



**Investigating pedagogical practices of English First Additional
Language educators in Grade 12 short stories: A case study**

A thesis submitted In fulfilment of the requirements for the Degree of

**Master of Education
(English Language Teaching)**

**In the
Faculty of Education
Rhodes University**

**By
Sizwe Jabe 20J2570
Supervisor: Dr Rethabile Mawela**

January 2023

ABSTRACT

The focus of this study was to investigate pedagogical practices of English First Additional Language educators in teaching Grade 12 short stories. An interpretive qualitative case study of three educators from three high schools in Chris Hani West district, in Eastern Cape were purposefully selected.

Lesson observations, semi-structured interviews, and document analysis (lesson plans) with three English FAL educators were used to collect data. Shulman's (1986) Pedagogical Content Knowledge was used as the theoretical framework and analytical tool for the study.

Data revealed ineffective teaching strategies and on-the-surface subject matter knowledge that hampers the critical teaching of short stories. It also showed that educators have limited knowledge of learners' learning difficulties and how to address them. The study recommends less teacher talk that was observed in many classes, to be replaced by extended discussions on the part of the learners. Educators should establish a variety of contemporary teaching strategies which put critical thinking and active learning before examination preparation. Lastly, educators, in their teaching of short stories, should consult a variety of resources and attend content workshops to keep subject knowledge up to date.

Key words: Pedagogical practices; English First Additional Language; Short Stories; PCK.

DECLARATION

I the undersigned, hereby declare that the work contained in this dissertation is my original work and that I have not previously submitted it at any university for a degree. Wherever I have used the work of other scholars, I have acknowledged them in accordance with Rhodes University reference guideline.

Signature.....

A rectangular box containing a handwritten signature in black ink that reads "S. Jabe".

Sizwe Jabe

January 2023

ACKNOWLEDGEMENTS

Firstly, I would like to thank God for giving me good health, strength, and wisdom to complete this project.

My sincere gratitude goes to my supervisor, Dr Rethabile Mawela. I am grateful for your time and sleepless nights you dedicated to my work throughout this journey. I have benefited from your insightful comments, guidance and support. Thank you for instilling a sense of purpose in me during the course of this study. I sincerely appreciate your support and commitment to my journey. It was a great pleasure working with you.

I also owe a debt of gratitude to Professor Mbelani, whose support and guidance on this challenging journey saw me through. I am deeply thankful for all the support you provided. Thank you for your constructive feedback and insightful comments throughout my journey.

Special thanks to my family and friends for your encouragement and prayers.

Lastly, but not least, my heartfelt appreciation goes to all the participants of this study, 3 educators from Chris Hani West district, who during Covid 19 pandemic willingly availed themselves for interviews and lesson observations. Without you, this study would not have been completed.

I would also like to thank the Eastern Cape Department of Education and the principals of three schools for allowing me to conduct the research.

DEDICATION

I dedicate this dissertation to my father, Thozamile Jericho Jabe, who passed away on the 16th of September 2005. Even in your absence, you remain my source of inspiration Gasela. I promise to make you proud and face this world with the courage and humility you have instilled in my heart.

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LIST OF ABBREVIATIONS

CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
FAL	First Additional Language
FET	Further Education and Training
HL	Home Language
LoLT	Language of Teaching and Learning
NSC	National Senior Certificate
PCK	Pedagogical Content Knowledge
PIRLS	Progress International and Literacy Study
SES	Senior Education Specialist
ITE	Initial Teacher Education
CLT	Communicative Language Teaching

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CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1 Introduction

This chapter introduces the study and provides its background and context of the study, the motivation for the research, the objectives of the study, the research questions, and the significance of the study. Lastly, I provide an overview of the chapters of this thesis.

1.2 Context of the Study

The impact of literature on learners and on society is indisputable. Beach et al. (2021) opine that:

In literature, we can find both windows to the world of others who differ from us as well as unflinching mirrors of our own strength and limitations. Through the words of Toni Morrison, James Baldwin, Langston Hughes, Louise Erdrich, Amy Tan, Gwendolyn Brooks, Harper Lee, Anne Frank, Alice Walker, and many more (Beach et al., 2021), we can reflect on the world that we coinhabit through the eyes of others. We can grieve, laugh, become outraged, feel hopeful, and, perhaps most important of all, empathize. We can ask important questions of each other and reset our moral compasses. Through our collective study of literature—that mirror of human experience—we can reflect on the world that we have and think about how to reshape it into the world we all deserve. Teaching literature does matter, now more than ever!

As we read and analyse poetry, drama, short stories, or the novel, we learn to make inferences and predictions on the information presented to us. These skills are crucial in our studies for life. Short stories, for instance, carry important messages and themes like honesty, compassion, perseverance, etc. These are the themes that govern our lives, no matter where we live or what language we speak. Coming across these themes, helps us to see the world or society we live in different ways and inspires us to be better citizens. Drucker (2011) contends that literature takes students out of their own lives and lets them experience things that are new and challenging and encourages them to imagine possibilities and to think about ways in which the world could be different. Including literature in the school

curriculum is crucial, not only for teaching language structure and vocabulary, but also because it accords the readers of literary texts an opportunity to develop reading fluency and to gain insight into the diverse cultures that exist globally and which they would otherwise never have known to exist (Sanoto, 2017).

In South African Schools, literature (paper 2) is an essential and compulsory paper for English FAL Grades 10-12. It contributes 23.3 percent toward the final English examination mark. According to Curriculum and Assessment Policy Statement CAPS (2011), Grade 10-12 learners will study the nationally prescribed set work, which will focus on the aesthetic and cultural qualities of texts such as **poems, plays, novels** and **short stories**. This literature will allow learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement. Literature will also introduce learners to meta-language. Grade 10-12 educators have a choice to teach any two genres (novel, drama, poetry, short stories) selected from the National Literature Catalogue for formal study and assessment.

The Progress in International Reading Literacy Study (PIRLS) provides internationally comparative data about how well children from different countries read. The PIRLS 2016 report has shown that there has been no significant progress in national primary school reading in South Africa since 2011, with South Africa placed last out of 50 countries participating in the study. This report further notes that 80% of South African Grade 4 learners fall below the lowest internationally recognized level of reading. According to Pretorius (2002), this reading crisis is not confined to grade 4, the same challenges are evident in secondary schools. It, therefore, comes as no surprise that when these learners reach Grade 12, their comprehension skills are way below the expected level. The great concern, however, is that learners will progress to higher institutions of learning, with seemingly little of the comprehension and critical reading skills that are required in that context (Kunene, 2018). Proper teaching of short stories could be a remedy or answer to this crisis, for it provides a fertile ground and good resource to teach critical reading skills. As learners are engaged in a complex exercise of reading a short story, they are expected to recall, retrieve, and reflect on their experiences to construct meaning of the text (Busaidi & Sultana, 2015).

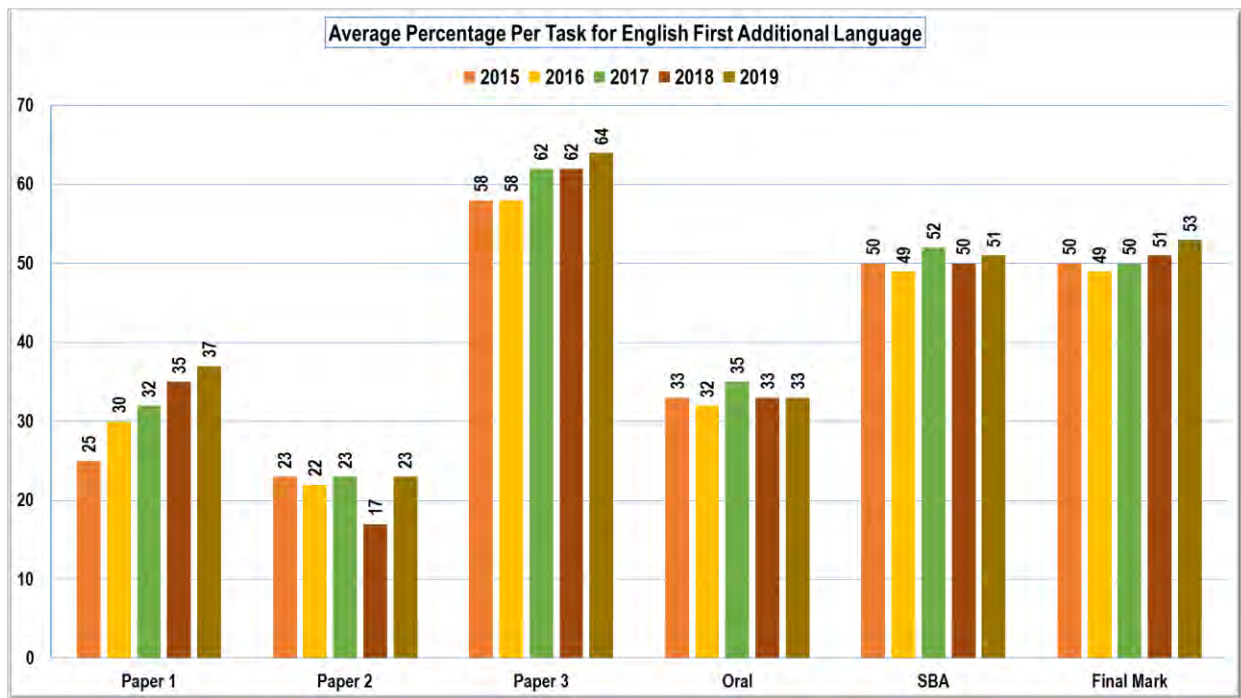
Short story teaching can produce active and critical learners as envisaged by the curriculum (CAPS, 2011). This underlines the importance of short stories and the need to investigate the pedagogical practices of educators in teaching short stories. A proper study and understanding of literary works prepare learners not only for success in their studies but in life outside schooling. It is equally clear that a poor teaching of literary works may disadvantage learners in their studies and may leave them ill prepared for life outside schooling. However, despite the importance literature, the teaching of poses challenges for EFAL educators.

