book and were 'forced' to position themselves with the teacher's views, which linked with Scott's et al., (2011) non-interactive/authoritative communicative approach rather than the interactive/authoritative. While the teacher led learners through a question-and-answer sequence with the aim of reaching her specific point of view, however, the "banking model" was dominant during the teaching and learning process. This view does not overlook that the teacher has a particular form of leadership role to enact in the classroom, rather concerned with the limited opportunity to encourage learners to co-create knowledge with the teacher. The Curriculum and Assessment Policy Statement (CAPS) provides guidance about the teaching of literature and encourages a broader dialogue with multiple viewpoints that promote critical thinking and a deeper understanding of the literary work.

In extract 10 below, the teacher attempted to contextualise the story by connecting it with learners' potential community experiences, to encourage engagement with the text. However, the use of Confirmatory Questions - Confirmatory Response -Judgement-Prompt-Information Initiation- Information Initiation- Judgement (CQ-ConR-J-P-II-II-J) interaction pattern, because in lines 27 and 43 the teacher was judgemental of Black African men that work in mines and women in suburbs.

Extract 10: *Part 3: Teacher Tasha's Drama Reading (Sepedi Translation)*

22. Barutwana ba bala.

23. Morutiši: Kgowa a re ge kgwedi e fela o tlo lata tšhelete ya go dira eng le eng? **[Confirmatory Question]**

24. Morutwana: Ya go lefela dithuto le ya go ja kua gae. **[Confirmatory Response]**

25. Morutiši: O tlo e kgona a nale mosadi o mongwe? **[Confirmatory Question]**

26. Barutwana: Aowa a ka se e kgone.

27. Morutiši: Batswadi ba lena ge bale makgoweng ba e tlhema ka mabjwa a ba ka se a kgoneng. Basadi ba makgoweng a ba loka. A re tsweleng pele. **[Judgement]**

33. Morutiši: A re tsweleng pele. **[Prompt]**

35. Morutiši: Ruth ke motho wa tshele, Ruth o nale tshele. **[Information Initiation]**

37. Morutiši: Sa mathomo Ruth o bitša bana ba Sepekwa lefela, sa bobedi o re ke di phofolo. Se se ra gore Ruth o nale lenyatšo. Ge e be e le bana ba gagwe o be a tla dumela ba bitšwa mafela le diphoofolo? A re tšweleng pele. **[Information Initiation]**

43. Morutiši: O mo ratha ka ditladimolongwana maakga a mantši. Ereng ke le botšeng sephiri, ge mosadi a befetšwe wena monna wa mo ratha ka tladimolongwana, napile o lebetše tša go befelwa. Basadi ga ba befelwe lebaka le le teele, tladimolongwana e tee fela gomme o di fedile. Bjalo banna, ge a kare a befetšwe wena mosadi wa leka go mmatamela le ka matswele a ka go keketa. A re tšweleng pele. **[Judgement]**

Extract 10: *Part 3: Teacher Tasha's Drama Reading (English Translation)*

22. Learners read

23. Teacher: Kgowa says she will come and collect money to do what? **[Confirmatory Question]**

24. Learner: Money to pay school fees and money to buy groceries at home. **[Confirmatory Response]**

25. Teacher: Will he manage given he has another wife? **[Confirmatory Question]**

26. Learner: No he will not manage. **[Confirmatory Response]**

27. Teacher: Your parents when they are in suburban areas they get themselves in situations they cannot manage. Women in the suburbs are a bad influence. Let us carry on. **[Judgement]**

33. Teacher: Let us continue. **[Prompt]**

35. Teacher: Ruth is messy; Ruth is a messy person. **[Information Initiation]**

37. Teacher: Firstly, Ruth calls Sepekwa's children wildings, secondly that they are animals. This means Ruth is jealous. If it was her children would she accept for them to be call wildings and animals? Let us carry on. **[Information Initiation]**

43. Teacher: He kisses her countless times. Classic secret, If a woman is angry and you kiss her she will easily forget what she was angry about. Women are not stern, one kiss and she goes weak. Unlike men, If a man is upset and you try to lean in and kiss him he might just punch you. Let's continue. **[Judgement]**

She continued to use her gender biased language as noted in line 35 where the repeat that represent emphasis suggested the prejudice against urban women, possibly creating certain

emotions to the learners. Hence, the dominance of authoritative approach in this part of the episode. Simpson, Koballa, Oliver, and Crawley (1994) said, "Students' behaviour is influenced by the values they hold, the motivation they possess, the beliefs they bring from home to the classroom, and the myriad attitudes they have formulated about school and life in general" (p. 211). Thus, the teacher disregarded the values and beliefs the learners brought to class and rather imposed her beliefs during the lesson, making it interesting to know how learners will analyse the story during the exams.

Remarkably, following the extended discourse involving learners reading and the teacher's interpretation of the drama, in extract 11 below, the teacher briefly introduced the aspect of drama structure and the element of suspense, as seen below.

Extract 11: *Teacher Tasha's Genre Anaysis (Sepedi Translation)*

59. Morutiši: Bjale a re kweng, naa mongwadi o ile are botša moo borotho bo feletšego gona? **[Open-Ended Question]**

60. Barutwana ka moka: Aowa. . **[Choral Response]**

61. Morutiši: Bjalo ge gole bjalo re reng? Re re ke eng? Re re mongwadi o re tlogetše re fegilwe. Ga re tsebe moo borotho bjo Sepekwa a tlilego nabo bo feletše kae. Are tšweleng pele. **[Information Initiation]**

…….

67. Morutwana wa lekgarebe: Ge ke leka go nagana seemo seo lapa la ka gae nka be le le go sona ge bomma ba ka be ba sa šome kua toropong, ke kwa ke farologa dibete.

68. Morutiši: Go ferologa dibete ke go selekega. **[Information Initiation]**

69. Morutwana wa lesogana: Ke a kwešiša letšobana la ka, efeela theoša moya o gopole gore bare se sengwe le se sengwe se na le nako ya sona.

70. Morutiši: Ke Baebele e re jwalo, akere? **[Information Initiation]**

71. Barutwana ka moka ba a dumela.

72. Morutiši: Selo se sengwe le se sengwe se na le nako ya sona. Go na le nako ya go thaba, go na le nako ya go lla. A re tšweleng pele. **[Information Initiation]**

Extract 11: *Teacher Tasha's Genre Anaysis (English Translation)*

59. Teacher: Before that, Let's hear, did the author tell us where the bread ended up? **[Open-Ended Question]**

60. Learners: (In unison) No. **[Choral Response]**

61. Teacher: And what do we say? What do we call this? The author left us hanging, we call it suspense. We still don't know where the bread that is Sepekwa brought ended up. Let us continue. **[Information Initiation]**

……

67. Female learner: Yes, I did but what is R50? Trying to imagine the state in which a home would be had our mother not been employed in town, I feel my insides turn.

68. Teacher: Feeling your insides turn simply means being irritated. **[Information Initiation]**

69. Male learner: I understand my flower but relax and remember that they say everything has its own time.

70. Teacher: The Bible says so, isn't it? **[Information Initiation]**

71. Learners: Hmmm (in unison indicating agreement).

72. Teacher: Everything has its own time. There is a time for happiness and there is a time for crying. Let us continue. **[Information Initiation]**

However, the talk about "suspense" was in passing because the teacher only used the context to mention the genre and did not explain the characteristics of suspense, instead 'rushed' to move on leaving learners without knowledge or remind them in case it was explained in previous grades. Actually, the teacher did not give learners time to respond to the question "What do we call this? The author left us hanging, we call it suspense". Considering the teacher's pedagogical approaches thus far, the lessons pace was fast because the teacher "taught for herself or her learning", because learners were allowed participation to confirm the teacher's ideas and interpretations. During VSRI she said

> *I explain the most important words because learners here are not Pedi, but they are mapulana*[5] *and they don't understand words like "mutlhabu" until I explain that mutlhabu is a side chick/woman. I explain because they have a language problem because authors go deeper when writing and our learners today are not good in language.*

Without questioning the teacher's responses, I assume she knows the learners well to conclude that they have challenges understanding the Sepedi language as the official learnt

[5] Mapulana are a low-veld ethnic group found in Bushbuckridge near Mpumalanga and Limpopo provinces. Their language is called Sepulana (SeKutswe and Pai) and is considered a dialect of the Sepedi (Northern Sotho language group), because it has its own unique words thus differentiating it from other languages (Khweyane, 2014).

language, considering the Sepulana background. It was further interesting to hear the teacher saying "… learners here are not Pedi … they don't understand words… authors go deeper when writing … our learners today are not good in language". This problem with reading and understanding formal African language start in primary school as the Progress in International Reading Literacy Study (PIRLS) results show significant performance declines in some official African languages, especially the lowest performing languages were Sepedi (216) and Setswana (211), resulting to suggestions to promote reading in African languages (Böhmer & Wills (2023); DBE (2021). Within this context, the teacher's response is thus understandable, as Khwenyane (2014, pp. 3-4) said "The dialect Sepulana has a serious impact on the learning of Sepedi, for example: A ke mo tšibi (Sepulana) and Ga ke tsebe (Sepedi) (both: I do not know where s/he is), and the interpretation in Sepulana will be deemed wrong and marked wrong resulting to learners getting low marks". It could be argued that the teacher's overall pedagogical practices were possibly influenced by this language background information, resulting to "learning for learners" than giving them opportunities to develop their language skills because of time constraints. The episode of mixture of authoritative approach and interactive-authoritative approach.

There was no proper conclusion for the lesson, instead the teacher ended the lesson abruptly with a statement for learners to think about, as noted in extract 12 below, rather than recapping the lesson. The lesson conclusion assists learners to have a sense of the important concepts and/or points of the lesson, especially that learners partially participated in the lesson actions.

Extract 12: *Teacher Tasha's Lesson Closing (Sepedi Translation)*

81. Morutiši: Ke na le potšišo e tee, efeela pele ke botšiša, akere ge o le morutwana o eya unibesithi o lora ka dilo tše dintši tše o tlogo go di dira ka moso? Gore, "nna ge ke gola ke tlo nyala ka ba le bana ba šupa".
82. Morutiši: A re tšweleng pele kanako eng.

Extract 12: *Teacher Tasha's Lesson Closing (English Translation)*

81. Teacher: Okay. I have one question. But before that, when you go to university you dream of all the good things that you could possibly think of. That, "When I grow up I am going to marry and have seven kids" or that "I will get a job and marry." Right?

82. Teacher: Let us continue another time.

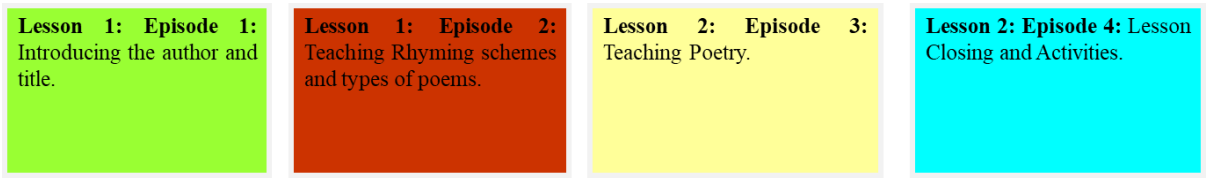
5.3. Navigating Literary Education: Approaches to Teaching English Literature in Rural Schools

This section presents the findings for the English literature teachers' approaches during the literature lessons. The findings focused on two grade 11 teachers, Teacher Jackson (Teacher C) and Teacher Kelvin (Teacher D).

5.3.1. Teacher Jackson, Sunnyside Secondary (Teacher C)

Teacher Jackson conducted a lesson centered on the poem *"Shantytown,"* by anonymous author. The analysis is organised into three key episodes: 1. Introducing the Author and Genre; 2. Teaching Rhyming Schemes and types of Poems, 3. Lesson closing and activities.

Figure 21: *Teacher Jackson's Lesson Overview*

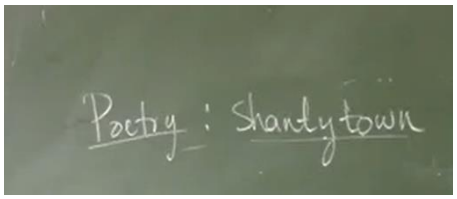


Episode 1: Lesson introduction: the author and unpacking the poem title.

The teacher commenced the lesson by writing the title of the poem on the chalkboard (Figure 22), as the object of learning and preparing learners for the lesson. Subsequently, he instructed learners to open the textbook and turn to page 136, and invited learners' participation through questions about the author of the poem using interactive-dialogic communicative approach invited different ideas as noted in line 9 of extract 13 below. The pattern of interaction was CQ – CR – P – CCR- II – CR – P – CR – EP – CR, where CR stand

for Choral Response, P stand for Prompt, CCR stand for Choral Closed Response, II stand for Information Initiation, and EP stand for evaluative prompt.

Figure 22: *Teacher Jackson's lesson introduction*



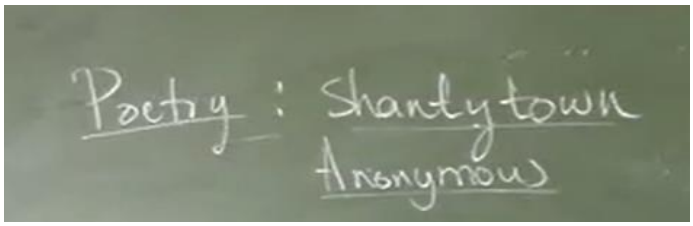
Extract 13: *Teacher Jackson's Introducing the Author and Title*

3. **Teacher:** Who's the author of the poem **[Closed Question]**
4. **Learners:** Anonymous **[Choral Response]**
5. **Teacher:** Anonymous what does that mean? **[Prompt]**
6. **Learners:** Authors is not known **[Choral Close Response-Information Initiation]**
7. **Teacher:** Ok, we don't sing, you raise your hand and then you tell me the answer, so its anonymous, and this is saying because?
8. **Learner:** The author does not want to be known. **[Choral Response]**
9. **Teacher:** The author does not want to be known ok, any different answer to that one? Do you agree with her? **[Prompt]**
10. **Learners:** Yes **[Choral Response]**
11. **Teacher:** Is it because the author does not want to be known? Or it could also be because we actually don't know the author. Its either the author does not want to be known or in actual fact we just don't know who the author is ok. **[Evaluative Prompt]**
12. **Learners:** Yes **[Choral Response]**

Even though the teacher used "display questions" (Llineres et al, 2012) because he knew the answer for the questions, learners participated with closed responses following the structure of the questions. It is also clear that the teacher had a command of the class, as noted in line 7, however, because it was a classroom culture to respond in chorus, learners continued. A consensus was reached with the learners concurring that the author's identity is either intentionally concealed or remains unknown, although in line 11 the teacher added some information. The teacher added the information on the chalkboard (see Figure 23) underneath the title of the poem, which represented link – making and relationality. Although learners responded in a chorus, which is the 'normal' practice in South African classrooms, of

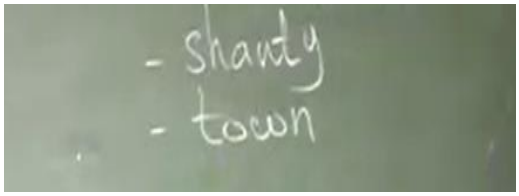
importance was the intentions to encourage learners' participation from the beginning of the lesson.

Figure 23: *Teacher Jackson's lesson introduction continue.*



During the VSRI the teacher explained the reason for the above pedagogical action and said, *"Oh, I think I wanted to get them involved... I just want to simplify it to them"*. The simplification of the poem meant including them in the teaching and learning actions, to make meaning for themselves. This practice was further observed when the teacher dissected the title into two distinct concepts (Figure 24), to show learners that the title is built out of two words. Instead of explaining the words, he asked a learner to define *"shanties"*, and used the learner's response in lines 14 and 18 (extract 14 below) to play with his pronunciation and taught about homophonic words. A clear example that the teacher did not take it for granted that learners could know the meaning of the title, instead made the poem interesting by drawing their attention and asked their understanding of "shanties".

Figure 24: *Teacher Jackson's lesson introduction: Title of the poem*



Extract 14: *Teacher Jackson's Introducing the Title*

13. Teacher: But now the title is Shanty Town, or Shanty town, can you try to understand the title of the poem – Shanty Town. What you understand about this title – Shanty Town? What do you understand? Or let's start by breaking it in two pieces, Shanty, Shanty, let's try to break it into two and speak to the title, what do you understand about the word – Shanty? Or what are shanties? Learner 2, what do you understand about shanties? Your honour is standing, what do you understand shanty, what do you understand about shanty? **[Initiated Question]**

14. Learner 2: Ahh, I think that shanties are huts or shacks. **[Response]**

15. Teacher: Do you agree with her? Did you hear what she said? **[Feedback Consensus]**

16. Learners: No **[Choral Response]**

17. Teacher: They didn't hear you.

18. Learner 2: Ahh I think that's its heart, huts or shacks. **[Response]**

19. Teacher: Ok she says, did she say heart, did she say hut? **[Prompt]**

20. Learners: Yes **[Choral Response]**

21. Teacher: Or she said hat, or she said hard, what did she actually say, or did she say hurt, which one is the correct one, what did she say, the first one. **[Elicit Elaboration]**

22. Learners: No **[Choral Response]**

Extract 14: *Teacher Jackson's Introducing the Title Continue.*

23. Teacher: The second one **[Initiated Question]**

24. Learners: Yes **[Choral Response]**

25. Teacher: Ok, what's the difference? This one is? **[Elicit Elaboration]**

26. Learners: Phelo **[Response in Sepedi]**

27. Teacher: Ok now in English we've got some words which sound the same, but with different meaning right? **[Elicit Elaboration]**

28. Learners: Yes **[Choral Response**

29. Teacher: What do we call those words? **[Elicit Elaboration]**

30. Learners: Homophones **[Choral response]**

31. Teacher: Ok, so now this one is just what you said Phelo, and this is what shanty is talking about. **[Reinforced Feedback]**

Breaking down the title was to show learners that they might know what the poem was about, however, breaking it down could assist with ideas. Interestingly though, the teacher believed that some concepts or topics that are discussed in rural classrooms might be unfamiliar for some rural learners as he talked about the differences between teaching in rural and urban school contexts. During the semi-structured interview, he said, *"I do think there is a difference because if you are in a rural school, some of the things you're talking about, learners don't even have an idea."* Despite this, the clarified the homophonic nature of words in figure 25, where words with different meanings but similar sounds were written on the chalkboard. The teacher clarified the word *"shanty"* in relation to the different words the learner mentioned unsurely which was a grammar teaching opportunity. Fynn (2019) explain poetry as a group of words that have meaning, are placed together, and have meaning for the author, and it is for whoever is reading those words to find meaning in those specific words.

Thus, the participants combined the teaching of poetry with the language skills and explained the breakdown of the poem title, build learners' knowledge with them.

Figure 25: *Explanation of shanty*



Mustakim, Mustapha and Lebar (2018) posit that poetry when integrated with language teaching, can teach grammar and vocabulary to learners, because they can use the words learnt from poems in everyday conversations or debates (p.35). The participant was aware of this, as he said,

> *I just realised that you should integrate, yes, I was teaching literature, paper 2, but at the same time, when something comes that has to do with language, we just have to deal with it, because we cannot just ignore it – it's something that works, Paper 1, Paper 2, even in Paper 3. So, at the same time, English is a language. (Teacher Jackson, VSRI, Sunnyside High).*

Despite the primary focus on teaching literature for Paper 2, the teacher emphasised the necessity to address the language-related aspects that arose during the lesson, recognising the interconnectedness of language instruction across different examination papers, including Paper 1 and Paper 3. The acknowledgment that language components are integral to multiple papers underscores a holistic approach to English instruction. Interactive-dialogic communicative approach was dominant in this episode, as the teacher took into account a range of learners' ideas. He consciously involved learners using dominantly closed questions/answers, as learners either confirmed his responses or provided answers to questions. Although the episode was interactive and dialogic, the sequential rules remained explicit as the teacher controlled the pacing, the interactions, and the manner in which the learners should respond.

Episode 2: Teaching Rhyming schemes and types of poems.

In this episode the teacher focused on poem's analysis and was structured through exploring the rhyming scheme of the poem and then explicating the types of poems learners should know by grade 11. The teacher initiated the analysis of the poem by examining the rhyming scheme and the specific type of poem, as the extract 15 below presents the interaction and the execution of the episode. It was the combination of giving information and a string of questions and waited for the learners to provide their understanding, to see what they knew, and correct misunderstanding as noted in line 50. The teacher initially called out learners' names for answers, simultaneously inviting other learners for responses and then gave an answer (see line 52). However, this did not happen in all episodes, as the teacher allowed learners to try and then correct them or elaborate on the responses where necessary. In line 56 he verbally demonstrated to the learners and represented the information visually on the chalkboard (Figure 26), for learners to see what he meant and how it is written.

Extract 15: *Teacher Jackson's External Structure Analysis (Rhyming Scheme)*

46. Teacher: Ok, now for us to understand the life in Jabavu and the life of people living in shanty towns in general let us go into the poem itself and expose the conditions of people living in shanties ok, now Shanty Town is a free verse poem ok. What does it mean when it is a free verse, Learner 2? When we say it is a free verse, what do we mean? Do what? What is a free verse? Who wants to tell us what a free verse is, when we say this kind of a poem is a free verse, what does that mean? Hmm want to try, want to try Learner 3, ok, Learner 1 you want to try?

47. Learner 1: It doesn't have verses

48. Teacher: It doesn't?

49. Learner 1: It doesn't have verses

50. Teacher: Ok what she actually means is that we don't have a particular rhyming scheme, do you remember rhyming schemes?

51. Learners: Yes

52. Teacher: Ok give me an example of a rhyming scheme, Learner 3 rhyming schemes do you remember, an example of a rhyming scheme. Anyone who remembers the example of the rhyming scheme? You remember I told you that you must listen to the last words of the lines right?