1.3 Motivation to do the Study

I worked as a full-time English Home and First Additional Language educator in a public school from 2006 to 2018. Now I work as a Senior Education Specialist (SES) for English FAL in Chris Hani West District, where I work with high schools that offer English First Additional Language (FAL). Like other English FAL contexts, English in Chris Hani West, Eastern Cape is taught as a subject in schools with limited or no opportunity for its use outside the classroom, especially in rural areas. My responsibilities include orientation and training of educators, monitoring and checking syllabus coverage, analysing English FAL results and compiling a subject improving plan. And at the end of each term or year analysis of results reveals that learners in the Chris Hani West District perform poorly in Paper 2. During my visits to schools, I have observed that the majority of English FAL educators opt to teach short stories. Despite the popularity of this genre, teaching it poses challenges to educators, resulting in poor performance for Paper 2 (Literature), a concern raised in the National Senior Certificate (NSC) and National Schools Subject reports. A report on the trends in English through Diagnostic report shows poor performance in the literature (Paper 2) in South Africa (see Table 1.1 on trends 2015-2019).

Table 1.1

English as FAL Examination Trends



Note: Department of Basic Education. (2019). *National senior certificate examination, schools subject report, 2019*. Pretoria: Government Printing.

It is clear from the above graph that learners perform poorly on the literature paper. The above table also shows that out of the four English FAL papers, Paper 2 (Literature) is the worst. The diagnostic report 2018-2019 National Senior Certificate (NCS) (DBE, 2019) reiterates concerns on performance in the literature paper.

The 2019 National Senior Certificate Diagnostic report revealed that every question across all genres included levels 1 and 2 questions, requiring learners to recall details from the texts. The fact that so many candidates had difficulty responding to these questions points to a lack of preparation, a lack of teaching or a combination of these (DBE, 2019, p. 26). The Eastern Cape Chief Marker's report on English FAL Paper 2 examination also indicates that there has been poor performance by Grade 12 learners in the literature paper for the past 5 years. The 2019 report, for instance, reports that learners' performance ranged from poor to moderate with few high achievers (DBE, 2019, p. 1).

The table below displays the performance of Eastern Cape Grade 12 learners in English FAL over a period of five years, as indicated in the Chief Marker’s report:

Table 1.2

EC Grade 12 English FAL Paper 2

Year	L1 0-29	L2 30-39	L3 40-49	L4 50-59	L5 60-69	L6 70-79	L7 80-100
2017	62.3%	16.6%	7.8%	5.6%	3.2%	2.6%	1.9%
2018	64.1%	18.2%	10.1%	4.6%	0%	2.8%	0.1%
2019	78.3%	14.4%	3.2%	1.8%	1.4%	0.8%	0.1%
2020	76.6%	12.7%	6.3%	2.8%	1.1%	0.3%	0,1%
2021	63%	19%	11%	5.2%	1.8%	0.5%	0.1%

Note: Department of Basic Education, (2019). National senior certificate examination, Chief Marker’s report, 2019. Pretoria: Government Printing.

As indicated in the table above, very few learners perform well in the literature paper with most of them getting level 1 (0- 29%) and level 2 (30- 39%).

Considering the continued challenges with teaching literature in EFAL classes, researchers have carried out studies on this topic. Most researchers cited poor teaching strategies as the cause of poor performance in literature. Dlamini (2020) investigated the mediation of meaningful and critical teaching of poetry in Grade 11, Lusikisiki District of the Eastern Cape. Her study revealed that the teaching approaches currently used by educators do not equip learners with meaning-making skills to promote their understanding of poetry. The teaching of poetry is syllabus bound and has no depth to develop critical literacy in learners. Raji and Sesan (2013) conducted a study on teaching strategies of poetry in two selected secondary

schools in Tarauni and Kumbotso Local Government Areas of Kano City, Nigeria. The primary objective of this study was to investigate academic variables that are responsible for poor performance of learners in poetry. The findings of the study revealed that many learners find the learning and understanding of poetry, one of the genres of literature, difficult to understand because of some faults found in the instructional strategies of educators of Literature-in-English. Also, some of the educators do not make the class engaging because of the use of traditional means of teaching. Raji and Sesan (2013) also observed that poor teaching strategies always affect the learners' understanding of the literature genres taught to them. Romylos and Balfour (2018), in their South African study, observed that educators are torn between a more formal approach and a reader-response orientation, and this is a tension that became apparent in teaching strategies, learner activities and assessment tasks. Some educators, for instance introduced the lesson by providing the biographical information of the author, whilst some used the structure and features of the text as their point of entry to the lesson.

As evident from the literature above most of the studies have found the teaching of literature as a challenge to educators. Although poetry has been fairly covered, to my knowledge the teaching of short stories, the popular genre in my district, has not been fairly documented. This has prompted me to investigate the pedagogical practices of Grade 12 English First Additional Language (EFAL) educators teaching of short stories.

My interest in this study on literature is propelled by the educational and life skills value of literature, especially short stories, for learners. Which makes it imperative for learners to master literature in English and other languages they may be studying. I thought that if a contribution were to be made with the findings of this study, it might affect most learners, who are ultimately supposed to benefit from this study. My approach to the study is the understanding that although there might be common problems in teaching literature internationally, but the South African context, where it is taught together with other aspects (language, creative writing and oral) has its own unique features and it should be dealt with in a unique manner, especially Chris Hani West District in Eastern Cape, the worst performing province.

1.4 The Objectives of the Study

The objectives of the study are to:

- 1 Investigate pedagogical practices of English First additional educators in teaching Grade 12 short stories.
- 2 Offer alternative interventions to improve teaching of short stories.

1.5 Research Questions

This study seeks to answer the following questions:

- (i) How do the current Grade 12 educators' pedagogical practices enhance critical teaching and learning of short stories?
- (ii) What is the educators' understanding of learners' learning conceptions?
- (iii) What deep knowledge of Grade 12 short stories do EFAL educators demonstrate?

1.6 Significance of the Study

The study was undertaken because the study of literature is vital for South African learners. It is anticipated that the findings of this study will have beneficial application as it seeks to investigate the pedagogical practices used by English FAL educators in teaching short stories. Such knowledge could assist educators in making positive changes in their pedagogical practices in teaching literature, and therefore, improve the teaching of literature. The findings of this study could be used to develop a range of activities that will contribute to the professional development of English FAL literature educators. This study may also assist universities and curriculum planners to better prepare educators for teaching literature. It is hoped that the study will also add value to the PCK theory's advancement.

1.7 Overview of the Thesis

Chapter 1 provided an introduction, the context of this study, motivation for the research, objectives and research questions of the study and an overview of five chapters.

Chapter 2 presents a summary of literature reviewed for the purpose of this study. The theoretical framework is also presented in this chapter.

Chapter 3 highlights the research design and methodology of the study. This includes the research methods and paradigm used in the study, sampling of participants and data gathering techniques used. This chapter concludes with a discussion of the analysis used, the validity of the study and the ethics considered in carrying out the study.

In Chapter 4, data from interviews, observations, and documents is presented and interpreted, as well as a discussion of the significant findings.

In Chapter 5 the study is summarised and concluded with recommendations and suggestions for future research.

1.8 Conclusion

This chapter presented the outline of my study, which aimed at investigating pedagogical practices of English FAL educators in teaching Grade 12 short stories. In this chapter I have provided the context of this study, motivation to do this study, objectives of this study, research questions, significance of the study and an overview of the five chapters of this thesis. The next chapter discusses the literature review.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter explores various literature related to the focus of my study. The literature review is presented under the following headings: the status of literature as studied in Grade 12; definition of short stories and their significance; research that has been conducted on literature; pre-service education of literature educators; approaches to teaching literature; critical literacy; assessment of short stories. And lastly I discuss Shulman's Pedagogical Content Knowledge (PCK), the theoretical framework in which this research can be located.

2.2 The Status of Literature as a Subject Studied in Grade 12

Unlike science subjects which are highly structured, hierarchical forms of knowledge and precise in their definitions, literature is a more diverse and less structured arena of human knowledge and literature exists in many forms. Generally, literature is taken to mean everything in print which has to do with knowledge or information that is written, or which exists in printed form. This definition, however, overlooks oral literature. Some scholars believe that a piece of creative text does not have to be in print to be classified as literature.

Nchikogwa (2003) argues that literature is the field of human studies that man comes in contact with right from birth to death because it embodies the peoples' culture, mores, religion, arts, and norms. Iwuchukwu (2003) looks at literature as an imaginative work of art, which uses language, plot, characters, and settings to give us a picture of life. Macmillan dictionary (Macmillan Dictionary: Free English Dictionary and Thesaurus, n.d.-b) defines literature as stories, poems, novels, and plays, especially those that are considered to have value as art and not just entertainment. For the purpose of this study, without disputing the other definitions I have aligned myself with the Macmillan dictionary definition as it is the same way literature is understood to be in Grade 12 according to CAPS (2011).

Literature (Paper 2) is an essential and compulsory paper for English FAL Grade 12 in South Africa. It contributes 23.3 percent towards the final English exam mark. It is integrated into the English language syllabus and is not a subject on its own. According to CAPS (2011) English as a subject is divided into the following components or skills: listening and speaking, reading, viewing, writing, and presenting and language structures and conventions. Educators are expected to teach these components in an integrated manner. This seems reasonable at first glance, but its 'workability' is problematic (Gordon, 2012). An educator, for instance cannot have a stand-alone lesson on grammar, but language structures and conventions should be taught concurrently with the other three components.

The First Additional Language curriculum is based on a 40-week academic year with an allocation of 4.5 hours per week. Language is taught in two-week cycles of 9 hours. Timetabling provides for one double period per week, to allow for extended activities such as writing to be completed. Listening and speaking is allocated 10%, 1 hour per two-week cycle; Reading and viewing 45%, 4 hours per two-week cycle; Writing and presenting 35%, 3 hours per two-week cycle; and Language structures 10%, 1 hour per two-week cycle, CAPS (2011). Literature falls under reading and viewing.

The main reason for reading literature in the classroom is to develop learners' sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful for much of what else they may read.

According to the Curriculum and Assessment Policy Statement CAPS (2011) Grade 12 learners study the nationally prescribed set works, which focus on the aesthetic and cultural qualities of texts such as poems, plays, novels, and short stories. This literature allows learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement. Literature also introduces learners to the meta-language. Learners are expected to understand the distinctive qualities of different literary forms, e.g., that a poem has different characteristics from a novel, identify and explain figurative language and rhetorical qualities of different literary forms, and explain choice and effectiveness in short stories/novels/drama of how elements support the message /theme. In addition to figures of speech and imagery, elements may include role of the narrator,

structural elements e.g., plot, exposition, rising action, denouement and setting etc., amongst other things (CAPS, 2011, p. 32).

Grade 12 English FAL educators have a choice to teach any two genres (novel, drama, poetry, and short stories) selected from the national literature catalogue for formal study and assessment. CAPS (2011) suggests that teachers should ensure that learners read a range of texts and genres during the year, and that there should be a balance between short and long texts and between reading for different purposes, for example aesthetic purposes. Although eight short stories are prescribed for Grade 12, but at the end of the year they are examined on any two short stories.

Table 2.1

Grade 12 FAL Literature Syllabus

NOVELS:	<ol style="list-style-type: none"> 1. Cry, the Beloved Country-Alan Paton 2. Strange Case of Dr Jekyll and Mr Hyde-Robert Stevenson
Drama:	<ol style="list-style-type: none"> 1. My Children! My Africa! –Athol Fugard 2. Shakespeare 2000 Macbeth-Walter Saunders
POEMS:	<ol style="list-style-type: none"> 1. Sonnet 18- William Shakespeare 2. Everything has changed-Mzi Mahola 3. Spring- Gerald M. Hopkins 4. Poem-Barolong Seboni 5. Mid-Term Break-Seamus Heaney 6. To learn how to speak- Jeremy Cronin 7. Still I rise-Maya Angelou 8. Captive-Francis C. Slater 9. Death- Anonymous 10. Alexandra-Mongane W. Serote
SHORT STORIES:	<ol style="list-style-type: none"> 1. A chip of Glass Ruby-Nadine Gordimer 2. Village People-Bessie Head

3. The Fur Coat-Sean O'Faolain
4. The Doll's House-Katherine Mansfield
5. Transforming Moments-Gcina Mhlophe
6. The Last Breath-Sam Kahiga
7. Next Door-Kurt Vonnegut
8. The New Tribe-Buchi Emecheta

Note: Adapted from Department of Basic Education, *Circular E39 of 2016*. DBE Website, South Africa.

Table 2.1 shows the whole Grade 12 literature syllabus to provide context, but this study focuses on short stories.

CAPS is criticized for broadness in content so much so that teachers rush syllabus coverage leaving learners with little grasp of the content, while language teachers spend time marking a variety of assessment tasks rather than on teaching (cf. Chapter 2 section 2.3.3). The pace of CAPS is too fast as teachers rush through the syllabus in order to complete the content, in so doing do not spend much needed time with learners (Moodley, 2013:92). Roymolos (2018) also refer to the 'ambiguity' of English as a subject. She explains that English as a subject is not hierarchically organised as mathematics and there are so many sub-domains. Koutris (2017) blames the prescriptive nature of CAPS when it comes to how English should be handled. Teachers are expected to follow the requirements advocated in CAPS despite concerns it poses. Koutris (2017) concludes that English educators remain prisoners of academia and fail to offer their students the kinds of language learning experiences they need most. The next section discusses the short stories and their significance.

2.3 Understanding Short Stories and Their Significance

Abrams (1999) defines the short story as a narrative that can be read at one sitting of one and half to two hours. Pardede (2010) describes a short story as a narrative that can be read at one sitting of from one-half hours to two hours and is limited to a certain unique or single effect, to which every detail is subordinate.

King (2013) presents the classic profile of a short story that it should contain the following elements: plot, introduction, rising action, climax, falling action, resolution, characters, setting, point of view and theme/s.

King advocates incorporation of short stories in English FAL classes because their length is short enough to cover quickly, theme and plot are not too complicated for learners, variety of choices is available according to the learners' interest. Consequently they motivate the readers and promote imaginative thinking skills and they become valuable tools in attainment of cultural knowledge. Murdoch (2002) argues that short stories, if exploited appropriately provide quality text content which will greatly enhance English language teaching for learners, whilst Erkaya (2005) asserts that short stories motivate the learners not only to develop their reading skill, but also their imaginative skills and critical thinking. Crumbley and Smith (2010) believe that short stories incorporate education with entertainment in order to make learning easier and interesting. Saka (2014) contends that by analysing the short stories, learners start thinking critically, Bohmer and Grant (2006) add that as we read a short story, we can recognise and understand ourselves and others. The next section discusses the elements of short story.

2.3.1 Elements of Short Stories

As indicated earlier, King (2013) states that any short story should contain the following elements:

Plot: Plot is the organized pattern or sequence of events that make up a story. It shows arrangement of events and actions within a story (King, 2013). The plot consists of five main parts:

Exposition: It refers to the act of introducing the setting and characters of the story. Exposition also introduces the conflict.

Rising action: Events that occur as result of conflict.

Climax: It refers to the moment in which the highest point of interest or suspense reaches high level.

Falling action: It is when complication starts to be resolved and tension eases. Events show the results of how the main character begins to resolve the conflict.

Resolution: This refers to the outcome of the story...loose ends are tied up.

Characters: This refers to people, animal and imaginary creatures who take part in the action of a story.

Setting: This refers to place where the story takes place.

Point of view: The story is told from different perspectives. In the first person of view, the story is told from the narrator's perspective through the use of the first-person pronouns "I" or "we". In the second person point of view, the main character is referred to by using the second person pronoun "you". In the third person point of view the narrator has no point of view and he/she use third person pronouns such as "he", "she", "her" or "his".

Themes: Theme refers to the main idea or belief the author wishes to convey. Theme is the central message or life lesson about life or people the author wants to get across through a literary work. The next section discusses the studies that have been conducted on the teaching of literature.

2.4 Studies that have been Conducted on Literature Teaching

Considering the continued challenges with teaching literature in English FAL classes, many researchers have carried out studies on this topic. Mubita and Mwanza (2020) conducted a study of Grade 12 learners in English literature in the Western Province of Zambia, into factors contributing to poor performance in English literature. One of the findings was that many educators were not adequately prepared or trained to teach English literature. For some English was their minor teaching subject and for some literature in English was treated as a component of English language during their teacher training and that emphasis was placed more on English than literature.

Furthermore, the findings revealed that more than half of the educators lacked subject background knowledge as they did not take the subject during their secondary school education. Panyasi's (2015) study focused on improving teaching and learning in undergraduate English literature courses in the English FAL context in Thailand and as with Mubita and Mwanza (2020) she found poor training of teachers' as the cause of poor performance. She cited low levels of English language and pedagogical knowledge of Thai English FAL educators as hindrances of English teaching and learning in Thailand. She

opined that educators should be trained to enhance their reading and interpreting skills to capacitate them to recognize gaps in the interpretation and introduce those gaps in their classes.

Many other researchers have also cited poor teaching strategies as the cause of poor performance in literature. Dlamini's (2020) study focused on the mediation of meaningful and critical teaching of poetry in Grade 11, Lusikisiki District of the Eastern Cape. Her study revealed that the teaching approaches currently used by educators do not equip learners with meaning-making skills to promote their understanding of poetry. The teaching of poetry is syllabus bound and has no depth to develop critical literacy in learners. Raji and Sesan (2013) conducted a study on Teaching Strategies of Poetry in two selected Secondary Schools in Tarauni and Kumbotso Local Government Areas of Kano City, Nigeria. The primary objective of this study was to investigate academic variables that are responsible for poor performance of learners in poetry. The findings of the study revealed that many learners find the learning and understanding of poetry difficult to understand because of some faults found in the instructional strategies of educators of Literature-in-English. Also, some of the educators do not make the class engaging because of the use of traditional means of teaching. Raji and Sesan (2013) also observed that poor teaching strategies always affect the learners' understanding of the literature genres taught to them.