53. Learners: Yes

54. Teacher: Listen if those words sound the same ok.

55. Learners: Yes

56. Teacher: So, you may find that the last word of the first line of the stanza, the first stanza maybe sounds the same as the third word, maybe the second word of the second line in the stanza sounds the same as the fourth word of the fourth line in the stanza ok

57. Learners: Yes

58. Teacher: So, we plot them as *ab, ab* and this tells us what kind of a poem is that one ok

During this interaction, the teacher used interactive-authoritative communicative approach, as he led learners through a closed questions and answers routine to establish whether learners remembered "free verse and rhyming scheme". Even though the teacher did not mention exactly when he told learners to "listen to the last words of the lines", in the whole extract he interacting with the learners through sharing information and invited their participation as they confirmed with a 'yes'.

Figure 26: *Unpacking the Rhyming Scheme*



The episode proceeded and the teacher talked about the two types of poems trying to remind learners and showing them the relationship between what was done before and the current lesson, according to Scott et al., (2011) represent "promoting continuity" (p. 14). Although it was not clear which time scale the teacher referred to, he was linking one lesson to the other triggering learners' memory in line 62. The pattern of interaction for this part of the episode was CQ[6] – CR – CQ – CR – CQ – CR – CQ – CR – CQ – CR – CR (extract 16 below), which linked with the interactive/authoritarian communicative approach because learners continued to just give one answer responses. The teacher proceeded by using non-interactive/authoritative approach as he presented one specific point of view while explaining the key characteristics of Shakespearean and the Petrarchan sonnets and connected them to the poem *"Shanty Town",* emphasising the importance of understanding the living conditions of people in shanties. The spoken information was reinforced on the chalkboard, and I noticed the wrong spelling of *"Elizabethan",* (Figure 27), and the teacher did not notice the error. The concern is that learners will copy wrong information from the board, especially if the teacher does not see it.

Extract 16: *Teacher Jackson, Types of Poems*

[6] CQ stand for closed question, CR stand for closed response.

60. Teacher: Remember the two types of poems, the two types, Yes, the two types of poems that I taught you about, or shall I say the two types of novels that I taught you about, you remember? **[Closed Question]**

61. Learners: Yes **[Choral Response]**

62. Teacher: What do you remember ahh learner 4, the two types of novels I taught you about. Do you still remember we talked about a Shakespearian, not novels but sonnets, a Shakespearian sonnet right? **[Closed Question]**

63. Learners: Yes **[Choral Response]**

64. Teacher: And what's the other one? **[Closed Question]**

65. Learners: Italian **[Choral Response]**

66. Teacher: Italian ok

67. Learners: Yes **[Choral Response]**

68. Teacher: And we are saying a Shakespearian can also be called a what? **[Closed Question]**

69. Learner: Petrarchan

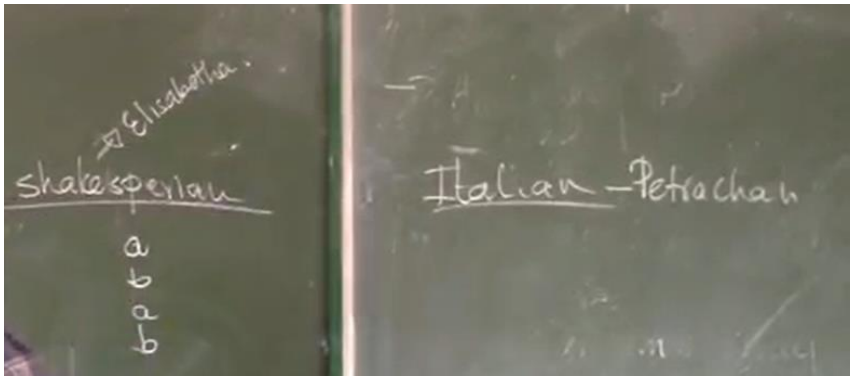
70. Teacher: A Petrarchan sonnet is this one ok, Petrarchan is the Italian, and the Shakespearian is the

71. Learners: Elizabethan **[Choral Response]**

72. Teacher: Elizabethan, so we are saying a free verse is a poem that doesn't have a particular rhyming scheme ok, so we are saying that Shanty Town is a free verse kind of a poem ok. So now, we said we have to expose the conditions or the lifestyles of people living in shanties, but for us to do so let us go into the poem itself. Now we are going to deal with this poem line by line ok.

73. Learners: Yes **[Choral Response]**

Figure 27: *Types of poems*



Although it could be argued that the teacher encouraged interaction during the episodes, it was dominated by authoritative communicative approach and closed questions that confirmed teacher's information. In the semi-structured interview, the teacher said, **"***But even the learners themselves … I don't know what's happening, their level of interaction is low …"* Considering the repetitious questioning while waiting for responses during classroom interactions and using learners' names as a way of inviting them, the teacher tried to give learners time to participate in the lesson. It could be argued that the teacher understood the

importance of affective and emotional aspects between teacher and learners during the lessons, and using learner's names is one of them. This episode was a mixture of interactive-authoritative approach and authoritative approach.

Episode 3: Teaching poetry.

This episode focused on the teacher's pedagogical practices and provided insight into the analysis of the poem's internal structure. The teacher examined the poem meticulously, dissecting it line by line. When questioned about the rationale behind this teaching method, he said,

> *Somehow, we just have to be patient and **breastfeed** them. Some of the lines are a little bit difficult to understand, so I just want to kill that thinking of saying 'poetry is difficult', because most of my learners, they didn't wanna do poetry"*

The quotation suggests pedagogical empathy, which emphasises patience and nurturing approach in teaching poetry to the learners. By breaking down the poem line by line, the teacher was addressing learners' perceived difficulty with poetry, basically the language that is used in poems. Timothy and Obiekezie (2019, p.4) postulate that "poetry has several layers of meanings that contribute to confusion and that student never like it because of its duality". Interestingly, the metaphorical expression of "breastfeeding them" implied giving learners the information they needed to understand the poem, which Freire calls "banking" approach (1972, p. 59). However, Freire (1987) clarified the differences of "banking education" and said, "by criticizing banking education we have to recognise that not all kinds of teaching is banking education" (p. 40). He argues that for example, lecturing can be used as oral codification that will later on be decoded by students and teacher (Freire, 1987). Although the latter cannot be known, however, from what was observed in the classroom the teacher tried to decode the text with the learners as he used various approaches to encourage participation, including using their names. Unsurprisingly, the strong classification and framing of knowledge was highly depended on the teacher's degree of control of the hierarchical, sequencing and criteria rules. The hierarchical rules were manifested in the teacher's authoritative role in the classroom, guiding the learners through the poem with a structured, line-by-line analysis, demonstrating a clear distribution of power and knowledge. This approach also reflects the criteria rules, as the teacher sets specific standards for

understanding poetry, explicitly addressing, and dismantling the perceived difficulty of the subject matter. The sequencing rules were also explicitly applied, as the teacher methodically progressed through the poem, indicating a deliberate pedagogical strategy to build understanding in a logical and accessible manner. However, at the same time encouraging learner participation suggests an underlying invisible pedagogy. These actions imply an implicit set of criteria for engagement, where learners are supported and encouraged to explore poetry beyond the structured analysis, fostering a more inclusive and participative learning environment.

In the extract 17 below, the participant engaged in the reading of the poem to explain certain terms and interpret the stanzas, using confirmatory approach as learners only participated by responding "yes" to show teacher talk dominance, which Scott et al., (2011) calls interactive/authoritative communicative approach. The teacher continued to use question and answer sequence to explain the kind of place Jabavu was for learners to visualise and try and understand it. He continued to explain the differences between the pronunciation and meaning of the words because *"... they have to know the words; vocabulary is important to be improved" (VSRI).*

Extract 17: *Teacher Jackson, Teaching Poetry*

74. Teacher: Let's deal with the first stanza of this poem. The first stanza of this poem and as, as I will be reading, "high on the veld upon that plain, and far from streets and lights and cars, and bare of trees and bare of grass, Jabavu sleeps beneath the stars, that is the first stanza. High on the veld upon the dark plain and far from streets and lights and cars and bare of trees and bare of grass Jabavu sleeps beneath the stars, that is the first stanza right

75. Learners: Yes

76. Teacher: We said we want to expose like the lifestyles of people living in shanty towns or in shanties ok.

77. Learners: Yes

78. Teacher: Now when we look at the first line of the poem "high on the veld upon that plain" does not yet expose where we find this place Jabavu, however, the first line is talking about a veld, which is what? An elevated open grassland ok, and the first line again, this is line number one the first line again is talking about a plain ok.

79. Learners: Yes

80. Teacher: We are not talking about a plane, but we are talking about a plain. Remember what do we call words that sounds the same, but with different meanings.

81. Learners: Homophones

82. Teacher: Ok so when we look at the first plane, which one is this one huh, this one is a flight ok

83. Learners: Yes

84. Teacher: We are talking about an aircraft ok, so there are different meanings to this plain we are talking about. This could be referring to a place that is clearly revealed, or something that is on a flat grassland, or something that everyone can see, this is one of the meanings right?

85. Learners: Yes

It is the teacher that determined how the lesson proceeded, consciously from the VSRI discussion, *"I think I was doing a lot of reading myself, and it's advisable I give them an opportunity to read, but then maybe I was looking at time, but it's always advisable that they should read themselves"*. The teacher acknowledged the importance of allowing learners to read for themselves and make meaning of the information for knowledge building and deeper understanding, however, time constraint 'dictated' the pedagogical practice.

In extract 18 below, the teacher engaged with the concept of personification and used learners' place "Motlagongolo" and even allowed them to use Sepedi to make the concept relevant, again, irrespective of time constraints, the teacher tried to involve learners' views. The teacher's approach could be authoritative because the purpose was to focus learners' attention on explaining the concept and clarify the context of Jabavu, which means focusing on just one meaning (Scott et al., 2005). Although learner 5 knew the answer but could not explain the concept and the teacher asked different learners while breaking the concept down (line 153), until learner 1 explained the concept. The teacher elaborated on the learner's response by reiterating the information and linking it with the poem. The pattern of interaction was ConfirmQ-CRes-ConfirmQ-Cres-IntiatedQ-CRes-CR-ConfirmF-CRes-P-ORes-ConfirF- CRes.

Extract 18: *Teacher Jackson, Figures of Speech-Personification*

141.Teacher: Jabavu it's an area where people live they are saying to you Motlabongolo sleeps. Is Motlabongolo speaking? **[Confirmatory Question]**

142.Learners: No **[Choral Response]**

143.Teacher: Is Motlabongolo a human being. **[Confirmatory Question]**

144.Learners: No **[Choral Response]**

145.Teacher: And now when they say Jabavu sleeps beneath the stars, what figure of speech is that one Learner 5? **[Initiated Question]**

146.Learner 5: Personification **[Choral Response]**

147.Teacher: Personification ok, what is personification? Haha ok Yes in Sepedi personification is Mothofatso or I see, I see your hand.

148.Learner 7: Huh uh

149.Teacher: Haha, ok but let's just say what do you understand about personification, it's a figure of speech, we find it in line number four, they are saying Jabavu sleeps right?

150.Learners: Yes **[Choral Response]**

151.Teacher: And you are saying it is personification, its personification, right? **[Confirmatory Feedback]**

152.Learners: Yes **[Choral Response]**

153.Teacher: Now what is personification? This one even Learner 6 can tell us, Abel personification he said in your language is Mothofatso, now what is personification? How can you explain it in your own understanding? Person, listen, person-ification, person-ification, person-ification, personification, what do you understand? Haha who wants to try? Personification, ok Learner 1 wants to try, talk to us Learner 1. **[Prompt]**

154.Learner 1: Ehh personification is when they take something that is not living and give it a human quality or qualities. Yes **[Open Response]**

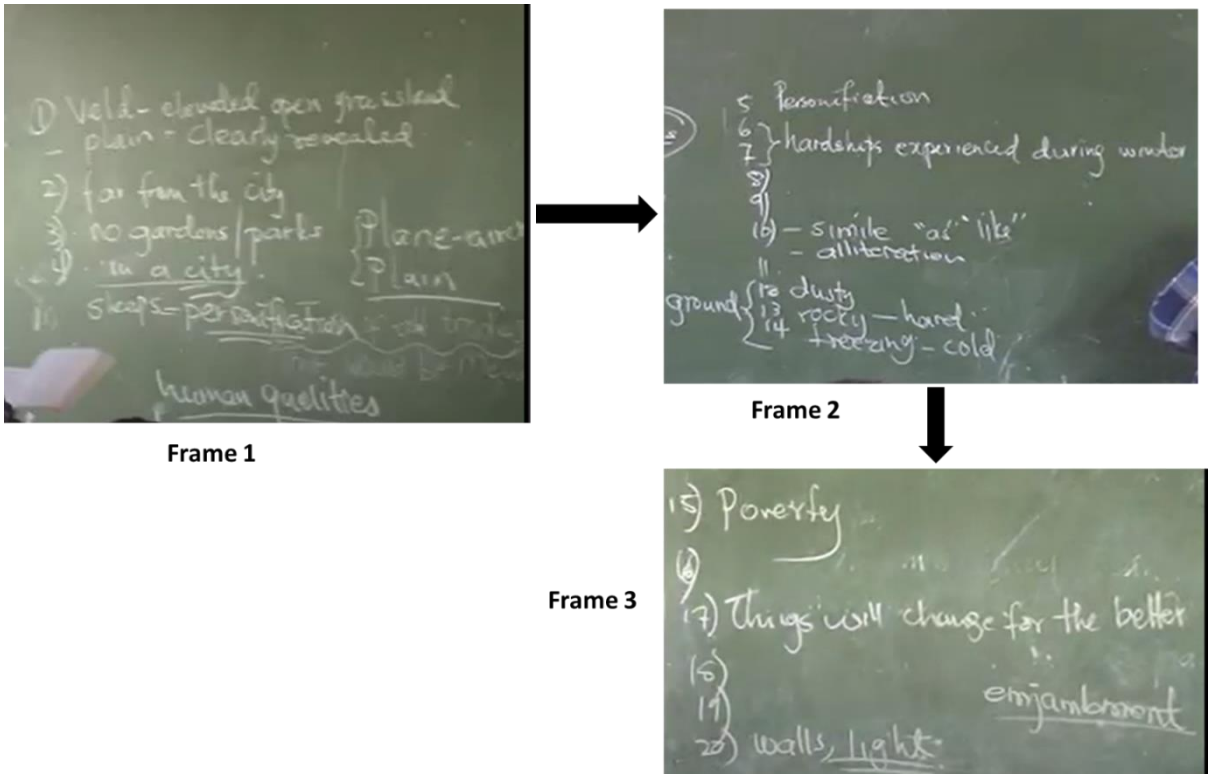
155.Teacher: Ok it's when you give human, now we are doing figures of speech, human qualities, you give human qualities to inanimate objects or abstract ideas to things which are not human, you give them human qualities, so we are saying Jabavu sleeps ok. **[Confirmatory Feedback]**

156.Learners: Yes **[Choral Response]**

157.Teacher: So that is personification ok, let's go to line number five, can you read it loud, line number five let's all read it.

As noted in Figure 28, the teacher used the chalkboard effectively to unpack the poem and linked with grammar, while contextualised the content of the poem. The chalkboard is important in rural schools, to demonstrate and share information with the learners (Mafunganyika & Nkambule, 2018), and "allow students to keep pace with the teacher" (Muttappallymyalil, Mendis, John, Shanthakumari, Sreedharan & Shaikh, 2016, p. 591). In this part of the episode, the teacher used a combination of "display questions" (Llinares et al., 2012) and interactive-authoritative communicative approach because he led learners through closed questions and answers routines consolidating those point of views.

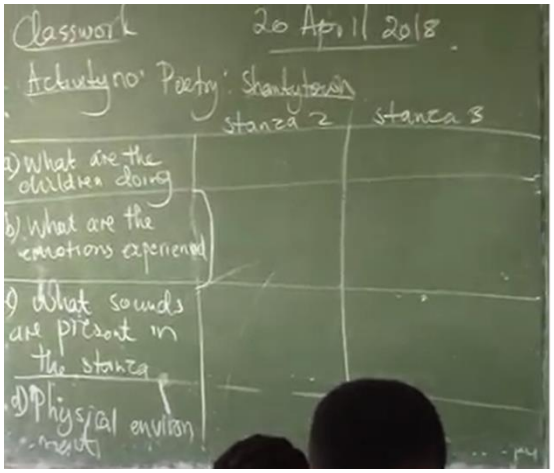
Figure 28: *Line by line Poem analysis*

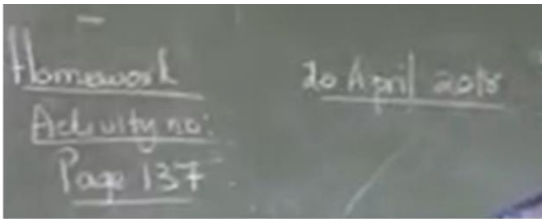


Episode 4: Classwork Task.

The teacher ended the lesson with classwork task and gave homework (see Figure 29), without recapping and/or summarising the lesson. With the time constraint in mind, as explained by the teacher, he took for granted the role of recapping to link different part of the lesson and assess learners understanding before the classwork. The classwork did not have instructions and the teacher did not explain the purpose of the classwork to the learners, which could be the norm. The questions were mainly level lower order thinking in Bloom's Taxonomy as they focused on remembering and understanding. These types of questions could also be linked with Le van Tuyen (2022) "listing" type of task, which linked with the teacher's pedagogical approach that was dominantly authoritative with confirmatory statements and questions for learners to answer with closed ended "yes". There was no exploration of different perspectives dialogically but the low level of interanimation of ideas because learners' contributions were dominantly confirmatory, which means lack of opportunities to make meaning of the poem for themselves.

Figure 29: *Lesson Closing Activities*





Regarding the above activity, the teacher said, *"When you assess them, you engage them in the lesson, you make them think, and the more they are engaged and thinking, producing answers, the more they understand (English VSRI)*. From the response, the purpose of the activity was to assess learners' understanding of the lesson, particularly with the presented concepts in the poem. Considering the learners' nature of engagement during the lesson, it is difficult to conclude whether they engaged in thinking and understanding the poem, other than what the teacher presented to them. Zhang (2020) said, "The activity refers to a series of English learning activities which embody the characteristics of relevance and practicality through learning comprehension, application practice, so that students can promote their own language learning…" (p. 46). Thus, activities play a crucial role in the teaching and learning process and need teachers to think carefully about them.

5.3.2. Teacher Kevin, Highveld Secondary (Teacher D)

Teacher Kevin taught a short story *"Gemini"* authored by Ahmed Essop. The teacher's lessons are structured across three key episodes: 1. the lesson's introduction, 2. Contextualising the short story, and 3. Teaching about the Short Story.

Figure 30: *Teacher Kevin's Lesson Overview*

Episode 1: Lesson Introduction: Know the author.

The object of learning was "introducing the author", and the teacher started the lesson by talking about the importance of correct pronunciation in English, which was about the title of "Gemini's" story. He started by saying *"If you read the title of the story, how do you pronounce it? Gemini. Somebody must pronounce it"*, inviting learners to try without giving

them the opportunity to say it. He continued *"Now there is a common saying in English that says there is no master of pronunciation … as much as people say there is no master of pronunciation you must try to get the correct pronunciation of the word"* (see extract 19 and line 4 – 5). The teacher started with non-interactive/authoritative communication approach to foreground the focus of the lesson for the learners, irrespective of what he said above he contrastingly said, "Some might say Germany, and some might say Gemini, whatever the pronunciation but that is the story we are going to do today". It was interesting because he initially talked about the importance of correct pronunciation in English and later appeared to disregard this importance, which could cause confusion for the learners to consider or not consider it. To continue with the non-interactive authoritative approach, he made learners aware that "I am going to do a brief background…" and explained the reasons for this, while excluding learners' views as they also read the story (line 5). Learners were only included in the lesson to give one response answer about the different races and talked extensively about the Indian's race, including generalising how some communities called them "Mukula". This information was given to the learners as if they did not belong to the communities, without finding out what they knew about the Indian race and their history in South Africa. Thus, the interaction pattern was IF – FR – CRI[7] – FR – NQ – FR – NQ – FR – CRI – CR – II – FR.

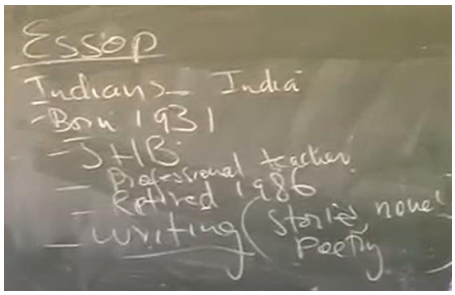
[7] CRI stands for Confirmatory Response Initiation; IF stands for Initiated Feedback; FR stands for Factual Response; NQ; II stands for Information Initiation; NQ stands for Nominated Question; CR stands for Choral Response

Extract 19: *Teacher Kevin's Introduction of the Author*

3. **Teacher:** So I am going to take you on the story titled, on page 175, story number 8. If you read the title of the story, how do you pronounce it? Gemini. Somebody must pronounce it. Now there is a common saying in English that says there is no master of pronunciation but at the same time I always believe that.
5. **Teacher:** But still on the issue of pronunciation, as much as people say there is no master of pronunciation you must try to get the correct pronunciation of the word. In some cases, some dictionary tell us, this is how we pronounce the word. Yes, that's how we do it. Some might say Germany, and some might say Gemini, whatever the pronunciation but that is the story we are going to do today. Written by Ahmed Essop. I am going to do a brief background of the story as always you are required to know about the author of the story, or the person. He is an Indian by birth. Now when we speak of an Indian, in South Africa we have how many races do you know? Four, five, six or seven races? How many races Mzansi? **[Initiated Feedback]**
6. **Learner 1:** Four. **[Factual Response]**
7. **Teacher:** Yes. Indian and then? **[Confirmatory Response Initiation]**
8. **Learner 2:** Black. **[Factual Response]**
9. **Teacher:** And then? **[Nominated Question]**
10. **Learners:** White. **[Factual Response]**
11. **Teacher:** And then? **[Nominated Question]**
12. **Learners:** Coloured. **[Factual Response]**
13. **Teacher:** So Essop belongs to the Indian race. Now these people are called Indian because originally, they come from? **[Confirmatory Response Initiation]**
14. **Learners:** India. **[Choral Response]**
15. **Teacher:** I have noticed in the past that people happen to confuse, of course we normally classify them under the same race. Like people normally say Mukula, I am going to the spaza and it's owned by Mukula. But Mukula generally refers to people of the Indian race, in most cases it also includes the Pakistanis. The Pakistanis people that come from Pakistan, who they think belong to the same race. So, this one he was born in India, Essop and he came to settle in Johannesburg. Born of course in 1930? It's indicated there. **[Information Initiation]**
16. **Learners:** 1931 **[Factual Response]**

While he talked about the author, the verbal information was also represented visually on the chalkboard (See Figure 31), which included the author's profession, retirement year, and the genres he wrote.

Figure 31: *Author's background information*



To explain this approach, the participant said:

> *... it's actually very important that the student knows something about the author. You can't be teaching literature, somebody's work, and then don't talk about what kind of a person he was. Because sometimes the way he was will actually influence what he wrote about."* (English VSRI).

It was important for the teacher to explain the background information, to understand the possible experiences, perspectives, and influences of the story. When the teacher talked about 'race' it sheds light on cultural, historical, and social factors that may have shaped the writing of short story. Though the teacher acknowledged the importance of talking about the author's background when teaching literature, this could have been possibly done 'with' the learners than by a teacher. Anyway, learners understood the importance of understanding this background before engaging with the text, as it plays a role in meaning making about the text.

The episode also included asking learners about the meaning of the word "retirement", to find out their understanding or lack thereof (extract 20 below). The teacher corrected the learner's incorrect response and explained the word using different scenarios and linked back to the author's discussion, which is commendable.

Extract 20: *Teacher Kevin's Introduction of the Author Continue.*

17. Teacher: Is it. And came to settle where? **[Confirmatory Question]**

18. Learners: Johannesburg. **[Text based Response]**

19. Teacher: Yes, and what did he do as a job? **[Confirmatory Question]**

20. Learners: Teacher. **[Text based Response]**

21. Teacher: He was a professional teacher, who worked tirelessly for years until he retired in which year? **[Confirmatory Question]**

22. Learners: 1986 **[Text based Response]**

23. Teacher: 1986. He retired in 1986. Now the word retires, what does it mean? What do you understand by the word retire? **[Initiated Question]**

24. Learner: (in audible)

25. Teacher: Huh? No I want it in English. Remember in the exam, when I ask you in the exam the meaning of the word retire you can't tell me in your mother tongue. What does retire mean? **[Elicit Elaboration]**

26. Learner 3: Resigning. **[Response]**

27. Teacher: Resigning, well that might be associated closer to that but in most cases, we normally use the word retire when a person goes on his pension. When you are past your age, isn't it? **[Prompt]**

28. Learners: Yes. **[Choral Response]**

29. Teacher: But then there are people who retire because of other issues, they might retire at an early age. So, say they resign but normally the word retire refers to someone who has gone past the age of 60 and they feel no I have had it. Let me retire, you go on retirement. So, he did that in 1986 but his aim was to follow another passion. He had another passion, and his passion was? **[Prompt]**

30. Learners: Writing. **[Text based Response]**

31. Teacher: Correct. He wanted to be a writer, he concentrated on being an author. We are told that he wrote a lot of stories, novels as well as what? **[Prompt]**

32. Learners: Poetry. **[Text based Response]**

33. Teacher: Poetry. He began concentrating on writing and he has won a number of accolades. Now when you read a short story. Now when you read a short story and they indicate on the short story in the author 1931- (teacher indicates a dash on the board) and nothing written here. What does it tell us? **[Initiated Question]**

34. Learners: That the author is still alive. **[Confirmatory Response]**

35. Teacher: Exactly. It means by the time that this book was written, he was still alive. Is that fine? **[Closed Feedback]**

While there was interaction between a teacher and learners, the nature of interaction was not necessarily exploration of different ideas, dialogic, rather learners giving one answer responses completing teacher's sentences. There were many different voices playing roles of giving information and confirming and answering closed ended questions, without the opportunity to participate in dialogical discussions that support understanding learners' views for meaning making. Freire (1970, 1994) talks about dialogical pedagogy which is characterised by participatory and open communication that focus on critical inquiry and analysis, seeking to reconstruct the situation, in this study, for learner's own understanding. Bernstein (1975) posit that invisible pedagogies can create disparities in learners' access to knowledge and understanding, which in this lesson limiting dialogues restricted learners' opportunities to critically inquire, analyse, and reconstruct their understanding. Thus, in this episode the teacher's approach was a mixture of noninteractive/authoritative communication approach and authoritative approach.

Episode 2: Contextualising the short story.

Before the teacher engaged with the content of the lesson, she contextualised the story using everyday experiences to invite learners' participation and hear their views, using interactive/dialogic communicative approach. Although the teacher dominated the talk, there were exploration of some ideas, offering, listening to, and working on different points of views (Scott et al., 2011). In lines 41 and 43 the teacher attempted to open the discussion for learners' views on the scenario, which led to learner 2 response, which Bakthin (1981) calls high level interanimation. In high level interanimation the teacher might adopt an approach which involves trying to establish how the ideas relate to one another as compared to low level interanimation where the teacher asks students' views and list them on the board without engaging with them. Thus, the pattern of interaction during this episode was as follows, CRI[8]-CR-CQ-CR-CQ-LR-F(II)-LR-OQ. From line 48 to 54 there were dialogues between the teacher and the learners, even though it was dominantly closed questions – answers as the teacher attempted to open the conversation to the learners.

[8] CRI stands for Confirmatory Response Initiation; CR stands for Choral Response; CQ stands for Confirmatory Question; LR stands for Limited Response; F (II) stands for Feedback (Information initiation); OQ stands for Open-Ended Questions

Extract 21: *Teacher Kevin's Introduction of the Author Continue.*

37. Teacher: Correct. So that is all about the author Ahmed Essop. So, let's go to the story itself, there a few issues for to you understand before we go deeper in the story. The story looks into a number of shall I say themes. One of them I want us to talk about, suppose your dad had wanted to become a doctor and then for some other reason failed because maybe he is not brilliant, failed because financial problems he had to leave school early because he had to go and fend for the family and take care of the children and take care of the siblings. There quite a lot of other factors or quite a lot of other reasons why a person will not succeed in life, now if that person does not succeed maybe, it's your dad or your mom. Is it fair for that person to try and make it a point that you become a doctor in his place? **[Confirmatory Response Initiation]**

38. Learners: No. **[Choral Response]**

39. Teacher: Huh?

40. Learners: No. **[Choral Response]**

41. Teacher: Why is that not fair? Why do you say that it is not fair? I mean I wanted to become a doctor, I so much wanted to become a doctor, but I failed hopelessly. But I said oh, I've got a son, and my son is going to become a wonderful doctor. Is it fair? **[Confirmatory Question]**

42. Learners: No. **[Choral Response]**

43. Teacher: No. Can you comment on that? **[Confirmatory Question]**

44. Learner 2: As the saying is that you wanted to pursue medicine wa bona. Then you've got a son, and you want your son to pursue what you wanted to pursue. Maybe your son never wanted to pursue medicine. **[Limited Response]**

45. Teacher: He is a different thing, correctly. The son might have a different option a different career. If I failed as a parent to become a lawyer or whatever medicine, then I cannot push that on my son because I am putting unnecessary pressure on my son. And it's maybe something that the son maybe didn't want to do. But the same question I was asking time again, if as a parent you failed because you were not brilliant you were not okay, but you so much want your son to prosper in life. To do well in life. Are you as a parent going to push your son, what is it that you can do so that your son is much better than you. Let's forget about being a doctor. But now you have failed, you are working in the mines, you are working in the farms, and you want your daughter or your son to do well. **[Feedback-Information Initiation]**

46. Learner 4: I am going to tell my child to work hard. **[Limited Response]**

47. Teacher: Remember in stories, I always tell children in any literature whether it is Shangaan or any other literature. The literature does not talk about these people in the story, it's actually talking to you that's where you miss the point. Every set work that you read, every point that you read is not talking about those people in the past, it is actually talking to you. That is the reason why anything in grade 12, even in grade 11, the question they ask you open ended questions. Do you think it was right for this one to do this? They want your opinion yourself because they are talking to you. Now these are some of the things we are going to learn. Now what are you going to do to make it a point to your son or your daughter does better than you. What are you going to do? It's an open-ended question. There is no right or wrong answer as long as you can substantiate. What will you do? **[Open-Ended Question]**

……..

55. Teacher: Correct, come on give these boys a round of applause. **[Positive Narration-Praise]**

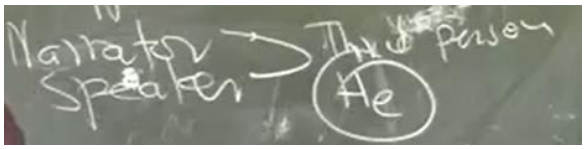
While visible pedagogies have the advantage of providing clear guidelines and explicit information, they also have limitations. This approach, as seen above, limited learners' engagement, critical thinking, and opportunities for open-ended discussions. The use of closed questions and answers restricted learners' active participation with their perspectives. Overall, the teacher's approach, as described, aligns more with the visible pedagogies, emphasising explicit hierarchical rules and sequencing rules. This episode was a summary of interactive-authoritative approach and interactive-dialogic approach.

Episode 3: Teaching about the short story: The Narrator.

The teacher wrote information about the narrator on the chalkboard, to remind learners about the basic concept in a short story (see figure 32). The use of *"... remember we call the person*

who is narrating … right", suggests this information was possibly done in previous grades and the teacher was probably reiterating to connect with the current lesson. He integrated basic grammar, which is familiar in literary work, and asked learners to confirm the information before moving to the summary of the story (extract 22). Khan (2020) posits that a poem obliges learners to integrate language skills to make meaning of the text. Considering that it was a grade 11 class, the kind of information the teacher 'gave' learners was already taught in previous grades to be presented in detailed rather than using learners to respond to it. The teacher asked a learner to read a summary of the story, and he has been asking learners to read in the whole lessons, which promoted reading skills.

Figure 32: *Differentiating between a speaker and narrator.*



Extract 22: *Teacher Kevin, Introducing the Narrator*

64. Teacher: That is this story that we are going to read about. It's written in the third person; remember we call the person who is narrating the story the narrator or the speak right? **[Confirmatory Question]**

65. Learners: Yes. **[Choral Response]**

66. Teacher: And it's written in the third person, now in English when you talk of the third person you will be talking about "He". Is that correct? **[Confirmatory Question]**

67. Learners: Yes. **[Choral Response]**

68. Teacher: The first person is I, and then you and then the third person is He. Isn't it. Now in this story before we do the reading let's go through the introduction all of us together. The story is about a man called Siva who works as a waiter in a hotel. Finish reading the summary for me. **[Closed Feedback]**

69. Learner: The story is about a man called Siva who works as a waiter in a hotel. He feels he is not living the life he was born for (in audible) He is more ambitious and grow up to live a more fulfilling life the title of the story is Gemini, however (in audible) the ending. The tag of twins, he and his son share a common future, they are more alike than he initially believes (in audible) **[factual Response]**

70. Teacher: I like the last statement because it sums up, irrespective of the fact that your son is following in your footsteps, you are failing you are hopeless, the writer says or the narrator says but the love with which he reaches out to his son maybe enough to change Krishna's destiny. Alright, that's what I was asking you about. Your mom and dad are giving you all the support but you still fail, does it mean that now your parents will stop loving and supporting you. No, it says the love that he gave to Krishna his son was enough, to do what, to change Krishna's destiny so that Krishna's destiny may not be the same destiny that he went through himself. Let's do the reading, we have done a lot of talking so let's see if we can do the reading. On page 75, I normally. Do you want to read for me? **[Initiated Information]**

75. Teacher: I always encourage people, there are some of your brothers in the other grade I am teaching they are seriously struggling. So, if you are in grade 10, grade 11, you can lead that way, it means you are closer to perfection. Now we are introduced to the first setting of the story because this story takes place in three settings, three places. Now when we talk about the setting of the story, we are referring to the place where the story is taking place. Now can you identify the setting of this story in the first point? Where is it happening? **[Initiated Question]**

76. Learners: In the (Inaudible) **[Unclear Response]**

77. Teacher: In the what? **[Clarification]**

78. Learners: In the (inaudible) **[Unclear Response]**

79. Teacher: No, no guys, please don't disappoint me, read the first sentence again, "the 10pm train glided into…**[Prompt]**

80. Learners and Teacher: Park Station **[Response]**

81. Teacher: Is that our term? **[Confirmatory Question]**

82. Learners: No **[Choral Response]**

83. Teacher: In a train, train station, in a train, so the first, eh setting, its in a train, is the train that the narrator or the speaker uses when he goes to work and goes back home. So, he's actually going back home after a long day at work, where is he working? **[Confirmatory Feedback]**

To explain this action, the participant said, *"I prefer doing the summary before, because as we go through the summary you get the picture of what the story is about. So, they will understand it far better than if I do the summary later"*, (English VSRI). The teacher believes that the summary helped learners to understand the general background information of the short story and comprehend it better than when they read the whole of it. In line 69 a learner reads the summary while others followed and listening, and in line 70 the teacher asked and answered his questions while interpreting the summary. It was interesting to hear the teacher says, "Let's do the reading, we have done a lot of talking…", as if learners participated dialogically in the interpretation of the summary. In this episode the teacher used non-interactive-authoritative communicative approach because he presented his points of views about the story and included learners only to read and confirm the information. The learner continued to read in line 73 and the teacher introduced the concept of "setting", in line 75, while introducing the first setting of the story. He explained it and subsequently asked a question that learners could not answer, even though it was in a text, which possibly meant they did not understand what they were reading. The teacher led learners to the answer in line 83 and was shocked that they could not see an answer. The visible pedagogical is evident in the teacher's explicit use of a non-interactive-authoritative communicative approach, where he presented his points of view and involved learners primarily in reading and confirming information. The teacher's preference for having learners read summaries before delving into the story reflects a visible pedagogy emphasising explicit instruction.

There was also a comparison between rural and cities when the teacher explained the availability of trains until 10pm, and the teacher extended the explanation of "glide" from the learner's limited response as "moved" to ensure there is clearer understanding. During the semi-structured interview, the teacher said:

> *We are still using the same old methodology of the teacher being a preacher and the learner being a student, and tell them this is the theme of the story, this is what is happening, this is the story, and this is the narrator and this is the speaker; you have to be by yourself, and the kids must take note*

The response confirmed the non-interactive-authoritative and interactive-authoritative communicative approaches that dominated the teacher's pedagogical approaches, which was 'normal' teaching practice. Even though the teacher was aware of the disadvantages for this approach, he was still shocked when learners could not see answers in the text "… what kind of a uniform is he wearing? Wow, it's indicated there, he wears a what?" This was evident that learners did not understand the poem because, though learners read, it does not mean there was understanding due to lack of dialogical participation for meaning making. Answering teacher's close ended questions with close ended response does not lead to understanding of the text, rather it represents pierces of information that stand-alone. The lesson continued to be a mixture of everyday explanations in relation to the short story, and the teacher doing all the talking, including teaching English language while explaining simile, and learners continued to complete the teacher's sentences.

Episode 4: Teaching about the Short Story: Literary Devices.

The focus in this episode were intricacies of the short story and the teacher highlighted various literary devices. Specifically, at line 111-112 (see extract 23 below) the teacher did a textual analysis, prompting learners to remember and identify the elements that comprised protagonist's uniform during their work at the hotel. The learners responded with factual details, listing the specific clothing items, such as a maroon jacket, white shirt, black bow tie, grey trousers, and black shoes. It's important to note that these questions are designed for recall and do not require higher-order thinking; rather, they are focused on reviewing the story and identifying correct answers based on the text.

Extract 23: *Part 1: Teacher Kevin, Short Story Analysis (Literary Devices)*

111.Learners: Maroon jacket **[Factual Response]**

112.Teacher: A maroon jacket, what else? **[Prompt]**

……..

121.Teacher: But I want you to underline that because later on you'll realise that the same uniform he wears is actually similar to the same uniform that his son. **[Factual Response]**

122.Learners and Teacher: Wears **[Choral Response]**

123.Teacher: When he gets to school, because remember, this man is actually in the story. His lifestyle is almost exactly like the life that he goes through, its almost the life that his son goes through, that's why they are using, eh, that sign, because the sign for it genre, its actually, eh, they are using, they use twins, now when you see these signs that you normally follow eh, on media, cancer, Virgo, Gemini and stuff like that, where do you follow? Where do you follow? Do you follow, Do you believe in stars? Do you read stars? **[Confirmatory Response Initiation]**

……..

133.Teacher: You don't know them, so you are like me you don't follow stars, isn't it? But now those stars normally have got a, they have all got zodiac signs, so the sign for this one, they are using twins, they use twins as their sign. So in this story later on you will be asked why is the story called Germany or Gemini whatever you want to pronounce it, its very important to understand what the signs all about, can you go and research read more, so that you can understand the story, because exactly the pattern of lifestyle that went through is actually the same pattern of lifestyle that his son is going through, so they end up becoming twins, because remember when we get deeper in the story we realise as much as he was giving what we told: encouragement, and support and motivation for the son, still the son was failing, see, following the same steps, some of you, you know the English saying that says like father like? **[Information Initiation]**

……..

155.Teacher: Yes, they are related very close. But bitterness is more than anger, actually I define bitterness as deep anger. You have gone past anger, and you are deep, he has so much anger he hates himself for what he did. He goes on to say, he could have been a what? A doctor or a teacher but what did he do, a man engaged in serving others. He could have done that; he could've been a person who could've served other people noble. In other words, he could have done a noble job instead of waiting in a hotel serving people, he could've become a doctor or a teacher but that never happened. Why. He gives us the reason why. He had vanished away his chance, he had washed away his chance. He had washed away his chance at school by neglecting his studies. He has destroyed his future, that's what he did. Why? how did it happen? Because he neglected his schoolwork, that's why I say stories, we are not just talking about things in the story. When writers write stories, novels whatever they are talking to you. They are saying if you neglect your schoolwork and your studies, you will end up like this man, even this man is much better because he wears a bowtie, and he works in a hotel and he is nicely dressed. Something worse could happen to you if you what? Neglect your studies, he was finding pleasure in roving with the girl. The word roving means going around with the gang, that is the reason why he never succeeded. That is the reason why he never succeeded because he threw away his future by moving with a gang. The word roving refers to some sort of a movement, you do not have any destination you are just roving around, roving, going this way with the girl and going this way with the gang. That is what he was doing roving with his gang always moving with his gang, up and down the streets, neglecting his studies. Wasting time in cinemas and cafes. He is from the township, so he was going to what, cinemas. What are cinemas? I know you know cafes. What happens in a cinema? **[Information Initiation]**

Towards the end of the interaction in lines 121-123, the teacher emphasised the significance of the protagonist's uniform, suggesting its similarity to the uniform worn by his son and the title of "Gemini" story. The teacher's line of questioning directed learners to observe and remember specific textual details for later analysis and comprehension. Furthermore, the teacher continued to explore the literary devices in the short story using some Tshitsonga and Afrikaans translations, even though earlier learners were discouraged from using other languages except for English.

The interaction between the teacher and learners focused on discussing and exploring common sayings or idiomatic expressions regarding familial resemblance and behaviour. The teacher introduced the phrase "like father like son" or "like mother like daughter" (see line 139) and the concept that people often attribute behaviours or characteristics from parents to their children. The teacher engaged learners with a prompt to consider instances where they

might have used similar sayings as an excuse for their actions, indicating similarities in behaviour between parents and children.

Extract 24: *Part 2: Teacher Kevin, Short Story Analysis (Literary Devices)*

139.Teacher: You did the same thing father, huh, like father like son, like mother like daughter isn't it? **[Confirmatory Question]**

140.Learners: Yes **[Choral Response]**

141.Teacher: Yes, that's what we always use that as an excuse. And eh, it's a saying remember, it's a saying, does not necessarily mean it's true. There are people that obviously will not do exactly the same stuff that their fathers doing, of course in Shangani you have got an equivalent of this one, what do you call that? An equivalent of this like father like son, like mother, what you call it in Shangani? **[Confirmatory Question]**

142.Learners: Apula a ri weli ekule na murhi **[Confirmatory Response]**

143.Teacher: Apula a ri weli ekule na murhi, there's an Afrikaans word that says: "n appel val nie ver van die boom af". **[Confirmatory Information Initiation]**

The discussion broadened to include different languages, as evident in extract 24, where the Tshitsonga phrase "Apula a ri weli ekule na murhi" and the Afrikaans phrase "n appel val nie ver van die boom af" were explored (lines 142-143). Both phrases conveyed similar meanings about familial resemblances in behaviour. The teacher used code-switching, which Moodley (2008, p. 918) categorise for four specific literature lesson purposes: 1. Unwrapping the meaning of vocabulary in context, 2. Explaining words, ideas, and concepts and applying them to real-life issues, 3. Discussing themes in literary texts and demonstrating their relevance to real-life issues, 4. Confidently expressing one's point of view. The pattern of interaction is ConfirmQ-CRes- ConfirmQ-ConfirmRes-CII.

Examining the extract revealed that the teacher n employed code-switching to delve into the literary device of idioms, which demonstrated that learners already knew these expressions. The utilisation of multiple languages served to enhance the understanding of vocabulary in context, connect literary concepts to real-life situations, discuss themes in literature, and empowered learners to confidently articulate their perspectives. The teacher's strategic use of code-switching reflected interactive-dialogic communicative approach. The interaction encouraged learners to recognise and reflect on these cultural expressions while highlighting the significance of idioms and expressions across different languages and cultures. The pedagogical method involved engaging learners in a discussion about cultural expressions and idioms, creating an interactive environment where learners related personal experiences and cultural understanding to the concepts that were discussed through the Tshitsonga language.