Romylos and Balfour (2018) examined knowledge domains of English literature teachers teaching English FAL Grades 10-12 in South Africa. They observed that educators are torn between a more formal approach and a reader-response orientation, and this is a tension that became apparent in teaching strategies, learner activities and assessment tasks. Some educators, for instance introduced the lesson by providing the biographical information of the author, whilst some used the structure and features of the text as their point of entry to the lesson. Romylos and Balfour (2018) assert that more flexible approaches to pedagogical strategies may bring about changes needed for responsible teaching in the twenty-first century; teaching that is focused not only on short-term goals, but also on larger educational purposes. Sanoto (2017) argues that for the educators to succeed in teaching literature, they need to display certain habits in their English Second Language classrooms. Sanoto's study revealed that trainees teach literature without learners reading the actual literary text and this anomaly denied them (trainees) opportunity to apply critical thinking in

analysing texts and by extension, they failed to see the importance of stimulating critical thinking and appreciation of reading in their learners. The study concludes by pointing out that in teaching literature, educators in addition to requisite Pedagogical Content Knowledge (PCK) must also display certain reading habits and practices of their lifeworld in their classroom. Samuel (1994) in his study of Learning and Teaching Literature in Secondary schools in KwaZulu Natal, noted that secondary school educators treated literature as a commodity, a package of information to be exposed to learners in order to master the content. Learners who succeeded in obtaining better results were those who were able to recall already constructed knowledge packages that the so-called experts (teachers) have formulated. Freire, (2014) refer to this as 'banking education', the depositing and retrieving information. This is definitely not the kind of learner CAPS envisaged and what South Africa wishes to produce. Romylos (2018) argue that assessment requirements of CAPS document have much to do with the absence of more learner centred activities, which result in the limited scope for the exercise of professional judgement from educators that is necessary concomitant of more democratic pedagogies. She further state that the curriculum and its mandated forms of assessment seem to be the overriding factor when it comes to understanding the knowledge and pedagogy of education, making Shulman's account of pedagogical content knowledge somewhat idealised or at least in conflict with the everyday concerns of the education.

The above section reviewed the literature on studies conducted in English literature (South Africa and other countries). The apparent convergence of findings from this literature is ineffective pedagogical approaches by educators. There is, however, little research in my knowledge that has been conducted at high school level on literature teaching in South African schools, particularly short stories, the popular genre. The current study aims to contribute to the existing knowledge by filling this research gap. My approach to the study is the understanding that although there might be common challenges in teaching literature internationally but the South African context where literature is taught as a stand-alone, has its unique features and should be dealt in a unique manner. The next section discusses pre-service teacher education of English educators.

2.5 Pre-Service Teacher Education of English Educators

Pre-service teacher education refers to the education and training received by student teachers before they undertake teaching. Adebola and Tsotetsi (2022) aver that preparatory training is the most crucial aspect of any profession, including the teaching profession. They further state that it, among other things, determines the quality of service that would eventually be delivered when practicing.

In any profession, inadequate training or preparation can have disastrous consequences. In the teaching profession, inadequate training can also have disastrous consequences.

A teacher who is not adequately trained to analyse short stories, for instance, will struggle to teach his or her learners how to analyse a short story. The overall quality of education depends mainly on the quality of professional teachers, which equally relies on the quality of the training process. Onwu and Sehoole (2015) argue that the quality of education system cannot exceed the quality of its teachers. To concur with Onwu, Sehoole and Wolhuter (2006) claim that any education system stands or falls by the quality of its teaching profession, and therefore by implication, the quality of its teacher training.

The above literature highlights the importance of quality teachers and their training. The big question therefore is: Are universities or teacher colleges, in their Initial teacher education, adequately preparing educators to cope with the current realities of teaching literature? Universities are responsible for ensuring that their teacher education and development programs are responsive to national and provincial priorities are accessible to the teachers and meet their professional needs, and are relevant and of high quality (DBE, 2011b). Goodnough (2006) also argues that graduates of teacher education programs need to have necessary skills, attitudes, and dispositions to deal with the complexities of the present-day classroom. Taylor (2014) poses questions such as 'to what extent is the teacher education meeting the demands of South African schools? And are we preparing teachers adequately to tackle the challenges of schooling?'

Challenges with pre- service teacher education are experienced both nationally and internationally. Internationally, in **Sweden** for example, there is a gap between theory and practice. Teacher education shows that the dominant research paradigm, which is part of pre-service teacher education is interpretive research. The research that prospective

teachers face therefore mainly focus on describing and interpreting the specific challenges and does not aim to point to general patterns or results of classroom learning (Holmqvist, 2019).

Theoretical discussions according to Holmqvist become abstract and the pre-service students have difficulty transforming the approaches the actual teaching classroom. In **New Zealand**, Cameron and Baker (2004) noted conflicting views about teacher education; some feel that programs are too long, too short, too theoretical, not theoretical enough, too politically correct, and too reproductive of the status quo and so on. Teacher educators are said to work in 'ivory towers' removed from day-to-day realities of teaching and to be 'out of touch' with classrooms. In **Ghana**, newly qualified teachers stressed that the most used instructional approach in college was lectures with tutors dictating notes. Rarely it appears, were opportunities created for more interactive 'small group' work or discussions that would place much of the responsibility for developing personalised understanding of teaching. (Akyeampong, 2003). In **Zimbabwe**, Ncube (2001) argues that although most graduates have theoretical knowledge of the ideological and methodological aspects of literature in English from their training, they lack the holistic knowledge of the subject focus. Gordons (2012) validates this inadequacy as stemming from a general fallacy that English Language knowledge prepares teachers to teach Literature

This list is not exhaustive; the purpose is to highlight that the challenges of pre-service teacher education are global and to provide an indication of what some of these challenges are. The next paragraph discusses pre-service teacher education in South Africa.

Pre-service teacher education is also a challenge in South Africa. It is not surprising that Centre for Development and Enterprise (CDE) has prioritized the focus on aspects such as the curricular of initial teacher education programmes. Samuel (1994, cited in Mabunda, 2008) revealed that students emerge from courses in English literature at tertiary level with only a piecemeal and fragmentary knowledge and inadequate skills. He further notes that they do not conceive of their role as serving a pedagogical function, they do not engage in activities which prepare and develop their students to become analysts of the processes of developing products of literature, consequently when they become teachers, they either fall back on the banking education system or resort to processes of superficial textual analysis.

Draper et al. (2017) noted the insufficient knowledge and pedagogical skills of ITE graduates and current teachers as one of the challenges of South African education, which points to a vicious cycle of schooling. Romylos (2018) investigated identities of high school English First Additional Language educators in Potchefstroom. The study revealed that the content knowledge taught at university is too theoretical and it was apparent that they(educators) missed the connection between theory and practice and were not made aware of this blend between content and pedagogy during their pre-service years. Romylos believes that there should be more synergy between what is taught at university and what is taught at high schools, which I concur. This fragmentation of practice and theory during teacher training might negatively affect the teaching and learning of literature . This is not to suggest that the teacher preparation can prepare teachers for every situation they will face. Teachers constantly face unexpected situations, and it is not possible to provide recipes of response to each and every one (Ulvik et.al. 2009:836).The next session discusses approaches to teaching literature.

2.6 Approaches to Teaching Literature

CAPS (2011) advocates a text-based approach and a communicative approach. A text-based approach provides students with guided practice as they develop language skills for meaningful communication through the whole text. Learners will produce and understand oral and written discourse in various natural stimulated communicative settings in which they participate with a specific intention, (Mumba & Mkandawire, 2019). The purpose of a text-based approach is to “enable learners to become competent, confident and critical readers, writers, viewers and designers of texts” (CAPS, 2011, p. 12). The text-based approach has some limitations: much focus is placed on the product of learning rather than the process of learning; learners are restricted when applying individual creativity and the approach is considered repetitive and boring (Richards, 2006, p. 41).

Communicative Language Teaching (CLT) is an approach to language teaching that emphasizes the interaction as both means and ultimate goal of study. Daisy (2012) defines

CLT as a second and international language teaching approach that stresses contact as both the medium and the main goal of language teaching. The teacher in CLT acts as a facilitator rather than an instructor. CLT requires the students to be responsible for their own learning. I found the above two approaches appropriate for teaching literature as they are aligned to CAPS and promote learner independency. Zulu (2019) posits that language teaching strategies and approaches must be learner centred in contrast to teacher centred approaches, which deny learners the time to express their ideas in classroom. Without appropriate instructional practices or teaching approaches learners are likely to continue upon development pathways characterized low achievement resulting from poor teaching (Jimerson et al., 2006).

CAPS (2011) also provides a section on approaches on how to teach literature. The following is a bullet summary of them:

- The teaching of literature is never easy, but it is impossible without personal, thoughtful, and honest interpretations and comments from the learners themselves. Teachers are cautioned to refrain from giving learners their own interpretations and allow participation from the learners. Interpretation is not about right or wrong. It is about searching for what is meaningful to the reader.
- Make every attempt to read as much of the text in class as possible without breaking for any other activity. This should not take more than two weeks. It is essential that learners 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. Some classes can read texts without such support.
- Literary interpretation is seen as an advanced university-level activity, and learners in the FET phase are not required to make such interpretations. However, learners should be encouraged to examine imagery, diction, formats of texts, symbols, and motifs, as well as sound and colour and should be able to critically evaluate why authors chose specific aspects mentioned. An appreciation for learners' own language and its use should be promoted.

- Creative writing should be coupled with literary texts and is believed to assist learners in being creative in their appreciation of texts. These writing activities may follow class discussions in which all learners should engage.

I concur with the fact that teaching is not easy. The fact that English literature is not a stand-alone subject makes it complicated. Roymolos (2018) believe that what is expressed in the CAPS document is perhaps a truism as literature is complex when considering that it is about human relationships. She further state that to teach literature may not be the right word to use, as literature is more about the sharing of ideas and diverse interpretations. The fact that learners have to write examinations on literature makes it more challenging for educators to teach literature. Teachers are trying to balance a fine at between curriculum and examinations and their own personal orientation with the teaching of literature. Yandel (2017) posits that literature should not be seen as learning information that can be measured on mass exams.