Extract 25: *Part 3: Teacher Kevin, Short Story Analysis (Literary Devices)*

133.Teacher: You don't know them, so you are like me you don't follow stars, isn't it? But now those stars normally have got a, they have all got zodiac signs, so the sign for this one, they are using twins, they use twins as their sign. So in this story later on you will be asked why is the story called Germany or Gemini whatever you want to pronounce it, its very important to understand what the signs all about, can you go and research read more, so that you can understand the story, because exactly the pattern of lifestyle that went through is actually the same pattern of lifestyle that his son is going through, so they end up becoming twins, because remember when we get deeper in the story we realise as much as he was giving what we told: encouragement, and support and motivation for the son, still the son was failing, see, following the same steps, some of you, you know the English saying that says like father like? **[Information Initiation]**

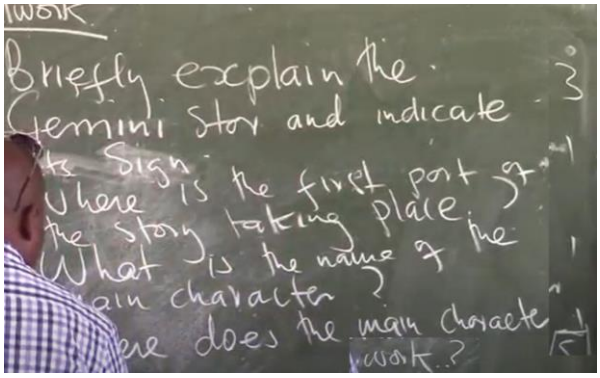
……..

155.Teacher: Yes, they are related very close. But bitterness is more than anger, actually I define bitterness as deep anger. You have gone past anger, and you are deep, he has so much anger he hates himself for what he did. He goes on to say, he could have been a what? A doctor or a teacher but what did he do, a man engaged in serving others. He could have done that; he could've been a person who could've served other people noble. In other words, he could have done a noble job instead of waiting in a hotel serving people, he could've become a doctor or a teacher but that never happened. Why. He gives us the reason why. He had vanished away his chance, he had washed away his chance. He had washed away his chance at school by neglecting his studies. He has destroyed his future, that's what he did. Why? how did it happen? Because he neglected his schoolwork, that's why I say stories, we are not just talking about things in the story. When writers write stories, novels whatever they are talking to you. They are saying if you neglect your schoolwork and your studies, you will end up like this man, even this man is much better because he wears a bowtie, and he works in a hotel and he is nicely dressed. Something worse could happen to you if you what? Neglect your studies, he was finding pleasure in roving with the girl. The word roving means going around with the gang, that is the reason why he never succeeded. That is the reason why he never succeeded because he threw away his future by moving with a gang. The word roving refers to some sort of a movement, you do not have any destination you are just roving around, roving, going this way with the girl and going this way with the gang. That is what he was doing roving with his gang always moving with his gang, up and down the streets, neglecting his studies. Wasting time in cinemas and cafes. He is from the township, so he was going to what, cinemas. What are cinemas? I know you know cafes. What happens in a cinema? **[Information Initiation]**

In line 133, Teacher Kevin uses an authoritative approach seen in extract 25, he asked a question and proceeded to provide and answer without giving learners the opportunity to respond according to their understandings. In addition, the teacher continued to summarise and interpret the short story to the learners while they sat and listened. This episode was a mixture of an interactive-dialogic communication approach and authoritative approach,

The teacher closed the lesson by giving learners a homework activity in image 16 below. The focus of the homework activity was on understanding and explaining the Gemini star, its sign, and related details. It seems like the teacher shifted the focus from researching Zodiac signs to a more specific exploration of the Gemini star (see Figure 33) The questions provided in the homework aimed to gauge learners' comprehension of the topic by asking them to explain the Gemini star, identify its sign, determine the setting of the story, recognise the main character, and understand the main character's workplace. Given that these are grade 11 learners, the level of questions was lower thinking according to Blooms' Taxonomy.

Figure 33: *Homework Activity*



H|work

1. Briefly explain the Gemini star and indicate its sign. (3Marks)
2. Where is the first part of the story taking place? (1Mark)
3. What is the name of the main character? (1Mark)
4. Where does the main character work? (1Mark)

The teacher stopped the lesson abruptly towards the end of line 167 see extract 26, and asked whether learners have questions to ask. Learners did not have any questions and the teacher gave homework. The teacher instructed learners to research stars such as Gemini and Cancer.

Extract 26: *Teacher Kevin, Lesson Closing*

167.Teacher: …For today we will stop here, and I will give you a few lessons. Any questions on what we did today? Any questions on what we did today?

168.Learner: No questions.

169.Teacher: No questions. Alright I'll give you a few questions for tomorrow. Now the first question I want everyone I want everyone to go home and do research on Gemini. What are the common things, I am doing this because most of you have smart cell phones and only research junk and stuff.

170.Teacher: I will give you more presents for you to keep yourselves busy with this but for now just do these four questions, five questions I want you to research. We call them stars, Gemini, Cancer, we call them stars.

171.Teacher: Ah are you asking a question?

5.4. Summary of the Dominant pedagogical Approaches

Below is a summary of the dominant pedagogical approaches as detailed in each of the teachers' episodes of their literature lessons.

Table 14: *Summary of the Dominant pedagogical Approaches*

EPISODES	TEACHER BRENDA	TEACHER TASHA	TEACHER JACKSON	TEACHER KEVIN
EPISODE 1	• Collaborative Reading Approach	• Authoritative Approach • Non-Interactive-Authoritative Approach	• Interactive-Dialogic Approach	• Interactive Authoritative Approach • Non-interactive-authoritative communication
EPISODE 2	• Exploratory Talk • Non-Interactive-Authoritative Approach • Interactive-Dialogic Approach	• Authoritative Approach • Interactive-Authoritative Approach	• Interactive-Authoritative Approach • Authoritative Approach	• Interactive-Authoritative Approach • Interactive-Dialogic Approach
EPISODE 3	• Exploratory Talk • Interactive-Authoritative Approach • Interactive-Dialogic Approach	-	• Banking Approach • Interactive-Authoritative Approach	• Interactive-Authoritative Approach • Non-Interactive-Authoritative Approach

EPISODE 4	-	-	-	• Interactive-Dialogic Approach • Authoritative Approach
OVERALL DOMINANT PEDAGOGY	Interactive-Dialogic Approach	Authoritative Approach	Interactive-Authoritative Approach & Interactive-Dialogic Approach	Interactive-Authoritative Approach & Interactive-Dialogic Approach

5.5. Conclusion

The chapter presented teachers' pedagogical approaches in Sepedi language and English literature classes, drawing from observations that were made during four teacher lessons. These observations revealed a spectrum of pedagogical approaches, varying from highly authoritative to 'partial' interactive and dialogic methods. It's essential to note that while each teacher predominantly leaned towards a specific pedagogical approach, there were noticeable shifts during the lessons, oscillating between interactive and authoritative or authoritative and interactive communicative approaches. These shifts were evident in the different episodes presented for each teacher, showcasing various aspects of their pedagogical approaches throughout the lessons.

The Sepedi lessons were characterised by a tendency towards authoritative approaches, occasionally incorporating class discussions. Conversely, in English lessons, both teachers displayed high levels of engagement, combining interactive and authoritative elements as they assumed responsibility for explaining and narrating stories or poems. The chapter highlights the fluid nature of pedagogical practices, emphasising the importance of adaptability in teaching methodologies to cater to the diverse needs of learners.

In the literature classes, Teacher Brenda employed the Interactive-Dialogic Approach and facilitated a dynamic and participatory learning environment. This approach involved open discussions, encouraging learners to actively engage with the material, share their thoughts, and contribute to the collective understanding of the literature. The emphasis on dialogue allowed for a more interactive exchange of ideas and collaboration among learners.

On the other hand, Teacher Tasha utilised Authoritative Approach and took a more directive role in guiding the class. This approach involved the teacher being the primary source of information and direction, providing instructions, explanations, and their own interpretation of the drama. The teaching style was characterised by a structured and controlled environment, with the teacher leading the class through the literature content.

In the English literature classes, both teachers utilised a combination of Interactive-Authoritative and Interactive-Dialogic Approaches. This blended approach allowed for a flexible teaching style that incorporated both engaging dialogue and authoritative guidance. The teachers encouraged learner participation and discussion while also providing clear direction and insights into the literature. This balance aimed to create a well-rounded learning experience.

Overall, the literature classes highlighted the importance of adopting adaptable pedagogical approaches. The combination of interactive and authoritative elements in teaching literature allowed for a comprehensive and enriching learning experience, catering to various learning preferences and fostering a deeper appreciation for literary content. It's worth mentioning that during certain parts of the lessons, all teachers tended to take on the role of explaining and interpreting the literature material themselves.

CHAPTER SIX

RURAL TEACHERS' PERCEPTIONS

6.1. Introduction and background

This chapter presents findings for the following sub-research questions:

a. How do teachers perceive Sepedi language literature and English literature?
b. How do teachers' perceptions influence approaches to Sepedi language literature and English literature?
c. What are the factors that shape grade 11 rural teachers' perceptions of and approaches to teaching Sepedi language literature and English literature in Acornhoek schools?

The importance of literature teaching and learning in the schools is undeniable, because of the various roles it plays in encouraging reading, language development and enforcing critical thinking skills to the learners, depending on teaching practices. It is critical to gain insight on the teachers' perceptions of literature to understand their positionality and the principles that guide their teaching in class to identify whether it influenced their pedagogical practices during the lesson. Gay (1994) extrapolate that teachers often perceive their values, beliefs, and actions as the standard norms, and what they know and what they teach is governed by educational principles of teaching. The interaction with teachers was to explore their unknown perceptions of literature, irrespective of the language, as Costa (1997) opined that quality literature teaching depends upon the attitudes, perceptions, and professional preparedness of the teachers. There were 3 themes that emerged from the analysis of semi-structured interviews and video stimulated recall interviews, which were:

1. Literature helps to expand your life and world
2. Literature informs people about their history and their culture
3. Literature develops certain skills and equips one with critical skills

They are discussed individually below and further linked with the emerged pedagogical practices that are presented and discussed in chapter 5.

6.2. Literature helps to expand your life and world.

There was agreement from all the teachers that one of the important roles for literature is the expansion of the understanding of life, because reading a story, drama introduces one to other part of the world without going there. There is learning about how other people are living, thus "acts as bridges between our lives and the lives of other (Cairney, 2011). Teacher Tasha said *"it [literature] teaches learners about life, it teaches us about life … focusing on matters that are happening currently, that involves all of us"* (Sepedi Semi-structured interview). It is not only about life but including issues that are currently happening and involves all of us, which means everyone can relate to a similar novel, short story, or a poem using their context and make meaning of it. Some of the teachings for the learners are *"perseverance and helps the learners to stand up for themselves, that you can do it"* (Teacher Tasha, Sepedi semi-structured interview). Learners in grade 11 are in a stage of adolescence and teaching and learning literature helps to shape their ideas and definitions about themselves, others, and society at large.

In addition, Teacher Kevin said *"it [literature] helps expand our world, to know better, to know of a particular culture (English semi-structured interview).* According Ojaide (1992) written literature and orature, of a particular language can convey images about the world that a specific culture embodies and allows learners to connect to the greater global world than their own. For example, Teacher Jackson said *"It [literature] brings insight, different views, different perspectives and how to approach situations" (English semi-structured interview).* By engaging with literature, it enhances ones understanding of and exposes an individual to different views about the same phenomena, also develops different ways of thinking and talking about issues. Literature is therefore not just about stories, it draws from 'real' life in the society and the individual's world, thus act as a mirror to enable learners to reflect on one's life's problems, circumstances, and society, which is a source of knowledge (Shalini & Samundeswari, 2017). Literature therefore *"helps us relate our lives together with the things we read in books"* (Teacher Brenda, *Sepedi semi-structured interview*), because some of the things and issues that authors have experienced in which ever era have a way of repeating themselves in another era.

6.3. Literature informs people about their history and their culture.

The teachers associated literature with learning about one's history and culture, including language, addressing the relationship between culture, language, and literature. Teacher Jackson said, *"Literature informs people about their history, their culture, who they are, ways of living"*, especially within the 'global' culture where different culture crosses each other, and individuals adopt other cultures, whether consciously or unconsciously. This perception suggests that literature develops knowledge of the culture in which the text was written and encourage reflection of individual's culture to raise awareness about intercultural attitudes, values and beliefs (Zengin, Basal & Yükselir, 2019). Teacher Tasha said, *"In most cases the literature helps us to teach our learners about the importance of their language and culture, something we, they take for granted, but important, especially in South Africa with other languages dying"*. The learners are living in multicultural communities, including social media culture that diversify at the same confuses their cultural positions. Crosman (2017) talks about popular culture as mass culture that is accepted and used by the majority of people in the society such as social media, considering the dominance of the teenagers and adolescents in the society who are indoctrinated by it. Considering the relationship between language and culture, the teaching of literature, African language literature for this study, is critical, because it exposes learners to ways of doing things within the language. Thus, language orchestrates the culturally conditioned patterns of perception, attitude, and behaviour of its community (Kaya, 2018). This was supported by Teacher Kevin that literature help learners to *"Learn about people and their cultures, because literature talks about certain periods in history, cultures, and traditions"*. Authors agreed on the impossibility of teaching language with a culture-free approach because the knowledge of a language's culture is essential to a full understanding of a language's nuances and meanings (Jiang, 2000; Holme, 2002; Jiang, 2000).

6.4. Literature develops certain skills and equips one with critical skills.

The teachers' perceptions of literature, expectedly, included support with certain skills such as critical thinking. The teaching of language through literature has been common and linked with the teaching of English second language or foreign language to develop basic language skills (i.e. reading, writing, listening, and speaking) and language areas (i.e. vocabulary, grammar, and pronunciation) (Lazar, 1993; Hişmanoğlu, 2005; Shahid, 2016; Babaee & Yahya, 2014). Teacher Kevin said, *"… it gives a person who wants to pursue English, maybe a journalist or want to write, with skills … it equips one with critical skills … allows one to express themselves"*. Different literary work provides different language skills development opportunities, depending on the teacher's pedagogical content knowledge and skills. While Lazar (1993) opined that language used in literature is an ordinary language including linguistic qualities such as metaphors, similes, poetic lexis, Ashrafuzzaman, Ahmed, and Begum (2021) posit that we cannot consider these features as literature specific because they also appear in common language application. Notwithstanding this, they are used in the literature lesson to enhance learners' language skills. Teacher Brenda's perception illustrate this point *"the literature it helps our learners to learn a lot of new words, to be well equipped and be able to identify figures of speech when reading … to have knowledge and then know different forms of sentences as well"*. Although this participant did not mention language, for this study, the response applies to the teaching and learning of Sepedi language because learners struggle with learning the language formally as the recent PIRLS results shows. The minister of Basic Education, Minister Angie Motshekga, acknowledged that learners from primary school enter high schools without the ability to read and write in Sepedi (Motshekga 2009), and the CAPS stipulates that any learner who fails a home language cannot proceed to the next grade.

6.5. Literature as a Moral and Social teacher

The perspective of teachers on literature reveals its significant role as a means for navigating the complexities of ethical dilemmas, societal issues, and a spectrum of viewpoints, thereby establishing it as an indispensable asset for moral and societal learning. Engaging with literary works, learners are immersed in narratives that confront their existing beliefs, cultivate empathy, and inspire a thoughtful examination of ethical and social questions. Such an educational approach is reflected in Teacher Tasha's observations, where she underscores literature's contribution to moral education: *"It teaches us about how to behave,"* "*It's about*

morals," and "It teaches us about behaviour." This exploration into literature's moral quandaries and societal themes propels learners into a journey of self-reflection, emphasising the cultivation of moral resilience amidst societal pressures (Khan, 2014). Furthermore, literature acts as a mirror to the human experience, offering intimate insights into historical and societal narratives that encourage learners to empathise with the individual impacts of these narratives, as articulated by Ateequ (2017). Such engagement in the literary world initiates a profound introspective process, enabling learners to forge a deeper connection with themselves and their surroundings, thereby nurturing a robust sense of empathy and communal duty.

In summary, literature serves not only as an educational tool for academic purposes but more importantly, as a means to enhance moral and societal understanding among learners. Through the thoughtful selection of literary texts and guided reflection, teachers like Teacher Tasha facilitate a learning environment where learners are not just informed about the world but are also inspired to contribute positively to it, armed with enhanced empathy and a strengthened moral framework. This brings us to the next section where we consider some of the factors that influence teachers' perceptions and teaching of literature.

6.6. Factors influencing teachers' perceptions and approaches to literature

6.6.1. Limited teaching resources

The Constitution of the Republic of South Africa, 1996 (Republic of South Africa, 1996b) and the South African Schools Act (Republic of South Africa, 1996c) indicate that every South African learner should have access to learning and teaching, similar facilities, and equal educational opportunities. However, public schools in rural areas are categorised by various factors that negatively impact on the provision of quality education, which includes basic infrastructure for sanitation (Mulford & Johns, 2004; Peters & Le Cornu, 2004), tap water, tar roads, public transport, and information and communication technology du Plessis and Mestry (2019). Although the government has tried to provide the above resources and infrastructure, the needs are vast in relation to the work needed in the rural areas and

allocated finances. While some townships also experience shortage of the above-mentioned resources and infrastructure, it is the intensity in rural areas that differentiate them.

However, challenges in rural schools, unveiled through observed lessons, semi-structured interviews, and Video Stimulated Recall Interviews (VSRI), presented significant obstacles to effective literature teaching. One of the primary issues was the insufficient supply of textbooks, preventing learners to read prior to classroom literature reading. This sentiment was echoed by Teacher Tasha, who said *"but our problem is for us, we do not have enough books, we have 15 books but 23 learners. I do not trust that some of them have read it."* A criticism of the government's oversight in providing adequate textbooks resources, especially for literature because learners are expected to read and prepare for the lesson and build their knowledge during the lessons in relation what they have read before class. There seem to be a disparity between the number of books available and the number of learners, questioning the effectiveness of learners' comprehension without personal engagement with the materials. While it makes sense that teacher talks and analyses were dominant in the lessons, it is concerning that learners did not re-engage with the literary texts after the lessons due to lack of reading resources.

Teacher Kevin attributed the scarcity of teaching and learning resources to the education department and said, *"... it's a departmental problem they sometimes prescribe and can't even deliver, to say that the publisher is out of stock. So, it becomes a problem when you go to school and then you find that the resources are not enough."* Although the participants blame the department for the lack of sufficient resources, according to the South African School Act (SASA) (Republic of South Africa, 1996), the principals should work with the teachers and plan for the acquisition of necessary teaching and learning materials needed to attain educational goals. The teachers work with the principals to identify and determine the needed resources that are submitted to the provincial department of education, as early as before the beginning of school term. The South African Human Right Commission (2014) notes that "The department may not have delivered the materials it was supposed to deliver, or the school may not have bought the materials it was supposed to buy with the funding it received from the department" (p. 19). It is therefore the responsibility of the national government, provincial government, and the principals to "provide basic learning and teaching support materials (LTSM) and equipment such as stationery and textbooks in a

timely fashion to all learners including appropriate materials for learners with disabilities" (SAHRC Charter on Children's Basic Education Rights, 2013, p. 29).

These challenges tend to force teachers to resort to authoritative approaches as learners either come to class haven't read or there is not enough material for the learners. For example, Teacher Tasha stated that:

> *... lack of enough textbooks that learners have to share is a challenge, because I teach 3 classes and I can't give each learner ... I photocopy the sections I want to teach for learners to read at home. Yes, this is after lessons ... they will lose the copies if you give them early, I give them after the lesson...*

To ensure that teaching and learning continues, teachers have to make means and photocopy only the literary text they are going to read during the lesson, which disrupts the effectiveness of literature instruction. This scarcity and logistical constraints forces teachers and learners to interact in a particular way during the lessons. Schools require adequate resources to enhance learners' and the whole school's performance (Mulford & Johns, 2004). m Teacher Tasha's strategy of photocopying sections for learners to take home illustrates a creative but challenging workaround to this issue. This approach, while necessary, underscores the systemic challenges faced in rural education, where resource limitations not only affect the quality of teaching but also places additional burdens on teachers and learners alike. The practical challenges of providing consistent access to learning materials, such as the distribution of photocopies only after lessons to prevent their loss, underscore the significant impact on literacy progression and the broader educational experience. Krashen (2019) underscores the critical importance of access to reading materials in the development of learners' reading skills, which serve as the foundation for further learning expansion, fostering independent and lifelong learning. Without such access, the pathway to enhancing learners' reading abilities and their overall educational journey faces substantial obstacles.

6.6.2 Time constraints

In addition to the challenge of inadequate materials, teachers also contend with significant time constraints, further complicating their efforts to effectively teach and improve literacy.

Time consciousness and effective time management in schools should be ensured by School Management Teams (SMT), where both educators and learners are disciplined and conduct themselves professionally. However, participants have noted external pressure as affecting their time management. Teacher Kevin stated that *"I normally do that* [read] *because... It speeds up the process, remember we don't have time."* This situation necessitates the development of creative strategies to enhance learning outcomes under tight schedules, to achieve curriculum goals. The educational system has high expectations with limited resources and time, forcing teachers to find innovative, albeit sometimes insufficient, methods to ensure learners can grasp and comprehend the material.

6.6.2. Teachers' perceptions of their learners and language complexities

Teachers' perceptions of their learners, influenced by their beliefs, play a crucial role in shaping their teaching strategies and classroom behaviour (Ramnarain & Hlatswayo, 2018). For instance, Teacher Brenda explained that she reads aloud to her learners because she believes some struggle with reading fluency and comprehension. She stated, *"Isn't in some places they do not know how to read well, and you cannot hear them, therefore I read it well so they can hear it."* However, this approach may not be effective, especially considering the learners are in grade 11, where independent reading skills are expected. Despite having access to sufficient textbooks, Teacher Brenda noted that her learners do not engage in reading outside the classroom. She remarked, *"... here learners have enough textbooks, but they don't read at home, even if you ask them. There's no time to wait for them to read ... I just ask them to read the poem in class and I tell them, engage with each stanza to help them ..."*. She acknowledged the constraints of classroom time, which do not allow for waiting on each learner to read at their own pace, leading to explicit sequencing rules. Consequently, she encourages reading in class and prompts learners to actively engage with each stanza of a poem to foster deeper understanding and interaction with the text.

The teacher's responses reveal underlying perceptions they hold of her learners, believing that despite being in grade 11, they are incapable of reading due to laziness. This sentiment aligns with findings by Joubert, Ebersöhn, Ferreira, and Moen (2014), who noted similar expressions of incompetence among teachers in teaching reading skills due to the lack of

training in literacy during their Further Education and Training Phase programmes. The inability to read further impedes efforts to foster a reading culture in classrooms. Additionally, Teacher Tasha observed that learners in her context are not native speakers of Sepedi, noting, *"learners here are not Pedi but they are Mapulana… I explain because they have a language problem because authors go deeper when writing and our learners today are not good in language" (Teacher Tasha, Sepedi semi-structured interview).* This linguistic diversity introduces additional comprehension barriers, particularly when authors employ depth and complexity in their writing. Consequently, assuming that learners are incompetent at reading during lessons due to their non-Sepedi background, Teacher Tasha also resorted to reading for them.

Teacher Jackson, reflecting during the *English semi-structured interview* ostated that there were no distinctions between teaching in rural and urban school contexts, expressed his belief that certain concepts or topics discussed in rural classrooms might be unfamiliar to some rural learners. In a semi-structured interview, he elaborated, stating, *"I do think there is a difference because if you are in a rural school, some of the things you're talking about, learners don't even have an idea."* This perception led Teacher Jackson to resort to adopting teacher-centred teaching approaches. Recognising the potential gaps in understanding among his rural learners, he chose to teach a poem line-by-line and read it aloud to them. This method aimed to ensure that all learners could grasp the content effectively despite potential unfamiliarity with certain concepts. By breaking down the poem and reading it aloud, Teacher Jackson sought to bridge any knowledge disparities and facilitate comprehension among his learners. Although these strategies employed by the teachers provide a temporary solution to the teaching of literature, it does not build a reading culture, independent ownership of their learning and critical thinking skills. Markina and Garcia Mollá (2022) argue that active classroom participation is a desired outcome of the teaching intervention, since it facilitates both acquisition of knowledge and development of oral communication skills, critical thinking and problem solving.

Teachers' perceptions of their learners, shaped by their beliefs, profoundly influence their pedagogical approaches and classroom dynamics. For example, Teachers Brenda demonstrated underlying perceptions of her learners' capabilities, attributing struggles with

reading to laziness rather than considering other systemic factors. Despite her efforts to adapt instruction, such as reading aloud to learners, these approaches may not foster independent reading skills or a genuine reading culture. Similarly, Teacher Tasha's observation of linguistic diversity highlights additional barriers to comprehension such the diversity within African languages. Furthermore, Teacher Jackson's recognition of potential knowledge gaps among rural learners led him to employ teacher-centered approaches, such as reading poems line-by-line. While these strategies aim to bridge understanding gaps, they may not promote active student participation, independent learning, or critical thinking skills. Overall, these examples underscore the importance of moving beyond teacher-centered methods towards fostering a culture of active learner engagement, critical literacy, and independent learning during literature lessons.

6.7. Conclusion

This chapter focused on rural teachers' perceptions of Sepedi language literature and English literature and the factors affecting their pedagogical approaches. Teachers recognised the value of literature in developing critical and analytical skills, which are indispensable in navigating the complexities of contemporary society. However, this potential was often constrained by significant obstacles, notably the scarcity of teaching resources and the pressures of curricular and time constraints. These challenges not only limited the depth and breadth of literature exploration but also impeded the adoption of pedagogical strategies that promote active engagement and independent learning among learners. The teachers' narratives reveal a pressing need for systemic support and resources to enable a more enriching and comprehensive approach to literature teaching.

Furthermore, the research highlighted the critical role of teacher perceptions and beliefs in shaping pedagogical practices. The assumption that learners, especially in grade 11, lack the capability or motivation to engage with literature independently has led to a predominance of authoritative approaches, which, while pragmatic, may not be the most effective in fostering a culture of reading and critical engagement with texts.

In light of these findings, the conclusion posits that addressing the material and pedagogical challenges in rural education requires a concerted effort from multiple stakeholders, to invest in the provision of adequate resources, including textbooks and supplementary materials. This is essential for creating an environment where literature can truly flourish as a means of intellectual and moral education. Additionally, professional development opportunities for teachers that focus on innovative pedagogical approaches and strategies for overcoming resource limitations are crucial. Such initiatives should aim to empower teachers to foster active learning environments where learners are encouraged to engage critically with literature, thus developing their analytical skills and nurturing a lifelong passion for reading.

The subsequent chapter's rigorous discussion of empirical findings against theoretical frameworks and existing literature enriches the discussion by providing a comprehensive understanding of the pedagogical approaches within rural education, particularly regarding the instruction of Sepedi language and English literature. This discussion not only identifies areas for improvement but also contributes to a deeper insight into the educational dynamics unique to rural contexts.

CHAPTER SEVEN
EXPLORING THE PEDAGOGICAL LANDSCAPE IN LITERATURE TEACHING: INSIGHTS FROM OBSERVED LESSONS IN ACORNHOEK SECONDARY SCHOOLS

7.1. Introduction

In Chapter Five and Six, the thesis delved into the pedagogical approaches and perceptions that were utilised by the Sepedi language and English literature teachers in Acornhoek secondary schools. The chapters focused on data from the video-recorded classroom observations, Video Simulated Recall Interviews (VSRI), and semi-structured face-to-face individual interviews. The findings in chapter five were organised into two distinct segments: one interrogated the pedagogical practices that were used by the Sepedi teachers, and the other presented approaches that were utilised by English literature teachers. Drawing from these findings, a detailed insights into teachers' pedagogical strategies were presented, which shed light on the intricacies of teacher-led pedagogical approaches, patterns of interactions, and the factors that influenced teachers' pedagogical practices during the literature lessons. The results showed different approaches by Sepedi language teachers and English literature teachers, where the former dominantly used non-interactive/authoritative teacher centred and interactive/authoritative approaches and the latter dominantly used interactive/authoritative and non-interactive/dialogic approaches. The similarities with the teachers were the authoritative aspect in their teaching, because all their lessons teacher talk dominated with little participation of the learners to make sense of the poems and drama, shortstories.

The current chapter discuss the key themes and sub-themes that were identified in chapters five and six, including the literature review and the theoretical frameworks CHAT and the conceptual framework, visible and invisible pedagogies by Bernstein. The findings presented complex teaching practices that teachers used during the lessons, encompassing a diverse mix of pedagogical methods, interactions with learners, and overall classroom dynamics. The analysis exposed a predominant use of authoritative approaches, characterised by teacher-led reading and analysis of literary text. As mentioned above, this approach constrained learners' voices and views about the poem and drama, short stories, hence 'teachers taught for

themselves' because learners only engaged to confirm everything teachers narrated. Conversely, instances of more interactive and dialogic pedagogical methods were also noted, fostering an environment where learners partially shared their views that were cut short by teachers' detailed analysis and explanations. Where there some kind of discussions, again, teachers spoke more than learners and appeared like teachers were 'spoon-feeding' learners the information for assessment. The sub-themes within the key themes included the use of close-ended questions, confirmatory questions, learners' partial participation, and teachers answering their own questions.

Below is a table that summarised the themes and sub-themes derived from the findings chapter.

Theme 1: Crafting Dynamic Literature Lessons	
Sub-Theme 1.1	Vestiges of Traditional Pedagogies
Sub-Theme 1.2	Fostering Interactive and Dialogic Teaching
Theme 2: Cultivating Learner Engagement during Literary Analysis	
Sub-Theme 2.1	Interaction Patterns: Using Questioning Techniques to promote learner participation
Sub-Theme 2.2	Hypophora: Addressing Teachers' self-initiated questions and answers

7.2. Theme 1: Crafting the Dynamics of Teaching Literature Lessons

This theme focuses on the pedagogical approaches that teachers used during the Sepedi language and English literatures, to understand the learning experiences during the lessons. It was clear from the findings that teachers used different approaches in respective episodes and within episodes, which represent the intricacies of teaching. All four teachers used different teaching approaches that ranged from non-interactive/authoritative, interactive/authoritative, non-interactive/dialogic, and partial interactive/dialogic respectively. However, the first two communicative approaches were dominant in most teachers' lessons, which highlighted the authoritative nature of teachers in the classrooms. Teacher-talk and analysis resulted to learners' silenced point of views and meaning making and only participated through

confirmatory responses. Brown and Kraehe (2010) posit that “In the classroom a teacher, must recognise that “s/he has been placed in charge of a sensitive learning ecology whose directions can be altered by small changes in the boundary conditions and interaction patterns of the classroom”.The constant changes of pedagogical practices were observed in the lessons as teachers acknowledged the larger systems within which they have to act and achieve various goals, one of which for learners to be prepared for assessments.

The first sub-theme discusses the non-interactive/authoritative and interactive/authoritative approaches that were observed during class observations. The second sub-theme discuss the non-interactive/dialogic teaching approaches that was beyond just reading and analysing the texts.

7.2.1. Vestiges of Traditional Pedagogies

The Sepedi language literature teachers dominantly used the traditional teacher-centered approach during their lessons. From the beginning of the lessons, teachers used non-interactive/authoritative approach to introduce the lessons, however, moved to interactive/authoritative approaches allowing learners’ engagements through ‘one-word’ responses. In relation to the teaching of poetry, Terry & Irving (2010)said teachers must be mindful of the different cultural and linguistic backgrounds of their learners, as well as of a possible cultural mismatch between the cultural tools used at home and at school. Although teachers were mindful of learners’ constrained reading abilities and language limitations, they continued to ‘learn poetry for them’ rather than use the opportunities to strengthen their vocabulary and thinking abilities. The teachers’ dominance in class could possibly be linked to the nature of lesson planning or lack thereof because they knew the calibre of learners and their reading challenges, hence the teachers’ dominance. According Ramaila and Ramnarain (2014) it is important for teachers to do proper lesson planning as this serves as a framework for conceptualising, designing, and delivering instruction, without overlooking the dynamics of classroom teaching that change instantly.

The teachers’ approaches appeared to be at odds with the recommendations set forth by the Department of Basic Education (2011). While the department advocates for a more participatory approach to literature reading, where both teachers and learners actively engaged with texts and share their perspectives, the reality in many classrooms were different. Instead of fostering a collaborative learning environment, teachers took the role of

sole transmitters of knowledge, delivering lessons in a traditional teacher-centered approach. This traditional approach, where teachers predominantly lectured and provided information, extended to the reading of literary texts. It was commendable for the Sepedi language teachers that they used one of the department's suggested approaches of reading aloud and writing the information on the board for the learners to see the spellings of vocabulary and pronunciations. In particular that they struggle to read Sepedi language, which confirmed the PRILS results that shows learners' poor performance with Sepedi as early as grade 4 (Department of Education, 2023). Considering the dominance of authoritative approach, Scott, Mortimer, and Aguiar (2016) opine that authoritative approaches in the classroom limit the development of critical thinking skills and independent thinking among learners, because their views, as part of community members, were ignored.

The act of reading literature does not necessarily support an authoritarian approach within the lesson, if done well, it could encourage interactions between teachers and learners. The difference with the teachers in this study was quickly analysing the read stanzas or paragraph of the drama without learners' views first, as the individuals who were supposed to be given the opportunity to learn for themselves and develop deep understanding and analytical skills. Woodruff and Griffin (2017) draw attention to another concerning aspect of this traditional approaches, the tendency for teachers to impose their interpretations of texts onto learners without allowing space for alternative perspectives or inquiry. This contradicts with CAPS which encourages learners' participation to develop critical reading, analytical skills, creative skills, and thinking and writing skills. Freire's (1970) critique of traditional educational systems sheds further light on this issue. He coined the term "banking concept of education" to describe a teaching model where teachers deposit knowledge into passive learners, who are expected to merely reproduce it. This model not only fosters passivity but also inhibits the development of independent thought and critical literacy skills among learners. In some instances, teachers acknowledged the one-sided nature of their approaches by using terms like 'spoon feeding' or 'breastfeeding' to describe their method of imparting knowledge to the learners. This indicated recognition of the inherent limitations of this approach and the need for a shift towards more participatory and learner-centered pedagogies in literature education, if they could not be constrained by time.

Utilising Bernstein's concepts of visible and invisible pedagogies, authoritative approaches closely align with Bernstein's (1975) visible pedagogies that are characterised by explicit

hierarchy, criteria, and sequencing rules governing transmissions. In these pedagogies, the transmission is highly specific, making the pedagogy visibly apparent. As Bernstein (1975) puts it, “The more specific the manner of transmission, the more the pedagogy is visible” (p. 116). In visible pedagogies, the teacher plays an active role in transmitting specific skills. The teacher controls the communication structure among learners, leading to a one-way transfer of information directly from the teacher to the learners, often with minimal or no learner discussion. In the observed lessons especially during Sepedi language literature lesson the teachers’ voices were the ultimate authority and potentially diminished the diversity of perspectives among the learners.

This top-down model of teaching, characterised by the teachers’ exclusive control over lesson sequencing and interpretation, severely restricted learners’ opportunities to independently explore the text and offer their unique insights, thereby creating a hierarchical dynamic. Furthermore, the absence of defined criteria for evaluating learners’ contributions compounded this issue, leaving learners uncertain about how their engagement and insights were assessed in the educational context. Without explicit benchmarks or expectations, learners faced difficulties in assessing the relevance and quality of their participation, thus inhibiting their ability to actively contribute to the learning environment. As Hoadley (2006) argued, a central issue lies in the absence of evaluation. When there is no evaluation rule operative in the classroom, the entire lesson structure collapses inwardly, as there is no distinction between what constitutes valid knowledge and what does not. This absence of clear evaluation criteria not only undermined learners’ understanding of their contributions but also undermined the credibility and effectiveness of the whole learning process. Therefore, establishing clear evaluation criteria was essential for fostering a more inclusive and meaningful learning environment where learners can confidently engage with the material and contribute to their learning journey.

The above discussion sheds light on the intricacies of applying Bernstein’s framework to real classroom settings, illustrating how visible and invisible pedagogies can coexist and influence the learning environment. While Bernstein’s model offers valuable insights into power dynamics and pedagogical decisions in classrooms, this instance also highlights the need for a nuanced application of Bernstein’s concepts to fully grasp the complexity of teaching and learning processes. It acknowledges that in some instances, certain rules may be difficult to discern or may not be explicitly defined. Lee (2018) and Thompson (2019) have further

explored the application of Bernstein's framework in educational settings, emphasising the importance of considering contextual factors and the dynamic nature of classroom interactions. They advocate for a flexible and context-sensitive approach to understanding pedagogical practices, recognising that visible and invisible pedagogies may manifest differently depending on various factors such as cultural background, institutional norms, and teacher-learner relationships.

Expanding on Bernstein's concepts involves acknowledging situations where rules are not observed or are undetermined. This includes recognising instances where explicit hierarchical control, predetermined sequencing of content without learner input, and implicit or absent evaluation criteria are present, resulting in what can be termed as an (E-H-S-0-C) pedagogical approach, as observed in this study. The acronym denotes *explicit hierarchical rules, explicit sequencing rules, and null criteria rules*. Explicit hierarchical rules signified a teaching environment where authority predominantly resides with the teacher, limiting learner autonomy. Furthermore, explicit sequencing rules indicates a rigid adherence to predetermined material order, often disregarding individual learner needs. Lastly, null criteria rules suggest the absence or ambiguity of evaluation criteria, leaving learners uncertain about their performance expectations. Together, these traits depict authoritative pedagogical approaches with minimal learner involvement in decision-making during the learning process.

Such recognition underscores the importance of moving towards a more inclusive and participatory approach to teaching and learning. It highlights the potential gaps in facilitating deep learning and critical engagement with literary texts, pointing to a critical area for pedagogical improvement and further research. The use of authoritative teaching approaches, while prevalent in the observed lessons, required a deeper examination of the external pressures and constraints that teachers faced in their educational contexts. The scarcity of resources, stringent curriculum demands, and the challenging conditions typical of rural educational settings presented significant obstacles to implementing pedagogically diverse approaches. However, these constraints do not diminish the imperative for teachers to nurture critical thinking and engage learners deeply in literature lessons. Viewing these pedagogical decisions through the Cultural-Historical Activity Theory (CHAT) framework provided a nuanced understanding of how and why certain teaching methods were employed and

revealed the complex interplay between various components of the educational activity system.

According to Engeström (2001), CHAT posits that learning and development are mediated by tools and occur within the context of social interactions, shaped by cultural and historical factors. For instance, teachers (subjects) engaged with the goal (objects) of enhancing learners' understanding of literature using various mediational means (tools) such as literary texts, the chalkboard, and teaching practices. These tools were employed within a specific environment (community), the classroom situated within the broader rural educational landscape, where external pressures like resource limitations and curricular demands were prevalent. The rules component of the activity system, represented by the CAPS guidelines, prescribed the educational goals and pedagogical standards that teachers were expected to follow. However, the actualisation of these guidelines was influenced by the available resources, the community's cultural and historical background, and the prevailing educational norms within the rural context. The division of labour, delineating the roles and responsibilities of teachers and learners, further complicated the dynamics, especially when traditional roles reinforce more authoritarian, teacher-centered approaches to literature teaching.

Within these activity systems, the authoritative and particle interactive pedagogical choices made by teachers could be interpreted as strategic responses to the systemic challenges they faced. These choices were actions that aimed at achieving the object of improving learners' literary understanding amidst the constraints of their teaching environment. The tensions and contradictions that arose from the discrepancy between the ideal pedagogical practices advocated by CAPS and the realities of the rural classroom setting served as catalysts for change and development within the system. Teachers' reliance on authoritative approaches reflected coping mechanism rather than preferred pedagogical positions, which highlighted the need for systemic support and resources to facilitate more interactive, learner-centered approaches to literature education.

Nonetheless, it was crucial to appreciate teacher's efforts who operated in environments that were frequently perceived as lacking. Some teachers, such as Teacher Jackson and Teacher Brenda, recognised the value of enabling learners to engage autonomously with texts, understanding that such an approach is pivotal for cultivating a deeper understanding and

building knowledge. This was evident when, at times, they shifted to interactive/authoritative approaches. During this interaction, the teachers led learners through a closed question-and-answer routine to establish whether learners remembered or understood and simultaneously continued to teach the content. This juxtaposition between the ideal of fostering independent literary exploration and the realities of teaching logistics which highlighted the nuanced decisions that teachers must make. They should navigate the balance between providing necessary guidance and encouraging learners' independent analytical skills, all within the confines of the educational context's inherent challenges.

The above discussion revealed a complex view of pedagogical practices in literature lessons. In this study, most teachers' lessons that used authoritative approach resulted in explicit hierarchical and sequencing rules and left the criteria for evaluating learners' understanding implicit or non-existent. This pattern highlighted a tension between the pursuit of learner autonomy and the constraints of the classroom environment. Despite these challenges, there was acknowledgment and awareness among teachers of the critical need to foster independent literary exploration among learners. The struggle to balance teacher-centered learning with supporting learner autonomy reflected a broader educational challenge and aligned teaching strategies with the objective of promoting self-directed, critical engagement with literature within the confines of existing rural classroom limitations.

Addressing this challenge was vital to develop the teaching approaches that harmonised teacher support with learner independence in literary studies. This necessitated a shift towards more participatory and dialogic teaching methods that not only promoted learner involvement but also encouraged analytical thinking and a vibrant study of literature. Engaging learners in the active construction of meaning, urging them to question, analyse, and form their own interpretations of literary texts could have allowed them the empowering educational experiences. Such a transformation aligned with broader educational goals, equipping learners with essential critical thinking skills, creative and innovative skills. This shift emphasises the value of interactive learning experiences that could develop critical perspectives and enrich learners' understanding and appreciation of literature.

It was evident in this study that teachers' pedagogical approaches lacked the necessary scaffolding that endorsed active participation and critical thinking among learners, rather than passive participation. It is essential to reassess such practices to ensure that learners are

afforded the opportunity to develop their reading skills and cultivate a deeper understanding of literary texts through collaborative dialogue and inquiry-based learning experiences. Especially when learners in marginalised contexts continue to perform poorly in various international and local tests. Teachers can employ various language teaching strategies, including summary writing, creative writing, and role play, to dismantle literary texts and achieve distinct linguistic objectives. This may involve adopting more inclusive and learner-centered pedagogical practices that empower learners to take ownership of their learning journey and actively contribute to the co-construction of knowledge within the classroom. For instance, the language model emphasises the linguistic aspects of literature, diving into language devices, structure, and style to enrich understanding and appreciation of literary works (Carter & Long, 1991). In practice, this involves systematically analysing a text to pinpoint and explain specific linguistic features such as literal and figurative language, direct and indirect speech.

7.2.2. Exploring Partial Dialogic Approaches to Literary Analysis

This sub-theme tried to venture beyond traditional modes of literary analysis and combined diverse and multifaceted approaches, although partially. It acknowledged that a broader understanding of literature extends beyond textual analysis alone, as teachers engaged learners in activities that symbolised personal views on the read literature. Although most of the lesson episodes were noninteractive/authoritative, this sub-theme focuses on the non-interactive/dialogic and partial interactive/dialogic approaches that were evident in some of the lessons. Scott, Mortimer and Aguiar (2006), define the dialogic approach, as an approach that encourages diverse perspectives in literature study, where teachers facilitate learners' expression of their ideas and interpretations of literary texts. The use of chalkboard was significant because it was another teaching and learning tool, in addition to the limited textbooks, as a mediational tool in the rural schools. They helped the teacher to reduce the lesson's pace and the amount of content the teachers shared with the learners, because writing on the chalkboard assisted with learners' vocabulary, pronunciation, and understanding the meaning of some concepts in Sepedi language and English language (Nkambule, 2020).