Although the aim of this study is not to pick holes in CAPS, but it should be noted that some approaches seem to be contradictory. Learners are not expected to be able to make literary interpretation but to be aware of, and able to comment on subtleties of imagery, diction, and the intent of author's, which does require interpretive skills. According to Roymolos (2018) learners cannot express an appreciation of texts without interpreting these from a personal point of view as well as in collaboration with teachers and fellow learners. What is also missing with these approaches is the absence of suggestions on orientations towards literature. The next section discusses critical literacy.

2.7 Critical Literacy

Singh (2003) defines Critical Literacy as an approach to teaching of literature in which learners and educators exist as co-investigators of messages, ideas, and meanings in textual studies. Singh adds that Critical Literacy is promoted by critical pedagogy, which views the system of education as socially constructed, and rooted at the centre of power relations.

CAPS (2011) advocates for 'active and critical learning', encouraging a critical approach to learning rather than rote and uncritical learning of given truths. Janks (2010, 2018) emphasizes that critical literacy needs to account for how power shapes our relationships to the texts we read and the world around us, as well as account for issues of access and diversity and provide opportunities for students to critically and creatively respond to the texts and issues they engage with. In a Critical Literacy classroom, the teacher's role is not only to demonstrate ways for students to interrogate beliefs and ideologies that structure the texts and institutions they navigate but also to link that interrogation to addressing and acting on injustices. Given the troubled and complicated times in which we and our students live, this is more important than ever. According to Freire (2004) efforts to promote Critical Literacy seem especially relevant where student aspirations for the good life are often confined to gazing into shop windows for goods that lie outside their economic reach. What is evident from the above literature is the importance of critical teaching and learning in class and beyond, and the teaching of literature therefore should extend to the bigger picture, which is the appreciation and application outside the classroom. The learner, for instance must be prepared a through short story lesson in class to be a critical thinker, a skill which he or she will need in future.

As educators plan their lessons, assessment, and classroom activities, they should constantly check if those activities feed to the long term aims of the curriculum, in this case, 'active and critical learning'.

According to Seabi et al. (2020) another challenge with teaching literature is that teachers teach against government guidelines which are outlined in the curriculum. Poor understanding of curriculum goals could inadvertently tarnish teaching and learning leading to a lower quality results (Maba, 2017). The curriculum framework as determined by the current government outlines what educators should know and do. Curriculum is a description of what, why, how and how learners should learn in a systematic and intentional way. To improve the quality of education educators should constantly align the intended curriculum, the implemented curriculum and the attained curriculum. Freire (1995) contends that teaching is a political act, which I agree. Freire rejects the notion of neutral educators;

he argues that in making pedagogical choices educators must ask themselves for whom and on whose belief, they are working.

Critical teaching and learning is key to teaching of literature, and it is important for this study. One of the sub-question this study tried to answer is: How do the current Grade 12 educators' pedagogical practices enhance critical teaching and learning of short stories? It was therefore important for this study to ascertain if pedagogical practices of literature educators are aligned with the expectations of CAPS when it comes to critical teaching. The next section discusses the importance of assessment in enhancing the teaching of short stories.

2.8 Assessment of Short Stories

Assessment cannot be divorced from teaching. Although it is crucial that educators understand the content of the short stories and their significance, but most importantly they should also know how to assess them, especially formative assessment. Assessment gives powerful signals as to what is important to know within a subject (Marshal, 2003). According to National Examination Guidelines (SACAI, 2016:20) the differentiation and weighting of questions or content should be organised according to Barrett's taxonomy. CAPS (2011) require the use of different cognitive levels of questioning and also promotes the development of active and critical learners. CAPS further prescribes that the higher order questions be 20%, middle order questions be 40% and lower order questions be 40%. The table below demonstrate the cognitive levels according to CAPS.

Table 2.2*Types of Questions and Cognitive Levels*

Cognitive level	Question type	Definition	Examples
1	Literal comprehension	These are questions that require learners to recall or recognise ideas and information that are explicitly stated in the text	Name things/people
2	Reorganisation	Questions that require analysis, synthesis or organisation of information explicitly stated in the text.	Summarise the main points/ideas/pros/cons
3	Inference	These are questions that go beyond the information in the text and where learners use their intuition, prior knowledge, and imagination, with information from the text to infer information about.	Explain the cause /effect of...
4	Evaluation	These are the questions that deal with judgment concerning value and worth. These include judgments regarding reality, credibility, facts, opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values	Is the character's attitude/behaviour justifiable to you?
5	Appreciation	These questions are intended to assess the psychological and aesthetic impact of the text on the learner. They focus on emotional responses to the content, identification with the writer's use of language (such as word choice)	Do you empathise with the character?

Note: CAPS. (2011). Curriculum and assessment policy statement (2011): English first additional language. Pretoria: Government Printing Works. p. 79.

This study aimed to ascertain if there is alignment or misalignment between teaching and assessment of short stories and developing high order thinking. If learners are expected to respond well to middle and higher order questions, this study had to interrogate and assess if the learners are prepared well enough to be able to answer these demanding cognitive level questions. Higher order questions should start in the classroom during teaching and learning phase as well as in the type and quality of assessment learners are exposed to in class. The next section discusses the theoretical framework that underpins this study.

2.9 Pedagogical Content Knowledge (PCK) Shulman

Many, if not most, education studies are based on a theory that influences the researcher's topic selection, research question, methodology and epistemological underpinning. Shulman's (1986) PCK was used in this study as a lens to investigate pedagogical practices of three English FAL educators in teaching short stories. According to Shulman (1986) PCK is a special kind of knowledge possessed by an experienced teacher that constitutes a fusion of subject matter knowledge and pedagogy appropriate for teaching particular topics. Park and Oliver (2008) define PCK as teachers' understanding and enactment of how to help a group of students understand specific subject matter using multiple instructional strategies, representations, and assessment while working within the contextual, and social limitations in the learning environment. It includes knowledge about learners and how to represent subject matter knowledge in forms that make it comprehensible to learners. Shulman (1987) identified pedagogical content knowledge (PCK) as one of the most important knowledge bases that teachers should possess in order to teach effectively. He maintained that having knowledge of the subject matter is not enough to teach it. Teachers need to possess pedagogical content knowledge as well. This knowledge base, PCK, must; according to Shulman (1987, p.8) include "knowledge of learners and their characteristics, knowledge of educational contexts, knowledge of educational ends, purposes and values and their philosophical and historical bases". This theory is relevant to this study because teaching is a complicated practice that requires an interweaving of many kinds of specialized knowledge (Koehler et al., 2013, p.13).

In an attempt to investigate pedagogical practices used by educators to teach short stories, this theory is important as it is based on the following principles:

- a. Content knowledge- the educator needs to know the subject he/she teaches. The English First Additional Language (FAL) educator needs to know the content to be covered in class.
- b. Pedagogical knowledge- the educator must know how to teach. There must be a difference between an English educator and just an English specialist. It is not enough to know the subject matter; the educator must be able to teach the subject matter.

- c. Educator's knowledge of learner abilities and learning strategies, ages, developmental levels, attitudes, motivation, and prior knowledge
- d. Educator's understanding of the social, political, cultural, and physical environments in which students are asked to learn.

Shulman (1987) emphasises that the educator must have a broad liberal education that serves as a framework for old learning and as facilitator of new understanding. The educator, for instance needs to be able to place the text in the learners' particular context and approach it from a feminist or an African literature perspective and know how to link this to prescriptions of the curriculum. He further proposed several key elements of PCK: knowledge of representations of the subject matter (content knowledge), understanding of learners' conceptions of subject as well as the learning and teaching implications that were associated with the specific subject matter, and general pedagogical knowledge (teaching strategy) (Shulman, 1987). PCK also includes an understanding of what makes the learning of specific topics easy or difficult: the conceptions and preconceptions that learners of different ages and backgrounds bring with them to the learning of those most frequently taught topics and lessons.

My understanding of Shulman's (1986) PCK is that for an educator to be able to teach effectively, he or she must master the following three components: The content knowledge of the subject, appropriate teaching strategies and knowledge of learners. It is important that educators have a deep content knowledge of the subject that they teach, to place themselves in a position that will empower them to assist the learners to learn the content. An educator is the first resource a learner has in class before anything else. Harleen (1999) argues that when teachers' knowledge of their subject is weak, the result is that confidence level to teach that subject is low, leading to restricted classroom practices. Laszlo and Laszlo (2000) posit that knowledge is power. Although subject content knowledge is important, but it's not enough without knowledge of appropriate teaching strategies to transfer that subject knowledge to learners. This means that English FAL educators should not only master the content of the short stories but be able to teach in a way that makes it accessible to learners.