Teachers Brenda, Jackson and Kevin aimed at fostering learner participation and leveraging an non-interactive/dialogic and partial interactive/dialogic approaches to encourage learners' voices and enhance their comprehension through their points of views. Despite this intention, the level of interanimation or the dynamic exchange of ideas and viewpoints among learners,

remained limited, as the teachers did not extensively engage with or elaborate on the learners' contributions on the chalkboard to facilitate a broader exploration of diverse perspectives. This approach reflected a shared division of labour within the classroom, a concept that was highlighted by Cole and Engeström (1993), where the responsibilities for knowledge construction are distributed between the teacher and the learners. Although teachers can share a significant portion in this labour through lesson introduction and content explanation, the strategies were intended to encourage learners to take active roles in their learning process. During the observed classroom interactions, even when learners provided correct answers, teachers refrained from further explaining the reason the answer was correct or reasons other responses might have been incorrect. It was not clear if teachers did this deliberately or they were unconscious of the decision they made, because they were 'rushing' to finish the poems or drama stories.

Some teachers utilised code-switching, an intentional shift between languages within a single discourse mirrored a particle interactive/dialogic communicative approach. This approach fostered a dynamic and inclusive learning environment, as short as it was for most teachers. Such interactions not only enabled learners to engage with the texts but also encouraged them to acknowledge and reflect upon diverse cultural expressions. By bringing idioms and expressions from various languages and cultures into the classroom discussion, teachers illuminated their importance, enriching learners' understanding and appreciation of linguistic diversity. This approach not only enhanced linguistic and cultural literacy but also supported a more holistic and empathetic engagement with literature, underlining the interconnectedness of language, culture, and literary exploration. Makalela (2018) argues that the sociolinguistic environment in many African contexts is naturally multilingual, supporting the reception and expression of ideas in multiple languages during communication. This fluidity, marked by the simultaneous use of various languages, is effectively described by the concept of "multilanguaging." This term recognises the complex interaction among languages in practice, mirroring the inherent linguistic diversity and adaptability found within African sociolinguistic environments. Consequently, multilanguaging provides a more precise depiction of the intricate linguistic practices widespread across the continent, showcasing the harmonious integration and existence of multiple languages in daily communication and engagement.

This section of the discussion highlights innovative approaches to teaching literature that goes beyond traditional textual analysis. It underscores the importance of diverse and multifaceted approaches in literature education, focusing on the interactive/dialogic methods evident in some lessons. The dialogic approach, as defined by Scott, Mortimer, and Aguiar (2006), encourages the inclusion of diverse perspectives in literature studies, facilitating learners' expression of their ideas and interpretations. This approach contrasted with the more common noninteractive/authoritative approach in literature teaching and should be noted that dialogic pedagogical approaches indicated that hierarchical and sequencing rules are implicit, because teachers and learners share the division of labour. In such environments, the traditional teacher-centred hierarchy is diminished, allowing for a more collaborative and participatory learning experiences. This shift encourages learners to contribute actively, fostering a sense of co-construction of knowledge between teachers and learners. The flexibility in sequencing allows for discussions to emerge organically from learners' contributions, making the learning process more responsive to their interests and understanding.

However, the study highlighted a critical area for improvement in how feedback and evaluation criteria were practiced in the classrooms. Despite the shift to more dialogic approaches, the criteria for evaluating success in learning activities remained consistent across different teaching methods. This uniformity in evaluation criteria suggests a missed opportunity to fully leverage the benefits of dialogic teaching. While dialogic approaches did include forms of implicit feedback, the lack of explicit criteria and feedback mechanisms indicated a potential gap to support learners' understanding of their progress and areas for improvement. The discussion highlighted the need for innovative teaching methods in literature education that engaged learners in critical thinking and interpretation, encouraging the exploration of diverse perspectives and facilitating a deeper understanding of literary texts. The interactive/dialogic approaches discussed represented a shift towards a more engaging and inclusive pedagogy, emphasising the significance of integrating language instruction and cultural diversity into literature teaching which was possible even in rural schooling contexts.

7.3. Theme 2: Cultivating Learner Engagement through Literary Analysis

The second theme of the discussion emphasises the dynamic nature of teacher-learner interactions in literature lessons, specifically focusing on how teachers' use of different patterns of interaction can either enhance or limit learner engagement and participation. This theme is explored through two sub-themes*: "Interaction Patterns: Using Questioning Techniques to Promote Learner Participation"* and *"Hypophora: Addressing Teachers' Self-Initiated Questions and Answers."* These sub-themes provide insight into the strategies teachers employ to involve learners in the co-construction of meaning during literature classes.

7.3.1. Interaction Patterns: Using Questioning Techniques to Promote Learner Participation

This sub-theme explored the use of questioning techniques as a critical tool for stimulating learner participation. Questioning techniques are fundamental in creating a dialogic space where learners are encouraged to think critically, express their ideas, and engage deeply with the text. Effective questioning can serve multiple pedagogical purposes, including assessing learners' understanding, prompting higher-order thinking, and facilitating discussions that allow learners to explore various interpretations of literary works.

Teachers who skilfully employ a range of questioning techniques can foster a more inclusive and dynamic classroom environment. Open-ended questions, for example, invite learners to share their perspectives and analyses, thereby facilitating richer class discussions. On the other hand, targeted questions can guide learners to focus on specific aspects of the text, aiding in the development of analytical skills. The strategic use of questioning not only promotes active learner participation but also supports the development of critical thinking and interpretive skills essential for literature study. The triadic dialogue, identified as IRF (Initiation-Response-Follow-up) by Sinclair and Coulthard (1975) and as IRE (Initiation-Response-Evaluation) by Mehan (1979), represents a fundamental interaction pattern in education, particularly within the context of literature classes. This structure included a three-part dialogue where the teacher initiates an interaction, a learner responds, and the teacher follows up with an evaluation or further question. This pattern has been instrumental in shaping the understanding of classroom discourse and the dynamics of teacher-learner interaction in this study. However, based on the findings this interaction pattern expanded to

differentiate among types of initiations, responses, and evaluations marking a significant refinement in analysing classroom interactions. This nuanced approach allowed for a deeper understanding of the complexity and variety of interactions that occur within the classroom setting. By categorising responses as choral, confirmatory, or factual/text based, I was able to gain insights into the level of learner engagement, the nature of the learning environment, and the effectiveness of the teaching approaches used.

Partial interactive/dialogic communicative approach reflected teachers' intentions to encourage co-construction of knowledge in the literature lessons. By structuring the lesson around a dialogue rather than a monologue, although close ended in most times, fostered an environment where learners felt valued and motivated to contribute, notwithstanding the short time. According to Scott et al., (2006) during interactive/dialogic communicative approaches "teacher and learners explore ideas, posing genuine questions and offering, listening to, and working on different points of view." This approach did not happen in its entirety during the lessons, as reason for 'partiality' because while the goals were to enhance learners' engagement to take ownership of their learning process, it was short lived by teachers quickly taking over the lessons. Lazar (1993) argues that learner-centered approaches are grounded in the belief that language and literature education should be about more than just the transmission of knowledge. It should be a dynamic process where learners actively engage with texts, interpret them, and express their understandings in a supportive environment.

This approach aligns with the broader educational goal of developing critical thinkers and effective communicators, which is also the nature of literature teaching and learning. It should be noted that while the classes were interactive at various stages of the lessons, there were many missed opportunities to extend learners perspectives by providing clear directed feedback. Lessons that were interactive and kept learners engaged, but without clear and directed feedback, allowed learners to remain uncertain about the core concepts and whether they have correctly understood them. This situation highlighted the importance of explicit criteria and structured feedback in learning environments (Hoadley, 2006). On the other hand, the engagement strategies used by the teacher indicated an effort to make the learning process interactive and learner-centered, but simultaneously learners did not received feedback on what made the response correct. Selvaraj, Azman and Wahi (2021) argue that giving feedback on how learners perform in the classroom or on specified tasks allows them to reorganise what they understand or know to accommodate new and better ideas and skills. When

feedback is implicit, it can create ambiguity for learners about what is expected of them and how they can improve. It also represented missed opportunities to deepen learners' understanding or to challenge their perspectives, which is a critical aspect of effective pedagogy.

It should be acknowledged that some teachers employed a dynamic interaction style known as high interanimation, although they predominantly led the classroom dialogue. Despite this, there was a conscious effort to delve into various ideas, encouraging learners to offer, listen to, and consider different perspectives, as highlighted by Scott et al. (2003). These pedagogies were interactive/dialogic and had the following interaction patterns, Learner Response (LR), Prompts (P), Nominated (N) and Open Question (OQ). These patterns promoted dialogue between the teacher and learners. These interaction patterns aimed to broaden the discussion to include learner contributions, yet the structure of classroom interaction remained clearly defined as teachers remained closely hierarchical. Consoli, Sampson, and Pinner (2021) suggest that interactive/dialogic approaches should be adaptive and reflective of the learners' lived experiences, thus it is imperative for teachers to allow learners to share their experiences and perspectives. Some of the teachers used code-switching because they believed learners will be more comfortable expressing themselves in their own home language other than English.

The opening of the boundaries between everyday knowledge and school knowledge can allow learners to see the relationship and relevancy of what they learn at school because it extends their everyday knowledge. According to Scott et al. (2011) science learning inevitably occurs against a background of everyday/spontaneous ways of talking and thinking about phenomena. In some areas of learning there might be an overlap (or similarity) between the everyday and scientific ways of explaining and in other areas they might be quite different. The teachers used code-switching, which Moodley (2008, p. 918) categorise for four specific literature lesson purposes: 1. Unwrapping the meaning of vocabulary in context, 2. Explaining words, ideas, and concepts and applying them to real-life issues, 3. Discussing themes in literary texts and demonstrating their relevance to real-life issues, 4. Confidently expressing one's point of view. Teachers employed code-switching to delve into the literary device of idioms, figures of speech and saying, which demonstrated that learners already knew these expressions and enhanced their understanding.

The utilisation of multiple languages served to enhance the understanding of vocabulary in context, connect literary concepts to real-life situations, discuss themes in literature, and empowered learners to confidently articulate their perspectives. The teachers' strategic use of code-switching reflected interactive/dialogic communicative approaches. The interactions encouraged learners to recognise and reflect on these cultural expressions while highlighting the significance of idioms and expressions across different languages and cultures. The pedagogical method involved engaging learners in a discussion about cultural expressions and idioms, creating an interactive environment where learners related personal experiences and cultural understanding to the concepts that were discussed through the Tshitsonga or Sepedi language. Makalela's (2014) work on code-switching and translanguaging practices underscores the importance of leveraging learners' linguistic backgrounds to foster a more inclusive and participatory learning environment. By integrating these linguistic strategies, questioning techniques can be tailored to accommodate the diverse language profiles of learners, thereby enriching their learning experience.

Maphalala et al. (2023) emphasise the importance of recognising and addressing the unique challenges and opportunities that are present in creating effective educational interactions across diverse settings, especially rural schools. They advocate for teachers to tailor interactive/dialogic teaching approaches to the specific contexts and needs of their learners. This approach enriched the analysis of classroom practices observed in Teacher Jackson and Teacher Kevin, broadening the focus beyond the mere implementation of interactive/dialogic techniques to include their impact on learners' engagement, motivation, and empowerment within rural literature classrooms. This perspective highlights the importance of ensuring that teaching approaches are both relevant and effective in responding to the changing needs of learners. CHAT's emphasis on mediated action and the importance of the socio-cultural environment illustrates how effective questioning techniques and interaction patterns can create a dynamic and engaging learning space. Engeström (2001, 2002) elaborates on how learning and development are deeply rooted in social interactions and cultural contexts, emphasising the mediated nature of these processes. This perspective is crucial for understanding how effective questioning techniques and interaction patterns can create a dynamic and engaging learning space, leveraging the socio-cultural dynamics of the classroom to encourage learners to critically engage with literary texts.

Given the above discussion it should be noted that some teachers utilised a noninteractive/dialogic approach which was dominated by CQ (Confirmatory Question) -CR (Choral Response)-P (Prompt)- II (Information Initiation). The interaction pattern revealed that closed questions and answers were utilised and required learners to either confirm teachers' responses or provide the answers that were already predefined, highlighting a certain level of engagement yet also indicating a structured, teacher-led dialogue. While the former patterns allowed learners' limited participation and writing on the chalkboard, the latter did not encourage knowledge building and understanding because of the nature of questions and choral "Yes" or "No" responses. The teachers assumed the role of the primary knowledge transmitter and used "visible pedagogy", which refers to the overt and explicit pedagogical approaches that were employed by the teachers, such as controlling when learners can engage and speak (Bernstein, 1975). The nature of interaction was interactive-authoritative communicative approach because the teacher led learners through a question-and-answer sequence with the aim to reach one specific point of view about the sonnets (Scott et al., 2011). This approach, while engaging, echoes Freire's (1970) call for a more participatory education system that centres on the co-creation of knowledge, suggesting that more open-ended questions could further democratise classroom interactions.

Nawi and Nor's (2023) argue that it is important for teachers to foster an open dialogue and critical thinking within the classroom, moving beyond closed questions to facilitate deeper learner engagement and understanding. Achieving a balance between directive teaching and active learner involvement was pivotal. Although the prevalent use of closed questions points to a structured environment, the integration of open questions and thought-provoking prompts showcased efforts to nurture deeper comprehension and critical thinking among learners. This equilibrium between teacher-driven and learner-centered approaches was essential for cultivating an engaging learning atmosphere that welcomes diverse perspectives and fosters critical discourse in literature education.

7.3.2. Hypophora: Addressing Teachers' Self-Initiated Questions and Answers

This sub-theme of hypophora examined how some teachers posed self-answered questions without waiting for learners' responses, which suggested 'rushing' to complete the lesson and give classwork that were not taught out because they encouraged remembering and understanding. This approach, while structuring the lesson and providing direct information,

it reinforced noninteractive/authoritative classroom approach. This method may streamline content delivery but did so at the expense of fostering an interactive learning environment. In literature classes, where interpretation and personal engagement with the text are key, this approach silenced learners' ability to articulate their ideas and insights, an essential part of engaging deeply with literary works.

In lessons that dominated noninteractive/authoritative classroom approaches, the teaching characterised a significant teacher dominance, evidenced by learners confined one-word or one-sentence responses, after which teachers would proceed to elaborate on the answer, overlooking learners' initial replies. The interaction sequence observed included Confirmatory Response (ConR), Choral Response (CR), and a lot of Information Initiation (II) interaction patterns.

Such a dominant approach raised concerns about the depth of learners' interpretation and understanding of the literary texts, as their perspectives and insights remained largely unexplored and unexpressed during the lessons. This teaching strategy, while structured, could inadvertently obscure learners' comprehension and engagement with the material, leaving their true grasp of the literary work undetermined. According to Akaenyi (2024), literature plays a pivotal role in education by offering learners the chance to expand their viewpoints, enhance their grasp of human experiences, and foster empathy along with cultural sensitivity. This assertion underscored the value of literature in not just conveying information but in enriching learners' emotional and cognitive developments. Furthermore, Gillespie (1994) contributes to this perspective by positing that literature provides a form of learning that stands apart from simple information processing. It requires readers to actively engage with and participate in the narrative, challenging them to think critically about the presented material. This active engagement was crucial as it not only involves learners in a deeper exploration of the text but also encourages them to question and critically analyse the narrative, thereby facilitating a more comprehensive and nuanced understanding of the literature and its broader implications.

As Shalini and Samundeswari, (2017) argue that literature draws from 'real' life in the society and the individual's world, thus act as a mirror to enable learners to reflect on one's life's problems, circumstances, and society, which is a source of knowledge. Moreover, Kromhout and Scheckle (2021) emphasise the importance of multiple voices in the literature classroom,

advocating for an environment where learners' reflections are valued and explored, thus challenging the dominance of a single narrative or perspective. So, when teachers ask question and proceed to self-respond or answers, they denied learners valuable learning opportunities to learn for themselves or co-construct knowledge with fellow peers and teachers. Furthermore, the discussion on sensitive topics such as race, gender and other social issues that do not involve learners led to missed opportunities to explore and challenge existing stereotypes and generalisations. The teachers used their point of views, drawn from their experiences and understanding, which could have been different with learners as teenagers, to analyse the texts. Spreen and Vally's (2006) argue that discussing racial identities requires teachers to use sensitive terminology in the classroom, similarly, guide learners to develop such skills was also critical in literature classes. Contributions by Andrews, Walton, and Osman (2021) through their work on constraints to the implementation of inclusive teaching found that more dialogic and interactive teaching strategies that challenge stereotypes and generalisations by leveraging diverse learner backgrounds were more beneficial to learners.

The acknowledgment of the lack of learners' active participation due to resource constraints, such as insufficient textbooks, further highlighted the importance of creating inclusive educational spaces where all learners have the opportunity to engage with and reflect on literature in a way that resonates with their personal experiences. The insights from these authors advocate for an educational approach that is reflective, inclusive, and critically engaging, emphasising the need for pedagogical practices that enabled learners to explore and understand the complex social dynamics reflected in literature and their broader implications on individual perceptions and societal norms. It is thus important to understand the critical role that time constraint perceptions from the teachers shape their pedagogical practices, which could further disempower learners that needed to hone their critical reading, thinking, and writing skills.

When teachers had one-way dialogues during lesson, they restricted learners' opportunities to contribute their views and insights, limited the lessons to teacher-centred explanations. Such lessons were eventually teacher-centred with teachers' confirmations, with controlled learners' participation. This is aligned with explicit hierarchal rule (Bernstein, 1975). Engaging learners in a more dialogic and interactive manner provides a richer, more inclusive educational experience that values and leverages the diverse backgrounds and insights of all

learners and learners learning from each other due to their socio-cultural and historical backgrounds. Hardman (2015) provides a practical application of third-generation CHAT in understanding pedagogical variations and advocating for approaches that promote expansive learning through dialogue and collaboration. This perspective offers a pathway to transform the observed interaction patterns into more inclusive and dynamic learning experiences that value learner contributions and foster critical engagement with educational content.

Gregory and Igira (2009) emphasise on the role of cultural-historical activity theory in understanding the dynamics of educational interactions, suggesting that more participatory and learner-centered approaches can enhance engagement and learning outcomes. The examination of hypophora in classroom settings, where teachers pose questions only to provide the answers themselves, underscores a predominantly noninteractive/authoritative approach to teaching. This method, while efficient in structuring lessons and directly imparting information, detracts from the interactive learning environment crucial for literature classes. In such environments, personal engagement and interpretation of texts are vital, yet this teacher-centered approach stifles learners' opportunities to express their thoughts and insights, which are integral to deep literary exploration.

The observed teaching strategies in these noninteractive/authoritative classrooms were marked by a significant degree of teacher control. This was evident in the reliance on closed, confirmatory questions that restricted learners' contributions to minimal responses, after which teachers would elaborate on the answers, often disregarding the learners' initial replies. The predominant interaction patterns included Confirmatory Response (ConR), Choral Response (CR), and extensive Information Initiation (II), highlighting a classroom dynamic that limits learners' active participation and exploration of literary texts.

The prevalent use of authoritative approaches, is characterised by limited learner participation and a focus on teacher-led explanations, prompts significant concerns regarding learners' engagement and comprehension of literature. This approach minimises opportunities for learners to express their own interpretations or engage deeply with the complexities of texts. Scott and Mortimer (2003) suggest that this pedagogical choice reflects the teacher's perceptions of their role in the educational process. Specifically, if teachers perceive their primary responsibility as delivering accurate and comprehensive content knowledge, then they may not see the value in fostering dialogic interactions with their learners. This

perspective is intriguing, especially given its application in the context of language and literature education, where such “transmissive” approaches are prevalent. It is important to acknowledge factors such as limited resources and predetermined curriculum time periods, which often result in hierarchical rules being explicit. As a result, most teachers in the study dominated lessons by interpreting texts, with learners following passively. For instance, when learners read from the prescribed texts, and the teachers dominates the interpretation of the extract.

This reliance on transmission of knowledge, while ensuring that specific information is conveyed, may inadvertently limit the rich, interpretive experiences that literature can offer. Literature education, at its core, is meant to provoke thought, encourage empathy, and foster a deep appreciation for diverse perspectives and the human condition. By prioritising direct instruction over dialogue and exploration, there is a risk that learners might not fully develop the critical thinking and analytical skills that are crucial for engaging with literature on a meaningful level. Akaenyi (2024) emphasises literature’s critical role in education, highlighting its capacity to broaden learners’ horizons, deepen their understanding of the human condition, and cultivate empathy and cultural awareness. The challenge, then, is to reconcile the need for delivering content with the equally important goal of encouraging active learner participation and critical engagement with texts. This requires a pedagogical shift towards approaches that value learners’ contributions, foster interactive discussions, and encourage exploratory learning experiences. Such a shift would not only enhance learners’ understanding and appreciation of literature but also promote a more inclusive and dynamic classroom environment where diverse viewpoints and interpretations are explored and valued. Gillespie (1994) argues that literature necessitates a form of learning distinct from mere information acquisition, calling for active engagement and critical examination of the narrative.

Shalini and Samundeswari (2017) suggest that literature serves as a reflective mirror, enabling learners to contemplate real-life dilemmas and societal issues, thereby enriching their knowledge. Kromhout and Scheckle (2021) stress the importance of embracing multiple voices in literature classes, advocating for a learning environment that values and explores learners’ diverse reflections, thus countering the dominance of a singular narrative or perspective. Moreover, discussions on sensitive topics, such as race, gender, and social justice, within the literature curriculum present opportunities for challenging stereotypes and

fostering a more inclusive classroom dialogue. Andrews, Walton, and Osman (2021) highlight the effectiveness of dialogic and interactive teaching strategies in engaging learners with diverse backgrounds, thereby promoting a more comprehensive understanding of complex social dynamics.

The challenge of ensuring learners' active participation is exacerbated by resource limitations, such as insufficient access to textbooks, underscoring the necessity for pedagogical practices that are inclusive and encourage critical engagement. By shifting from a one-way dialogue that limits learner input to a more participatory and exploratory approach, teachers can foster an environment where learners feel empowered to contribute their insights and critically engage with literature. This transition requires embracing pedagogical models that prioritise dialogue, collaboration, and the active involvement of learners, as proposed by Gregory and Igira (2009) through the lens of cultural-historical activity theory, and further supported by Hardman (2015) in advocating for expansive learning opportunities within the classroom. Adopting more inclusive and dialogic teaching strategies in literature classes not only enriches learners' educational experiences but also plays a crucial role in developing their critical thinking, reflective skills, and ability to navigate and understand the nuanced social issues presented in literary texts.

7.4. Conclusion

The conclusion drawn from this discussion illuminates the intricate pedagogical landscape of literature teaching in rural South African schools, particularly within Acornhoek secondary schools. The investigation into both English and Sepedi language literature classes, through observations and interviews, has underscored the pivotal role of teacher pedagogical approaches, questioning techniques, and the overarching dynamic of classroom interactions in shaping learners' engagement, critical thinking, and interpretative skills.

The findings revealed a pedagogical terrain marked by a spectrum of practices, from authoritative, teacher-centred approaches to more interactive, dialogic approaches that foster learner participation and deeper literary analysis. Despite the challenges inherent in rural educational spaces, such as resource constraints and curricular demands, there emerge glimpses of innovative teaching strategies that aim to transcend traditional pedagogies, encouraging learners to actively engage with texts and contribute their unique perspectives.

At the heart of the discussion is the tension between maintaining teacher control and enabling learner autonomy, a balance critical to cultivating a classroom environment conducive to meaningful literary exploration and critical discourse. The use of questioning techniques, especially, emerges as a fundamental tool in this endeavour, enabling teachers to navigate the complexities of fostering an inclusive, dynamic learning space where learners are encouraged to think deeply and express their ideas freely.

However, the study also highlighted missed opportunities for extending learner engagement and deepening their understanding of literary texts. The tendency towards teacher-dominant approaches in some instances, coupled with a lack of clear, directed feedback, underscores the need for a pedagogical shift towards more learner-centred approaches that value and leverage the diversity of learner backgrounds and perspectives. Such a shift necessitates a re-evaluation of traditional interaction patterns and the adoption of pedagogical strategies that prioritise dialogue, critical engagement, and the co-construction of knowledge.

Moreover, the analysis within the context of Cultural-Historical Activity Theory (CHAT) and Bernstein's concepts of visible and invisible pedagogies offers valuable insights into the socio-cultural dynamics that influence teaching and learning processes in literature classes. These theoretical frameworks provided a lens through which to understand the mediated nature of learning and the significance of creating a dialogic space that respects and incorporates the cultural and historical backgrounds of learners.

In conclusion, the exploration of the pedagogical landscape in literature teaching at Acornhoek secondary schools reveals the complexity of fostering learner engagement, critical thinking, and interpretive skills in rural educational contexts. It highlights the importance of adopting innovative, inclusive teaching strategies that go beyond traditional methods, advocating for a balanced approach that harmonises directive teaching with active learner involvement. Such an approach is essential for preparing learners to navigate the rich, diverse world of literature, equipping them with the critical tools necessary to engage with texts in a meaningful, reflective manner. The journey towards achieving this balance is ongoing, requiring continuous reflection, adaptation, and commitment to pedagogical excellence and learner empowerment.

CHAPTER EIGHT

WHAT I BELIEVE AND WHAT I TEACH: LESSONS LEARNT

8.1. Introduction

In the journey of exploring the intricate dynamics of Sepedi language and English literature teaching within the rural classrooms of Acornhoek secondary schools, this study navigated the diverse landscapes of pedagogical practices and uncovered the multifaceted interactions between teachers and learners. The purpose of this study was to explore grade 11 rural teachers' approaches to Sepedi language literature and English literature and interrogate the factors that influence the identified approaches. It further examined teachers' perceptions of Sepedi language literature and English literature. The main research question was "What are the grade 11 rural teachers' approach(es) to Sepedi language literature and English literature in Acornhoek? And to answer the main question, the sub-questions were:

a. How do teachers perceive Sepedi language literature and English literature?
b. How do teachers' perceptions influence approaches to Sepedi language literature and English literature?
c. What are the factors that shape grade 11 rural teachers' perceptions of and approaches to teaching Sepedi language literature and English literature in Acornhoek schools?

The study used Cultural-Historical Activity Theory (CHAT) and Bernstein's concepts of visible and invisible pedagogies, which played different roles as lenses to make sense of the generated data. CHAT provided a framework for understanding the socio-cultural context in of teaching Sepedi language literature, focusing on the interactions between the teacher and learners, tools, and cultural artifacts which teachers used to teach literature. This lens helped to uncover the underlying socio-cultural dynamics shaping pedagogical practices in rural literature classrooms.

On the other hand, Bernstein's concepts of visible and invisible pedagogies, provided insights into the explicit and implicit structures governing literature lessons. By analysing these visible and invisible aspects, the study was able to reveal the deeper socio-cultural and power-related dimensions of pedagogical practices. The research methods to generate data

were non-participatory semi-structured classroom observations, video stimulated recall interviews (VSRI), and semi-structured face-to-face individual interviews, which represents triangulation. However, considering the pedagogical focus of the study, classroom observations and VSRI were the core research methods.

8.2. Summary of the Findings

As we transition to the recommendations and conclusions of this study, it is essential to reflect upon the key insights garnered from the examination of both English and Sepedi literature teaching practices.

8.2.1 Teachers' approaches during the Sepedi language and English literatures

The findings have underscored a spectrum of pedagogical approaches, ranging from non-interactive/authoritative teacher-centred approach, interactive/authoritative approach, non-interactive/dialogic approach, and interactive/dialogic approach respectively. While the two former approaches were observed in Sepedi language literature, the latter two were dominantly observed in English literature, with acknowledgement that all teachers used non-interactive teacher centred approach at different times. The differences between the teachers were the intensities at which they used the approaches, which was used to make the decision about their approaches. The literary text that teachers taught were all interesting and did allow opportunities for teachers to encourage learners' participation, because they linked with some of the 'real' social issues that learners were familiar with. In particular, the Sepedi teachers taught for their own learning because learners were only involved to confirm teachers' information and questions, and to respond to close ended question that constrained their participation. Teachers mentioned that learners did not know Sepedi language because of Sepulana, which is different with the Sepedi language, a reason teachers analysed the poem for the learners to develop their vocabulary and pronunciations.

8.2.2 Perceptions of literature

The study assumed a link between teachers' pedagogical approaches and their perceptions of literature, irrespective of language. Different perceptions emerged from the teachers' responses and ranged from literature helping to expand one's life and exposure to other's life;

informs people about their and other's history and cultures; development of language skills and equip with critical thinking skills; literature as moral and social. It was interesting to hear teachers talking about literature as helping to expand one's life and promote exposure to other's life because it meant they were aware of the learners' importance to read literary texts for themselves to experience the 'journey' to other's societies and experiences. It thus made sense that teachers dominated classroom talk and analysis, to expose learners to author's life and their experiences because learners "do not read" and "have challenges with reading for understanding". This resulted to 'teaching for oneself' as learners' views were constrained in all four teachers' classrooms, and when they participated, it was to confirm teachers' narrations and point of views. Reading literature also helped learners to understand their history and cultures, thus exposed them to other people's histories and cultures, as the findings showed that Sepedi learners' language understanding was limited, due to the history of South Africa that influenced the development of Sepulana dialect and constrained the learning of official Sepedi. However, instead of learners discovering the histories and cultures themselves, teachers differently talked about the authors' historical and political situations, consequently, learners 'absorbed' the information through partial participation to the lessons.

The role of literature in developing and enhancing learners' literacy skills has been researched widely, thus teachers' perceptions reconfirmed this importance. There was coherence between teachers' perceptions and pedagogical approaches because they all taught language skills focusing on vocabulary, fluency, pronunciations, and reading for others, as they read with the learners. Teachers did not take this role for granted, which was noticed in their detailed explanations of vocabularies using examples where needed, to ensure that learners understood the meanings. Although learners continued to finish teachers' sentences, repetitious explanations suggested that teachers were aware of learners' challenges with language grammar.

8.2.3 Factors that influenced teachers' approaches to Sepedi language and English literature.

Teachers' approaches during lessons do not emerge from vacuum, a reason this study interrogated their occurrences. Unsurprisingly but concerning that teaching and learning resources still influence teaching and learning in the classrooms, 30 years since democracy. If reading literature is important it is concerning that there still insufficient textbooks for

individual learners, as some continue to share textbooks, which causes delays in reading and preparing for the lessons. A reason some teachers resorted to making copies for each poem and story they were going to teach, to ensure that learners read, although there was also a concern that they struggle with reading.

The necessity to cover the curriculum within limited time frames, combined with the educational system's high expectations, compels teachers to adopt creative but often insufficient methods to facilitate learning. These methods frequently skew towards authoritative approaches, either non-interactive or interactive, influenced further by external pressures and the imperative for high learner pass rates. These dynamic leads teachers to prioritise curriculum completion over fostering a deep understanding and engagement with literary texts.

Teachers' perceptions of their learners, shaped by assumptions about their reading abilities and linguistic backgrounds, significantly influenced their teaching strategies. Some teachers viewed their learners as lacking essential reading skills or being unmotivated to read, which resulted them towards teacher-centered approaches, like reading aloud to the class. Such perceptions hindered the development of independent reading habits and critical thinking skills among learners. Moreover, the presence of linguistic diversity in classrooms, particularly where learners were not all speakers of the Sepedi language, exacerbates comprehension challenges, prompting teachers to lean more heavily on authoritative teaching methods of 'telling' learners.

This reliance on teacher-centered and authoritative approaches, characterised by teachers reading aloud and analysing texts without substantial learner interaction, may offer a temporary solution to bridging understanding and resource gaps. However, it fails to cultivate independent learning, critical literacy, or a passion for reading. Instead, it maintains a passive learning environment, where learners depend heavily on the teacher's interpretations and insights into literary works. These teaching approaches in rural South African schools highlight a critical need for systemic changes aimed at addressing educational resource imbalances, creating a nurturing learning atmosphere, and endorsing teaching strategies that enhance learner engagement, critical thinking, and independent reading abilities. Improving education quality in rural areas demands a dedicated effort to navigate these challenges, ensuring that learners receive the necessary resources, support, and educational chances to succeed academically and personally.

8.3. Recommendations

The recommendations put forth in this chapter seek to address the identified gaps and propose strategies for enhancing the teaching of literature practices. The goal is to facilitate a pedagogical shift towards more learner-centred approaches that leverage the unique backgrounds and perspectives of all learners, thus promoting a deeper, more engaged exploration of literary texts.

In the realm of educational research, especially within the unique challenges and opportunities presented by rural education, there exists a profound need for theoretical frameworks that can accurately capture and reflect the complexity of teaching and learning processes. This study, grounded in the rich tapestry of literature teaching in the rural classrooms of Acornhoek secondary schools, underscores the imperative for a nuanced approach to educational research that goes beyond conventional methodologies. By interweaving theoretical insights, practical observations, and the voices of teachers and learners, this chapter aspires to chart a course for future research that is both seamless and accessible, particularly in the context of rural education.

Based on the findings, the study advocates for two pivotal theoretical shifts. The first calls for a reconceptualisation of rural contexts not as static backdrops against which educational activities unfold but as vibrant, active organisms that interact dynamically with pedagogical processes. This perspective aligns with the Cultural-Historical Activity Theory (CHAT), which emphasises the socio-cultural and historical dimensions of human activities, including teaching and learning. By articulating rural contexts within the CHAT framework, researchers can better understand how the unique characteristics of these environments influence educational outcomes. This shift encourages a deeper appreciation of the rural educational landscape, recognising it as a rich source of pedagogical insights and innovations rather than merely a set of limitations or challenges to overcome.

The second theoretical shift proposed focuses on the analysis and understanding of classroom observations. The complexity of capturing pedagogical approaches within an episode demands a systematic process that goes beyond surface-level descriptions to delve into the

nuances of teacher-learner interactions. This requires an analytical framework that can dissect the multi-layered aspects of classroom dynamics, from the deployment of specific teaching strategies to the subtle exchanges that shape learners' engagement and comprehension. Such a framework must account for the varying modalities of instruction, the fluidity of classroom discourse, and the intricate balance between directive teaching and learner autonomy. By remodelling Bernstein's concepts of visible and invisible pedagogies, a more granular approach to analysing classroom observations, researchers can uncover the underlying patterns and principles that govern effective teaching and learning in rural settings.

These theoretical shifts represent a call to action for researchers and teachers to move towards methodologies that honour the complexity of rural education and the transformative potential of literature teaching. By embracing these shifts, future research can illuminate the paths through which rural pedagogies can be enhanced, making them more responsive to the needs and aspirations of learners and teachers in these unique contexts.

8.3.1. Theoretical Recommendations

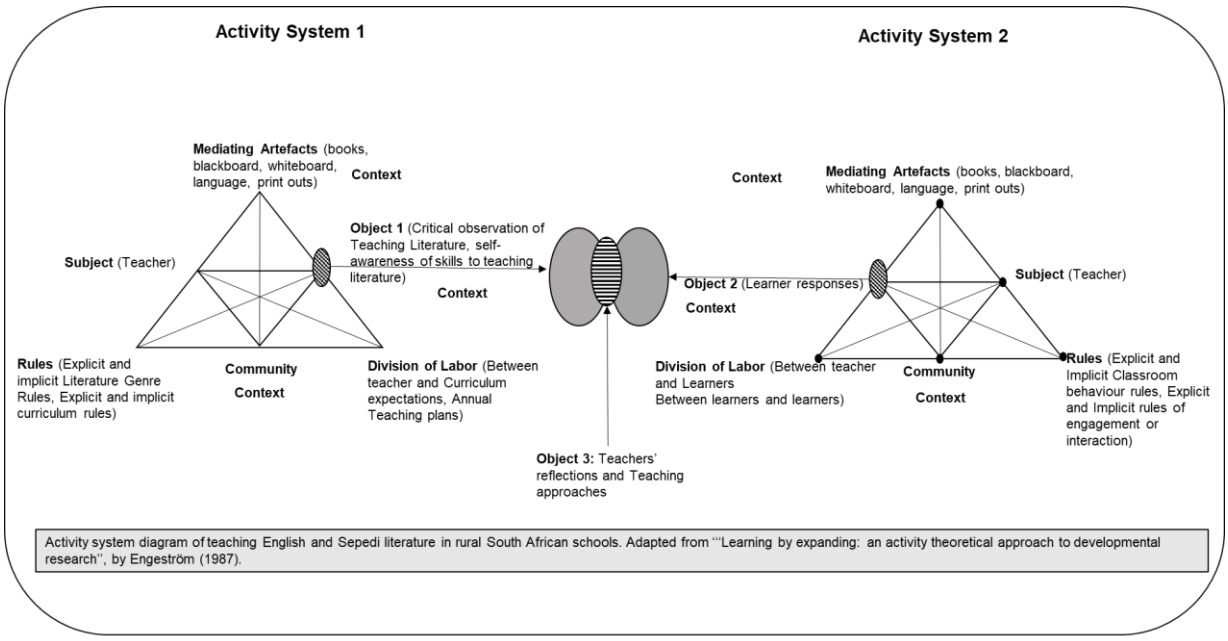
8.3.1.1. Contextual Cultural Historical Activity Theory (C-CHAT)

Incorporating context into the Cultural-Historical Activity Theory (CHAT) framework as proposed reconceptualising it as Contextual Cultural Historical Activity Theory (C-CHAT) emphasises the crucial role of context in shaping and influencing the dynamics of teaching and learning environments. This reframing is not a minimise the significance of community but rather an explicit acknowledgment of context as a core component alongside cultural and historical dimensions within educational settings. By making context an explicit part of the framework, C-CHAT aims to deepen the understanding of how shared cultures, behaviours, languages, and interactions within specific social and educational contexts influence and are influenced by teachers and learners.

The localised conditions and shared demographics of teachers, along with their mindsets, perceptions, and collective histories, are crucial for comprehending the pedagogical strategies utilised, especially in rural schools. The work of Sezen-Barrie, Tran, McDonald, and Kelly (2012) supports this view by highlighting how CHAT activities are invariably moulded by cultural and historical processes. By visualising the educational activity systems through this

lens, such as represented in Figure 34 shows potential interactions and dynamics C-CHAT can provides in examining the interplay between individuals, communities, and the broader socio-cultural context in which they operate.

Figure 34: *Activity System diagram to literature teaching*



Activity system diagram of teaching English and Sepedi literature in rural South African schools. Adapted from "'Learning by expanding: an activity theoretical approach to developmental research'', by Engeström (1987).

The introduction of Contextual Cultural Historical Activity Theory (C-CHAT) as a theoretical framework represents a significant advancement in understanding the complex dynamics of teaching and learning within specific contexts. This reframing to include context explicitly enables a deeper exploration of the diverse activity systems in which teachers operate while delivering their subject matter. By applying C-CHAT, researchers and teachers can dissect the intricate interplay, interactions, and potential contradictions influenced by various contextual factors. These factors encompass the unique settings of teaching, the timing of pedagogical activities, and the distinct ways in which these activities are conducted. C-CHAT's comprehensive approach facilitates an analysis of how context shapes and is shaped by educational practices, highlighting the reciprocal relationship between teachers, learners, and their socio-cultural environment. This framework acknowledges that teaching and learning are not merely transactions of knowledge but are deeply embedded in cultural, historical, and contextual nuances that significantly affect their efficacy and outcomes.

However, it is crucial to recognise the limitations of C-CHAT, particularly its capacity to fully capture and describe observed pedagogical practices within classroom settings. While C-CHAT provides a robust structure for understanding the broader socio-cultural and historical factors impacting education, it may not adequately detail the micro-level interactions and immediate pedagogical decisions made in the classroom. This limitation suggests the need for complementary methods or frameworks that can focus in on these specific classroom dynamics, providing a more granular view of teaching and learning processes. Hence the next section introduces a remodelled version of Bernstein's concepts of visible and invisible pedagogies.

8.3.1.2. Remodel of Bernstein's Visible and Invisible Pedagogies

The process of remodelling Bernstein's concepts of visible and invisible pedagogies to accommodate the complexities and nuances of classroom dynamics was significant step towards understanding the multifaceted nature of teaching practices. This approach acknowledged that pedagogical practices are not always clear-cut but instead form a complex matrix that can be challenging to dissect and analyse, especially through empirical research involving classroom observations.

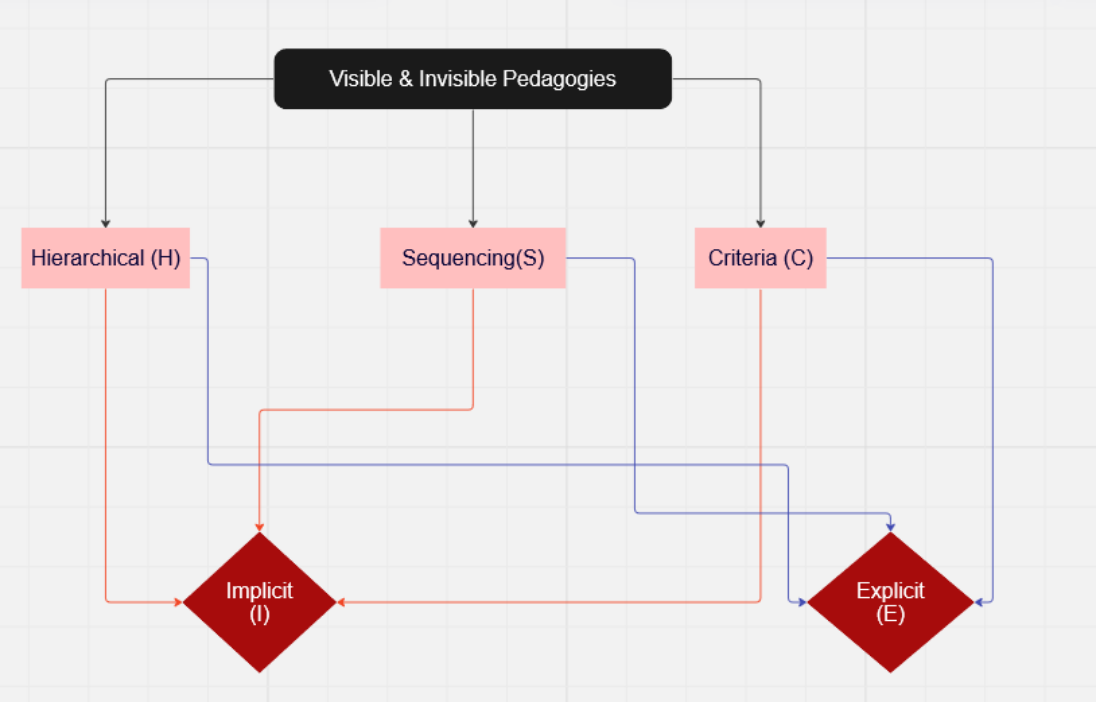
The mathematical formalisation to derive the 20 possible combinations of visible and invisible pedagogies involved considering the extent to which hierarchical rules, sequencing rules, and criteria rules are either implicit (invisible) or explicit (visible), as well as the level of overlaps between visible and invisible pedagogies within a single lesson. This formalisation is crucial for systematically categorising pedagogical practices based on these dimensions.

a. Hierarchical Rules refer to the structure of authority and control within the classroom, dictating the relationship between the teacher and learners.
b. Sequencing Rules define the order in which knowledge is presented and structured in during the lesson such as how the content is paced.
c. Criteria Rules involve the standards and expectations set for learners' performance and how knowledge and understanding is assessed.

By examining the extent to which these three rules are made explicit or remain implicit during teaching, as well as identifying moments when visible and invisible pedagogies

intersect, we can better understand the pedagogical environment. The 20 possible combinations are derived by considering all combinations of the visibility (explicitness) and invisibility (implicitness) of each set of rules, alongside their overlaps. This would involve a systematic breakdown of the combinations in which each of the three types of rules can be visible, invisible, or both within a lesson context. For instance, a lesson could have explicit hierarchical rules, implicit sequencing rules, and a mix of explicit and implicit criteria rules, leading to one of many possible combinations that reflect the complex dynamics of pedagogical practices. Such a detailed categorisation allows researchers to identify and analyse the pedagogical strategies employed in the classroom, offering insights into how these strategies influence teaching effectiveness and learners learning outcomes more precisely. By remodelling Bernstein's framework in this way, the study aimed to shed light on the intricacies of pedagogical practices and provide a more nuanced understanding of the teaching and learning process.