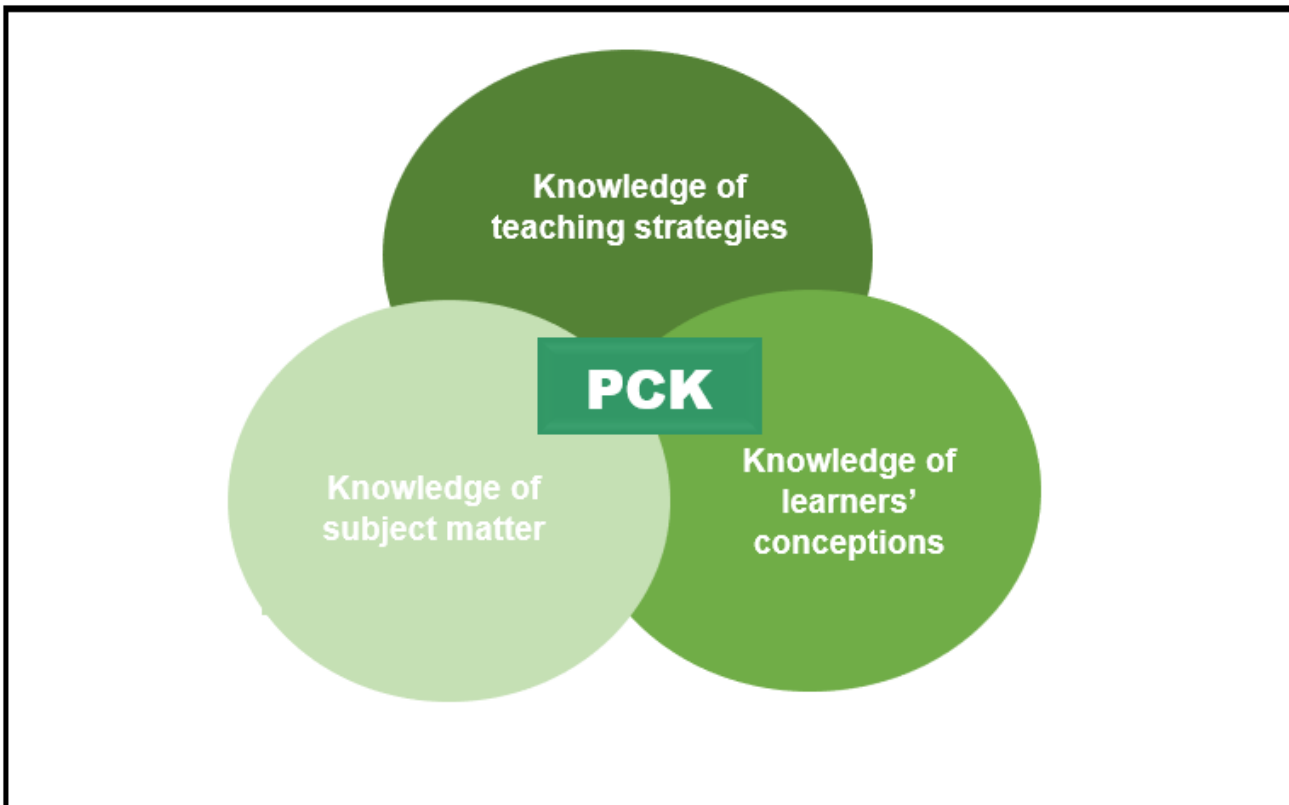
Lumumba-kasongo (2017) argues that there is no more valuable resource than a professional, passionate, and dedicated teacher who is clear about teaching methods in any teaching space.

In addition to deep subject content knowledge and knowledge of appropriate teaching strategies, the educators should also possess knowledge of learners they teach, including their learning difficulties. This will assist educators to plan and present their lesson accordingly. Brookfield (2014) asserts that we may exhibit an admirable command of content and possess a dazzling variety of pedagogical skills, but without knowing your learners and what is going on their heads, that knowledge may be presented, and that skill exercised in a vacuum of misunderstanding.

Kind (2009) argues that even though PCK is a useful construct, finding out exactly what it comprises and using this knowledge to support good practice in teacher education is not easy. He further states that this knowledge is a hidden concept of the educators' professional view and is not clearly defined. Despite this criticism of PCK and the fact that it has been expanded on in recent years, it remains crucially instrumental to the advancement of an educators' knowledge base. According to Herold (2019) PCK is a useful tool to analyse teacher knowledge and therefore is appropriate for use in this study. Figure 2.1 demonstrates PCK and the interdependence of its elements.

Figure 2.1

Diagrammatic Representation of PCK



Note: Adapted from Mavhunga, E., & Rollnick, M. (2013). Improving PCK of chemical equilibrium in pre-service teachers. *African Journal of Research in Mathematics, Science and Technology Education*, 17(1-2) 113-125.

The first part of the chapter provided the status of the literature as studied in Grade 12 in South Africa; a definition of the short stories and its significance for education, research that has been conducted on literature in schooling; the pre-service education of literature educators; approaches to teaching literature, critical literacy, and an overview assessment of short stories. Lastly, I discussed Shulman's Pedagogical Content Knowledge (PCK), a theoretical framework in which this research is located.

The study's research methodology is presented in the following chapter.

CHAPTER 3: METHODOLOGY

3.1 Introduction

In this chapter I will describe and justify the research design and procedure I have employed to address the research questions stated in chapter one. The following details will be discussed: paradigmatic orientation, research approach, research design, sampling procedure and sampling, data collection instruments, data analysis and trustworthiness.

3.2 Paradigmatic Orientation

The study was conducted within the interpretive paradigm. A paradigm in the context of educational research is a philosophical stance that informs every decision the researcher makes during the research process, beginning with what to research, how it should be researched, and how data will be collected, analysed, and reported (Khatri, 2020). Interpretivism opposes the assumption of a single truth in favour of the belief in multiple realities that are socially constructed (Rehman & Alharthi, 2016). Interpretivist scholars investigate social phenomena inductively, starting with individual participants and attempting to understand how they interpret the phenomena around them.

The interpretive paradigm is concerned with understanding the world as it is from subjective experiences of individuals. They use meaning oriented methodologies, such as interviewing or observation that rely on the subjective relationship between researcher and subjects. The aim of an interpretivist researcher is to explore individuals' "perceptions, share their meanings, and develop insights about the observed case" (Bryman, 2008). The interpretive paradigm was suitable for this study because it seeks to gain understanding of the pedagogical practices of English FAL Grade 12 educators in teaching short stories. The context specific topic requires the researcher to seek, analyse and interpret individual participants' actions and perspectives on the investigated phenomenon in their natural setting.

According to Creswell (2018), interpretivists believe that reality can be explored and constructed through human interactions and meaningful actions.

Many social realities exist due to varying human experiences including people's knowledge, views, interpretation, and experiences. The interpretivist paradigm has also received some criticism. Its subjective epistemology and relative ontology make the generalisability of findings beyond the scope of the study nearly impossible (Kivunja & Kuyini, 2017; Rehman & Alharthi, 2016). Despite these shortcomings, Rehman and Alharthi (2016) argue that the interpretivist researcher can get trustworthy, transferrable, dependable, and confirmable results through honest and conscientious efforts, as well as clear descriptions of the study's processes and techniques.

3.3 Research Approach

The study used qualitative data collection methods through lesson observations, interviews, and document analysis of three Grade 12 English FAL educators from three selected schools in Chris Hani West District, in the Eastern Cape. Qualitative research, according to Lester, Cho and Lochmiller (2020) is an in-depth and detailed understanding of a given event in which the outcome emanates from gathering findings that can inform practice. Moagi (2020) defines qualitative research as a research design which relies on words unlike quantitative research which relies on numbers. Qualitative approach is employed to address issues with a phenomenon's complexity to describe and comprehend the phenomena from viewpoint of participants (Maree, 2007). The objective of qualitative research is not only to describe social phenomena, but also to provide extensive explanations of the multiple realities and meanings of social phenomena as seen by individual participants (Bhawna & Gobind, 2015). The qualitative approach in education, according to Mason (2006) enables the researcher after data analysis to understand and explore the richness, depth, context, and complexity within which teachers in the research site operate. Qualitative is appropriate to this study as it enabled investigation, interpretation and understanding of my participants' pedagogical practices in teaching Grade12 short stories. Qualitative approach helped the researcher because it allowed him to work directly with educators who teach English FAL short stories and to get an understanding of how they teach and experience.

According to Shidur (2017) the advantage of using qualitative approach is that it elicits deeper insight and understanding of the phenomenon. Moagi (2020) asserts that qualitative research

approach allows the researcher to create his or her research in a way that is flexible for the interpretation of data he or she collects or the study's participants.

3.4 Research Design

A research design is a strategy that guides the researcher in conducting the research. Flick (2009) defines research design as a plan of action chosen amongst many to collect and analyse data, a research design chosen in consideration of the research problem and research questions, so that it helps to answer such questions. The main research problem was to: Investigate pedagogical practices of three English FAL Grade twelve educators in teaching short stories. This research problem required a design which is characterised by collecting data through observation and interviews with educators currently teaching Grade 12 short stories and could therefore offer relevant answers to the question.

A qualitative case study was therefore suitable for this study. A case study, according to Yin (2017) is an in-depth assessment of contemporary phenomenon within its real- life context using different sources. Merriam (1994) states that case studies allow one to get as close to one's area of interest as possible both through direct observation in the natural environment, but also because one gets access to the subjective factors. Punch (2009) argues for a case study because it has a holistic focus, aiming to preserve and understand the wholeness and unity of the case, whilst Creswell (2003, p.15) states that case studies allow the researcher to conduct in-depth study of a program, event, a process or one or more individuals.

3.5 Sampling Technique

Sampling, according to Kumar (2005) is the practice of choosing a small number from a larger population as the foundation for estimating a prediction of the prevalence of an unknown piece of information or scenario as a consequence related to larger group.

Sampling is the process of systematically selecting a relatively smaller number of individuals or groups from the target population to serve as participants in the study (Sharma, 2017). It makes data collection more efficient and cost-effective than when the entire population participates (Turner, 2020).