Figure 35: *Visible and Invisible Pedagogies*



In the illustrative representation denoted in Figure 35, the convergence of hierarchical, sequencing, and criteria regulations yields explicit pedagogies. These pedagogies rise to pedagogical methodologies characterised as visible, displaying a pronounced emphasis on performance metrics. Such pedagogies diligently revolve around the degree to which learners

fulfil predetermined standards, attain outcomes, and secure evaluative grades. Conversely, in scenarios where the hierarchical, sequencing, and criteria parameters assume implicit forms. These constructs, classified as invisible pedagogies, inherently prioritise the cultivation of competencies. This entails a directed focus on the adeptness with which learners command specific skills and grasp certain concepts. Nevertheless, it is crucial to acknowledge an interplay between the visible and invisible pedagogies. This interaction results in a realm of potential pedagogical approaches, which is presented in meticulous detail within the confines of Table 15 below.

Table 15: Possible Combinations based on the remodel of Bernstein's Visible and Invisible Pedagogies.

Combination number	**Description**	**Code**
Combination 1	Explicit hierarchical, explicit sequencing, explicit criteria	E-H-S-C
Combination 2	Explicit hierarchical, implicit sequencing, implicit criteria	E-H-I-S-C
Combination 3	Explicit hierarchical, explicit sequencing, implicit criteria	E-H-S-I-C
Combination 4	Explicit hierarchical, implicit sequencing, explicit criteria	E-H-C-I-S
Combination 5	Implicit hierarchical, implicit sequencing, implicit criteria	I-H-S-C
Combination 6	Implicit hierarchical, explicit sequencing, implicit criteria	I-H-C-E-S
Combination 7	Implicit hierarchical, explicit sequencing, explicit criteria	I-H-E-S-C
Combination 8	Implicit hierarchical, implicit sequencing, explicit criteria	I-H-S-E-C
Combination 9	Null hierarchical, explicit sequencing, explicit criteria	0-H-E-S-C
Combination 10	Null hierarchical, explicit sequencing, implicit criteria	0-H-E-S-I-C
Combination 11	Null hierarchical, implicit sequencing, implicit criteria	0-H-I-S-C

Combination 12	Null hierarchical, implicit sequencing, explicit criteria	0-H-I-S-E-C
Combination 13	Implicit hierarchical, null sequencing, implicit criteria	I-H-C-0-S
Combination 14	Explicit hierarchical, null sequencing, implicit criteria	E-H-0-S-I-C
Combination 15	Explicit hierarchical, null sequencing, explicit criteria	E-H-C-0-S
Combination 16	Implicit hierarchical, null sequencing, explicit criteria	I-H-E-C-0-S
Combination 17	Implicit hierarchical, implicit sequencing, null criteria	I-H-S-0-C
Combination 18	Explicit hierarchical, implicit sequencing, null criteria	E-H-I-S-0-C
Combination 19	Implicit hierarchical, explicit sequencing, null criteria	I-H-E-S-0-C
Combination 20	Explicit hierarchical, explicit sequencing, null criteria	E-H-S-0-C

The observed Sepedi poetry lesson served as an example to illustrate the practical application and interplay of visible and invisible pedagogies within a classroom setting, showcasing the nuanced complexities that teachers and researchers must navigate. In this scenario, the explicit nature of hierarchical rules is evident through the teacher's authoritative role in selecting a learner from a group of volunteers to recite a poem. This act of selection underscores the teacher's control over classroom dynamics and decision-making processes, highlighting the visibility of hierarchical structures within the pedagogical practice.

Conversely, the sequencing and criteria rules manifest in a more implicit manner. The teacher does not specify the tempo or pacing for the poem's recitation, leaving the learner to decide how to present the poem. This lack of explicit instruction on the method of delivery illustrates the invisibility of sequencing rules, as the order and pace at which the content is delivered are left to the learner's discretion. Similarly, the criteria for assessing the recitation are not made clear to the learners; the teacher does not provide feedback on the performance or explicitly validate the learners' comprehension of the poem. This suggests an assumption of collective understanding, where the act of recitation itself is presumed to facilitate a shared grasp of the poem's content among all learners. This example highlights a situation where visible and

invisible pedagogies overlap within a single lesson. The explicit control exerted by the teacher in selecting a learner for recitation demonstrates visible pedagogy, while the implicitness in how the recitation should be conducted and assessed indicates invisible pedagogy. The above observation can then be summed up as *(E-H-I-S-0-C)*, which means *Explicit Hierarchical* Rules, *Implicit Sequencing* Rules and *Null Criteria* Rules.

Bernstein's initial model, while providing a foundational understanding of pedagogical practices, may not offer sufficient granularity to dissect and analyse such intricate dynamics where explicit and implicit rules coexist and interact. This scenario underscores the need for a more nuanced framework that can accommodate the complex interplay of visible and invisible pedagogies, as evidenced in the classroom, thereby providing a deeper insight into the pedagogical strategies employed and their implications for teaching and learning.

8.3.2. General Recommendations

Addressing the marginalisation of African indigenous languages in education necessitates a collaborative approach among policymakers, teachers, and researchers. Here are some recommendations to nurture and expand the research on, and application of, these languages within educational systems:

1. **For Policymakers:**

- **Curriculum Development & Design:** Support the development of curricula that integrate African indigenous languages across all levels of education, making it compulsory where feasible to enhance learners' proficiency and cultural awareness from an early age.

- **Funding and Resources:** Allocate specific funding for the development of teaching and learning materials in African indigenous languages, including textbooks, digital resources, and teacher training programs.

- **Language Revitalisation Programmes:** Initiate and support language revitalisation programs that aim to preserve and promote the use of endangered African indigenous languages, involving community elders and linguists in the process.

2. **For Teachers:**

- **Incorporate Cultural Relevance:** Incorporate culturally relevant teaching materials and examples that resonate with the learners' backgrounds, enhancing their connection to the curriculum and fostering a deeper understanding.

- **Specialised Professional Development:** Engage in continuous professional development to enhance skills in teaching African indigenous languages, including strategies for bilingual or multilingual education.

- **Participate in Community Engagement:** Collaborate with local communities, other teachers, learners and language experts to enrich the educational experience with authentic linguistic and cultural insights, making learning more meaningful and contextually relevant.

3. **For Researchers:**

- **Conduct Language Diverse Research:** Conduct comprehensive research on the linguistic diversity within educational contexts, identifying challenges and opportunities for the integration of African indigenous languages.

- **Develop Best Practices Handbook:** Document and share best practices and successful models of bilingual or multilingual education that effectively incorporate African indigenous languages.

- **Conduct Impact Studies:** Investigate the impact of education in African indigenous languages on academic achievement, cultural identity, and social cohesion, providing evidence to support policy and practice changes.

- **Establish and form Collaborative Networks:** Establish collaborative research networks that bring together scholars, teachers, policymakers, and community members to share knowledge, resources, and strategies for promoting African indigenous languages.

By working together, policymakers, teachers, and researchers can play a pivotal role in addressing the marginalisation of African indigenous languages. This collaborative effort will

not only enhance the quality and relevance of education but also contribute to the preservation and revitalisation of cultural heritage, ultimately empowering learners, and communities across Africa.

8.4. Future Research

Based on the findings and suggested theoretical recommendations, future research in the realm of pedagogical practices, especially within rural education settings, can research and expand on the following:

1. **Further Exploration of C-CHAT:** Future research should delve deeper into the Contextual Cultural Historical Activity Theory (C-CHAT) framework to explore its application across various educational contexts. Studies could examine how contextual factors unique to different geographical, cultural, and socio-economic settings influence teaching and learning processes. This could help in identifying universal and context-specific pedagogical strategies that enhance learner engagement and comprehension.

2. **Systematic Categorisation of Pedagogical Practices:** The remodel of Bernstein's concepts into 20 possible combinations of visible and invisible pedagogies offers a new lens for analysing teaching strategies. Future research could apply this systematic categorisation to empirically study the prevalence, effectiveness, and learner perceptions of these varied pedagogical combinations in different subject areas and educational contexts.

3. **Pedagogical Shifts towards Learner-Centered Approaches:** Future studies should investigate the implementation and outcomes of pedagogical shifts towards more learner-centered approaches in rural classrooms. Research could examine the challenges and opportunities associated with adopting interactive and dialogic teaching methods, and their effectiveness in fostering critical thinking, meaningful engagement, and the development of analytical skills among learners.

4. **Role of Literature in Education:** Given the study's focus on literature teaching, further research is needed to explore the role of literature in broadening learners'

perspectives and developing critical skills. Studies could investigate they could investigate learners' perceptions on the importance of learning literature in school.

5. **Enhancing Multilingual Education:** Given the linguistic diversity in rural classrooms, further research is necessary to enhance multilingual education. Studies could explore effective strategies for supporting home languages while teaching literature, addressing linguistic barriers to learning, and promoting linguistic inclusivity and cultural understanding through literature.

8.5. Conclusion

This study embarked on an exploratory journey into the pedagogical landscapes of rural South African classrooms, particularly focusing on the teaching of literature in Acornhoek secondary schools. Through the lens of Cultural-Historical Activity Theory (CHAT) and Bernstein's visible and invisible pedagogies, the research uncovered the intricate dynamics that shape the educational experiences of teachers. The findings highlighted a spectrum of teaching strategies, from traditional, teacher-centered approaches to more interactive, learner-engaged approaches that foster critical thinking and engagement with English and Sepedi language literature. By proposing the reconceptualisation of CHAT into C-CHAT, the study underscores the paramount importance of context in understanding and enhancing the teaching and learning processes. This theoretical shift calls for a deeper acknowledgment of the rural educational setting not as a backdrop but as a vibrant participant in the pedagogical equation, influencing and being influenced by educational practices.

However, despite these insights, the study acknowledges the limitations inherent in capturing the full complexity of classroom interactions and the need for future research to delve deeper into these pedagogical intricacies. The introduction of a refined model to categorise pedagogical practices offers a pathway for such exploration, inviting further empirical investigation into the effectiveness and implications of these practices across different educational contexts. The study concludes that there is a critical need for a pedagogical shift towards more inclusive and learner-centered approaches in literature education. Such a shift requires addressing the resource limitations and curricular challenges prevalent in rural settings, advocating for a balanced integration of authoritative and dialogic teaching methods. This would not only enrich the educational experience but also ensure that literature serves its

role in expanding learners' perspectives, fostering critical skills, and preparing them for the complexities of the modern world.

In envisioning a future where research in rural education is informed by a profound understanding of context, pedagogy, and learner experiences, this study contributes to the ongoing dialogue on educational equity, pedagogical innovation, and the transformative potential of literature teaching. It calls upon teachers, researchers, and policymakers to embrace these theoretical shifts and methodological recommendations to enhance the quality of education in rural schools, ultimately fostering environments where learners are engaged, reflective, and equipped to navigate and contribute to an increasingly complex world.

This chapter not only synthesises the key findings and insights from the study but also sets forth a vision for future research and pedagogical practice. It highlights the need for continued exploration, innovation, and dialogue to address the unique challenges of rural education and to harness its untapped potential for nurturing critical, engaged, and empowered learners.

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APPENDIXES

Appendix 1: Ethical Clearance

Wits School of Education

27 St Andrews Road, Parktown, Johannesburg, 2193 Private Bag 3, Wits 2050, South Africa.
Tel: +27 11 717-3064 Fax: +27 11 717-3100 E-mail: enquiries@educ.wits.ac.za Website: www.wits.ac.za

29 March 2018

Student Number: 0714697D

Protocol Number: 2018ECE003D

Dear Annie Mafunganyika

Application for Ethics Clearance: Doctor of Philosophy

Thank you very much for your ethics application. The Ethics Committee in Education of the Faculty of Humanities, acting on behalf of the Senate, has considered your application for ethics clearance for your proposal entitled:

Grade 10 and 11 rural teachers' perceptions of reading and approaches to teaching African language literature and English literature in Acornhoek, Mpumalanga Province: A critical study

The committee recently met and I am pleased to inform you that **clearance was granted**.

Please use the above protocol number in all correspondence to the relevant research parties (schools, parents, learners etc.) and include it in your research report or project on the title page.

The Protocol Number above should be submitted to the Graduate Studies in Education Committee upon submission of your final research report.

All the best with your research project.

Yours sincerely,

Wits School of Education

011 717-3416

cc Supervisor - Dr Thabisile Nkambule



Y

Appendix 2: Information Letter and Informed Consent Forms-Teachers

INFORMATION SHEET TEACHERS

DATE: 12/01/2018

Dear Sir/Madam

My name is Annie and I am a PhD student in the School of Education at the University of the Witwatersrand.

I am doing research on *Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.*

My research involves conducting non-participatory observations, semi-structured face-to-face individual interviews and individual video-stimulated interviews with you as a grade 10 and/or 11 English and Sepedi teachers over a period of 3 years. Video-recording will be used during classroom observations and audio-recordings will be used during interview sessions.

The reason why I have chosen your school is because of the relationship we have established as the institution through the Wits School of Education Rural Education programme for pre-service teaching experience, and the possible rich information that could emerge in your school.

I am inviting you to participate in this research as a grade 10 and/ 11 English and Sepedi teacher; to share your experiences, knowledge and understanding of reading and teaching African language literature and English literature in rural schools. The aim of the study is firstly to critically explore grades 10 and 11 rural teachers' perceptions of African language literature and English literature. Secondly, it seeks to examine and interrogate teachers' approaches to reading and teaching African language literature and English literature. Thirdly, the study aims to identify and critically analyse factors that influence teachers' perceptions of and approaches to reading and teaching African language literature and English literature. Fourthly, the study seeks to interrogate the selection procedures of

prescribed literature materials to grade 10 and 11 literature teachers in your school. Your participation from the school might contribute valuable knowledge on factors that facilitate and/or constrain the teaching and learning, and success in rural schools. Individual interviews will be done after school or at a time that best suits you, to ensure that your obligations and duties are not disturbed. The interviews will take approximately 45 Minutes to an hour per session.

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

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

You will not be advantaged or disadvantaged in any way. Your participation is voluntary, so you can withdraw your permission at any time during this project without any penalty. There are no foreseeable risks in participating and you will not be paid for this study.

Please let me know if you require any further information.

Thank you very much for your help.

Yours sincerely,
Ms Annie Mafunganyika
64 Bangladesh Crescent, Ext 8,Cosmo City,2088
annie.nyika@outlook.com
083 519 6599

Teacher's Consent Form

Please fill in and return the reply slip below indicating your willingness to be a participant in my voluntary research project called:

Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.

I, _____ give my consent for the following:

Circle one

Permission to observe you in class

I agree to be observed in class. YES/NO

Permission to be audiotaped

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

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

Permission to be interviewed

I would like to be interviewed for this study. 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

Permission to be videotaped

I agree to be videotaped in class. YES/NO

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

Informed Consent

I understand that:

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

Sign_____ Date_____

CC

Appendix 3: Information Letter and Informed Consent Forms- District Manager and School Principals

LETTER TO THE DISTRICT, PRINCIPAL, SGB Chair, etc.

DATE: 12/ 01/ 2018

Dear Principal and SGB Chair

My name is Annie Mafunganyika I am a PhD student in the School of Education at the University of the Witwatersrand.

I am doing research on *Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.*

My research involves conducting non-participatory observations, semi-structured face-to-face individual interviews and individual video-stimulated interviews with your grade 10 and 11 English and Sepedi teachers over a period of 3 years. Video-recording will be used during classroom observations and audio-recordings will be used during interview sessions.

The reason why I have chosen your school is because of the relationship we have established as the institution through the Wits School of Education Rural Education programme for pre-service teaching experience, and the possible rich information that could emerge in your school.

I am inviting your school to participate in this research and for your teachers to share their experiences, knowledge and understanding of reading and teaching African language literature and English literature in rural schools. The aim of the study is firstly to critically explore grades 10 and 11 rural teachers' perceptions of African language literature and English literature. Secondly, it seeks to examine and interrogate teachers' approaches to reading and teaching African language literature and English literature. Thirdly, the study aims to identify and critically analyse factors that influence teachers' perceptions of and approaches to reading and teaching African language literature and English literature.

Fourthly, the study seeks to interrogate the selection procedures of prescribed literature materials to grade 10 and 11 literature teachers in your school. The teachers' participation from the school might contribute valuable knowledge on factors that facilitate and/or constrain the teaching and learning, and success in rural schools. Individual interviews will be done after school, to ensure that teachers obligations and duties are not disturbed. The interviews will take approximately 45 Minutes to an hour per session.

The research participants will not be advantaged or disadvantaged in any way. They will be reassured that they can withdraw their permission at any time during this research without any penalty. There are no foreseeable risks in participating in this study. The participants will not be paid for this study.

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

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

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

Yours sincerely,
Ms Annie Mafunganyika
64 Bangladesh Crescent, Ext 8,Cosmo City,2088
annie.nyika@outlook.com
083 519 6599

Appendix 4: Information Letter and Informed Consent Forms-Parents and Learners

INFORMATION SHEET PARENTS

DATE: 12/01/2018

Dear Parent

My name is Annie Mafunganyika and I am a PhD student in the School of Education at the University of the Witwatersrand.

I am doing research on *Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.*

My investigation involves coming into your child's classroom and observing their grade 10 and 11 English and Sepedi teachers teach. During the classroom observation a video-recorder will be used to see the teacher teaching. Through the observation your child may be captured by the video-recorder, therefore I am asking for permission from you to allow me to capture your child in the classroom. The observations will take place over a period of 3 years.

The reason why I have chosen your child's class is because my study aims to work with grade 10 and 11 English and Sepedi teachers to understand teachers perceptions and how they teach literature in the two subjects.

Would you mind if I observe and video-record your child during these lessons?

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

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

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

Please let me know if you require any further information.

Thank you very much for your help.

Yours sincerely,

Ms Annie Mafunganyika
64 Bangladesh Crescent, Ext 8,Cosmo City,2088
annie.nyika@outlook.com
083 519 6599

Parent's Consent Form

Please fill in and return the reply slip below indicating your willingness to allow your child to participate in the research project called:

Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.

I,_____ the parent of_____

Circle one

Permission to be videotaped

I agree my child may be videotaped in class.	YES/NO
I know that the videotapes will be used for this project only.	YES/NO

Informed Consent

I understand that:

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

Sign_____ Date_____

Dear Learner

My name is Annie Mafunganyika and I am a PhD student in the School of Education at the University of the Witwatersrand.

I am doing research on *Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.*

My investigation involves coming into your classroom and observing your grade 10 and 11 English and Sepedi teachers teach. During the classroom observation a video-recorder will be used to see the teacher teaching. Through the observation you may be captured, therefore I seek permission from you to allow me to capture you in your classroom. The observations will take place over a period of 3 years.

The reason why I have chosen your school is because of the relationship we have established as the institution through the Wits School of Education Rural Education programme for pre-service teaching experience, and the possible rich information that could emerge in your school.

Would you mind if you are part of the study through me video-recording your teachers during your lessons?

Remember, this is not a test, it is not for marks and it is voluntary, which means that you don't have to do it. Also, if you decide halfway through that you prefer to stop, this is completely your choice and will not affect you negatively in any way.

I will not be using your own name or include your faces in my research. The study mainly focuses on the teacher and how they interact with you in the classroom. All information about you will be kept confidential in all my writing about the study. Also, all collected information will be stored safely and destroyed between 3-5 years after I have completed my project.

Your parents have also been given an information sheet and consent form, but at the end of the day it is your decision to join us in the study.

I look forward to working with you!

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

Thank you

Ms Annie Mafunganyika
64 Bangladesh Crescent, Ext 8,Cosmo City,2088
annie.nyika@outlook.com
083 519 6599

JJ

Learner Consent Form

Please fill in the reply slip below if you agree to participate in my study called:

Grade 10 and 11 rural teachers' perceptions of and approaches to reading and teaching African language literature and English literature in Acornhoek, Mpumalanga Province.

My name is: _____

Circle one

Permission to be videotaped

I agree to be videotaped in class.	YES/NO
I know that the videotapes will be used for this project only.	YES/NO

Informed Consent

I understand that:

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

Sign_____ Date_____

KK

Appendix 5: Permission from the Mpumalanga Department of Education

education
MPUMALANGA PROVINCE
REPUBLIC OF SOUTH AFRICA

Building No. 5, Government Boulevard, Riverside Park, Mpumalanga Province
Private Bag X11341, Mbombela, 1200.
Tel. 013 766 5552/5115, Toll Free Line: 0800 203 116

Litiko le Temfundvo, Umnyango we Fundo | Departement van Onderwys | Ndzawulo ya Dyondzo

Ms Annie Tiny Mafunganyika
Email:annie.nyika@outlook.com
083 519 6599

RE: APPLICATION TO CONDUCT RESEARCH: MS ANNIE TINY MAFUNGANYIKA

Your application to conduct research study was received and is therefore acknowledged. The tittle of your research project reads:" **Grade 10 and 11 rural teachers' perceptions of and approaches to teaching African language literature and English literature in Acornhoek, Mpumalanga Province"**. I trust that the aims and the objectives of the study will benefit the whole department especially the beneficiaries. Your request is approved subject to you observing the provisions of the departmental research policy which is available in the department website. You are requested to adhere to your university's research ethics as spelt out in your research ethics.

In terms of the research policy, data or any research activity can be conducted after school hours as per appointment with affected participants. You are also requested to share your findings with the relevant sections of the department so that we may consider implementing your findings if that will be in the best interest of the department. To this effect, your final approved research report (both soft and hard copy) should be submitted to the department so that your recommendations could be implemented. You may be required to prepare a presentation and present at the departments' annual research dialogue.

For more information kindly liaise with the department's research unit @ 013 766 5476/5148 0r a.baloyi@education.mpu.gov.za

The department wishes you well in this important project and pledges to give you the necessary support you may need.

MRS MOC MHLABANE
HEAD: EDUCATION
08/5/18
DATE

MPUMALANGA
THE PLACE OF THE RISING SUN