This study utilised the purposeful and convenience sampling techniques. According to Creswell (2012), in purposive sampling researchers intentionally select individuals and sites to learn or understand the central phenomenon. Stronge (2018) describes purposive sampling as a technique in which researchers make specific choices about objects or people to include in their study. Convenience sampling is a type sampling where participants are selected according to their accessibility or geographical proximity, availability at a given time or willingness to participate (Etikan, Musa & Alkassim, 2016). According to Foley (2018) purposive sampling requires the researchers to have prior knowledge about the purpose of their study so that they can properly choose and approach eligible participants.

The willingness of schools and participants to participate was key to my sampling as I conducted this research during Covid 19 pandemic, when access to schools and classes was strictly controlled. I identified three Grade 12 English literature educators from three Chris Hani West District high schools as a potential case for the study. These schools were purposively and conveniently selected based on the factors of proximity, convenience of data collection and their choice of literary texts. Chris Hani West District has three categories of schools: rural, township and ex-model C schools. I chose one school from each category. Yount (2006) argues that it is important that samples provide a representative cross-section of the population they supposedly represent, otherwise the results from the sample will be misleading when applied to the population as a whole. In this study, for example, selecting all three educators from one category might have given the research a biased sample as such educators may not reflect the same characteristics as others across Chris Hani West District. However, given the limited size of the sample one cannot generalize the results across South Africa.

3.6 Data Generating Tools and Procedure

This study employed qualitative data collection method through non-participatory lesson observations, semi-structured interviews, and document analysis focus of three English FAL educators from three selected schools in Chris Hani West District. The advantage of the qualitative approach is the idea that the research is multi method in its focus and data collection is interactive because the researcher interacts directly as it happens through various methods of collection (Rahman, 2020).

3.6.1 Classroom Observation

I conducted non-participatory classroom observation of three short story lessons taught by each educator in Grade 12 class. According to Cohen et al. (2018) observation is the technique researchers use to generate data in a social situation. Creswell defines observation as a process of gathering first-hand information through observing people at their site.

The reason for observing the lessons was to ascertain how educators display their PCK in teaching Grade 12 short stories. Prior to the lesson observation, I prepared an observation tool that entails the key aspects to be observed. See Table 3.1.

Table: 3.1

Classroom Observation Tool

Classroom Observation Tool					
Instruction: Tick the appropriate number against the criteria as per observation. The following key is used:					
<ul style="list-style-type: none"> ● 1: No ● 2: Yes ● 3: Partially achieved 					
NO	Aspect observed	1	2	3	Comments
	Does the educator have a lesson plan				
1.	How is the lesson introduced				
2.	The educator displays knowledge of learners' prior knowledge				
3.	What does the educator bring to class as source of information				
4.	Does the educator identify critical components within the short story that are fundamental to the understanding of the short story?				
5.	The educator encourages the learners' critical thinking and independent analysis during the lesson				
6.	Does the educator exhibit skills for addressing specific learning difficulties				
7.	The educator encourages learners to express their feelings and opinions towards the themes raised in the short story				

8.	Does the educator use real-life examples and analogies in the lesson?				
9.	The educator encourages learners to discuss beyond the surface of the short story				
10.	Does the educator demonstrate deep through understanding of the short story				
11.	The educator utilizes different instructional strategies in presentation				
12.	The educator prepares the learners for higher order questions				
	Extra notes:				

I left blank space on the checklist for extra notes. This assisted me to include aspects that were observed but not included on the checklist.

Christiansen, Bertram and Land (2010) argue that a potential weakness of observation is that what researchers chooses to write down and how the classroom interactions are interpreted depends on his or her own view of the world, and that it is impossible to observe everything that is happening. To help counter that weakness, I also used a voice recorder to capture more detail of interactions.

The classroom observation gave me the opportunity to get rich understanding of how participants teach short stories and to confirm what they said during interviews (theory) and what was happening in class (practice).

It allowed the researcher to directly examine the research subjects' behaviour and activities in their normal contexts and acquire extra information that participants may be reluctant to discuss in interviews (Fetters & Rubinstein, 2019). It enabled the researcher to see what participants did in real-time rather than relying on what they said they did (Ekka, 2021). The lessons were audio recorded and transcribed verbatim (see Appendices 2a, 2b and 2c...). The data collected from lesson observation is analysed in Chapter 4.

3.6.2 Interviews

According to Vosloo (2014) interviews can be very productive, because they afford an interviewer a platform to pursue specific issues of concern that may lead to focused and constructive suggestions. Creswell (2012) further argues that semi-structured interviews allow the researcher to probe for more information and encourage participants to communicate freely within the framework of the interview guide and without being subject to closed ended questions.

The participants were interviewed before each lesson to find out more about their PCK on the teaching of English FAL short stories. The rationale behind these interviews was to establish how educators had organised their lessons, the educators' knowledge of key concepts to be taught, teaching strategies they used and their knowledge of learners' conceptions. These one-on-one interviews produced significant information from participants' perspective in contrast to group interviews, which run the risk of not fully capturing all participants' viewpoints (Hancock & Algozzine, 2006). These interviews were structured with a set of predetermined questions which were answered by each participant (see Table 3.2. below). The interviews were electronically recorded and analysed later.

Table 3.2*Interview Questions with Educators*

ELEMENTS OF PCK FOR THIS STUDY	QUESTION RELATED TO ELEMENT	RESPONSE
a. Knowledge of the subject matter	<ol style="list-style-type: none"> 1. What are the key aspects in the short story that you are about to teach? 2. Briefly explain the sequence you will follow to teach this short story 3. Does your lesson involve any procedural knowledge that learners must know? If, so what does this procedure entail? 	
b. Knowledge of the teaching strategies	<ol style="list-style-type: none"> 1. Which teaching strategy will you employ to ensure the successful and effective delivery of this lesson? 2. Provide reasons for your choosing this teaching strategy 3. Does your lesson have real life examples? 4. Are you qualified to teach English? 5. For how long have you been teaching English? 6. Did you receive any special training as English literature teacher? 7. Do you attend workshops to improve your content in short stories or literature? 	
c. Knowledge of learners' specific learning difficulties	<ol style="list-style-type: none"> 1. Which learners' prior knowledge do you regard as important before this short story can be taught? 2. What possible learning difficulties do you anticipate? 3. How do you plan to assist learners who experience difficulties? 	

	4. Have you prepared an assessment to evaluate whether the goal of the lesson has been achieved?	
--	--	--

3.6.3 Document Analysis

Document analysis is the systematic process of skimming, focused reading, and examining written material to uncover patterns, gain insights, and make conclusions about a research phenomenon (Frey, 2018). The participants' lesson plans were analysed. This helped the researcher to check the aspects that may have been missed during lesson observation and interviews.

Table 3.3

Lesson Plan Analysis Tool - Guiding Questions

KNOWLEDGE OF THE SUBJECT MATTER	
GUIDING QUESTION	EVIDENCE FROM RAW DATA
1. Are key concepts on the short story to be taught indicated in the lesson plan?	
2. Does the lesson plan indicate possible procedures for the short story to be taught?	
3. Does the lesson plan reflect accurate concepts associated with the short story to be taught?	

KNOWLEDGE OF TEACHING STRATEGIES

GUIDING QUESTION	EVIDENCE FROM RAW DATA
1. Is the teaching strategy to be used in the lesson stated in the lesson?	
2. Are alternative teaching strategies to be used reflected in the preparation?	
3. Are examples to be used during the lesson indicated in the lesson?	

KNOWLEDGE OF LEARNERS' LEARNING DIFFICULTIES

GUIDING QUESTION	EVIDENCE
1. Are possible learners' learning difficulties to be addressed reflected in the lesson?	
2. Does the preparation reflect the required learners' prior knowledge required before the introduction of the new story?	
3. Is the assessment instrument to be used indicated in the preparation?	
4. Is the lesson objective clearly stated in the preparation?	

Note: Adapted from Braun, V., & Clarke, V., (2006). Using thematic analysis in psychology. Qualitative research in psychology, 3(2), pp.77-101

3.7 Data Analysis

Gay, Mills and Arasian (2006) define data analysis as the process of making sense of and finding meaning in data, interpreting what has been seen and what has been said. Thematic analysis was used. Thematic analysis is a method of analysing qualitative data. It is usually applied to a set of texts such as interview transcripts. The researcher closely examines the data to identify common themes, topics, and patterns of meaning that come up repeatedly (Caulfield, 2019). According to Braun and Clarke (2006), thematic analysis pinpoints and organises the themes which the analyst deems to be important in the description of the phenomenon under study. Braun and Clarke (2006, p.79) claim that there are six phases of thematic analysis which include:

- Familiarisation with the data: which is transcribing the data, reading and re-reading the data and noting initial ideas.
- Coding: This refers to searching for interesting patterns or features across the entire data set.
- Searching for themes: Collating codes into potential themes and gathering all data relevant to each potential theme.

- Reviewing themes: Checking if the themes work in relation to the coded extracts and the entire data set.
- Defining and naming the themes: Clear definitions and names for each theme.
- Writing up: producing a scholarly report of the analysis.

Data was analysed based on responses from respondents. Responses from focus group discussion and interviews were examined and analysed by the researcher.

Data was coded and grouped into sub-themes with similarities and sub-themes with similarities were again grouped. Responses from interviews were transcribed and collated. Interpretational analysis was used. According to Johnson and Christensen (2008) interviews can also be analysed by taking classes constructions gathered from context and reconstructing them into a meaningful whole.

The responses from each individual question were added together to find the number of times that particular response comes up. The data was arranged in tables. Data was coded and analysed using identified themes (the knowledge of teaching strategies, the knowledge of subject content, and the knowledge of learners' learning conceptions). In analysing data, the researcher also looked for relationships and patterns. Data gathered through classroom observation, interviews and document analysis was analysed according to PCK elements. The checklist used to observe lessons was structured in line with the categories of PCK.

3.8 Trustworthiness

3.8.1 Credibility

Credibility refers to the veracity of the data or the participants' views and interpretation and representation of them by the researcher (Polit & Beck, 2012). Bertram and Christiansen (2014) claim that credibility ensures the authenticity of data obtained and discovered from the participants' reflections. In this study, the researcher ensured credibility by using common triangulation methods; triangulation can be described as a collection of data from various sources (Cohen et al., 2011). According to Netshisaulu, (2012) peer debriefing is one of the methods of ensuring credibility of the study as it allows the researcher to consult those who have expertise in the methods of enquiry, phenomenon, or both. For this study I made use

of peer debriefing through regular consultation with my supervisor, who has knowledge of methods of enquiries in qualitative research, and peers who have experience in my field of interest.

3.8.2 Dependability

According to Padgett (2016) dependability can be established through inquiry audit to verify the accuracy of the findings and to ensure the findings are supported by data. Cohen et al. (2011) suggest that the researcher must return to the participants whom data was collected from and test if the findings are dependable. To ensure dependability in this study all the interviews' proceedings were audio-recorded so that proof of data collected can be easily archived.

3.8.3 Transferability

Kumar (2011) defines transferability as the degree to which the results of the study can be transferred to other contexts or settings. In this study, transferability was upheld by ensuring that the purpose of the study was clearly explained to all the participants. To ensure the transferability, I verified data with the members of the study from whom the data was collected and verified the findings with my supervisor.

3.8.4 Confirmability

According to Houghton et al. (2013), confirmability refers to the researcher's ability to demonstrate that the data represent the participants' responses and not researchers' biases or viewpoints. Confirmability assures the reader that the data and interpretation reflect the views expressed by the participants and are not influenced by the researcher's personal interest, motions, and perspectives (Korstjens & Moser, 2018). Pannucci and Wilkins (2010) argue that it is wise if a researcher can avoid any sort of interruption that may lead to a bias within the study. I ensured confirmability by ensuring that the data collected, through interviews for instance, is transcribed word-by-word, for verification at a later stage. To ensure confirmability, the researcher asked participants the similar set of questions, to reduce bias and ensure consistency. My supervisor guided me against biases and ensured that my data is not contaminated with my preconceived ideas. Norwell (2017) suggests that researchers should be transparent and provide indicators such as explanations for choice of

theoretical framework, research methodology and analytical choices throughout the study so that others may understand and be convinced how and why those choices were made. Throughout this study, I have justified the use and selection of the theoretical framework, the methodology and analytical choices. I have also included direct quotations or excerpts from raw data that were used in the presentation of findings.

3.9 Ethical Considerations

According to Murphy and Dingwell (2001), non-maleficence, beneficence, autonomy or self-determination and justice have been identified as the four principles of ethics. Ethical issues refer to conducting research in a manner that does not result in harming the participants in one way or the other. Sapsford and Jupp (2006) explain an ethical act as “doing no harm” to research participants and the researcher must obtain the participants’ informed consent.

The researcher took several precautions to ensure that this study meets acceptable ethical standards. The research proposal and research instruments were submitted for clearance to Rhodes University’s Research Ethics Committee. Ethical clearance approval was granted, reference (2021-4969-6122), see Appendix 1a. Clearance from the Eastern Department of Education was sought, and it was granted, see Appendix 1b. Ethical procedures were applied to participants. Permission and consent to conduct the research was sought in writing from principals and educators of the selected schools, see Appendices, 1c, 1d and 1e.

The purpose of the study was explained to the participants, and they were notified of how the information would be used. During the data collection process, the participants were informed of their right not only to talk in confidence, but also to refuse to allow publication of any material that they thought might harm them in any way. The participants were informed in writing through the consent form that their participation is voluntary and that they reserve the right to withdraw their participation at any time. In the same vein, participants were assured of privacy, confidentiality, and anonymity.

Figure 3.1

Diagrammatic Summary of Research Design and Methodology

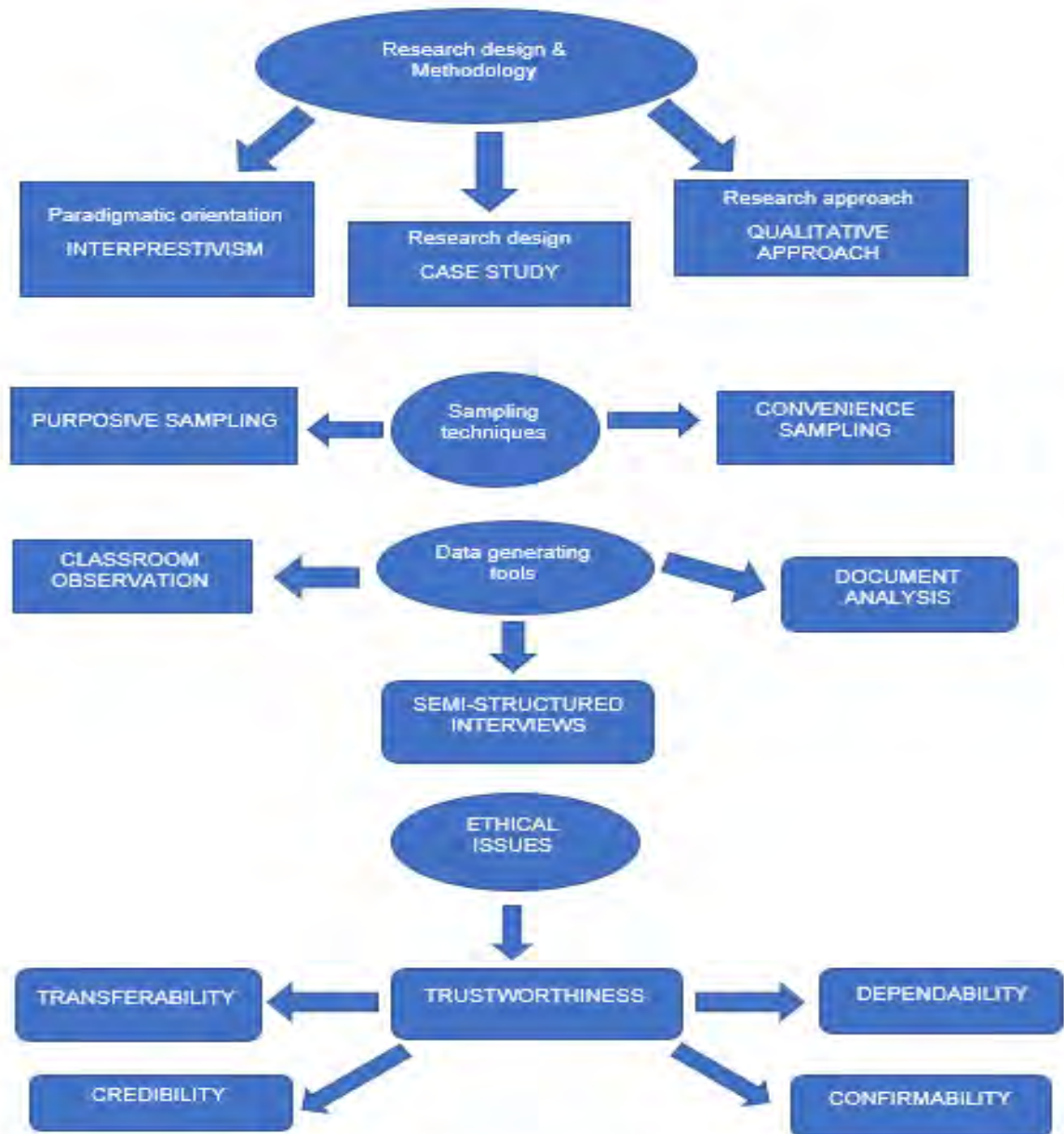


Figure 3.4 Diagrammatic representation of methodology

3.10 Conclusion

In this chapter I discussed the research methodology used in this study and how the choice of this methodology was justified. The sampling procedure was explained. The data collection methodologies and analysis were outlined. Ethical considerations and trustworthiness were also discussed. The next chapter presents the data analysis and findings of this study.

CHAPTER 4: DATA ANALYSIS

4.1 Introduction

Data collected from interviews, observations and document analysis is analysed in this chapter, drawn from weeks of observing pedagogical practices of three educators, Ms. Vida, Que, and Candy. At the same time the researcher will comment on the information gleaned from the data analysis process. The data will be evaluated against themes extracted from the national curriculum and assessment policy statement (CAPS) expectations on the teaching of literature in the schools across South Africa under the English first additional language. The data will also be analysed against the concept of critical thinking as required by CAPS. The analysis will be used to respond to the following research questions: How do the current Grade 12 educators' pedagogical practices enhance critical teaching and learning of short stories? (ii) What is the educators' understanding of learners' conceptions? (iii) What deep knowledge of Grade 12 short stories do EFAL educators demonstrate? Findings on classroom observation, semi-structured interviews, and document analysis (lesson plans) will be presented and discussed. The presentation will provide analysis of how PCK was used in the teaching of Grade 12 English FAL short stories. A summary of findings from the analysis will be given at the end of the chapter.

4.2 Dominance of Teacher Centered Approach

Although participants seemed to be comfortable in handling the basic plot of the short stories, the dominance of teacher centred approach did not seem to enhance the critical teaching and learning of short stories. This is due to the absence of learner voice in the analysis of the story, examination focus teaching, heavy reliance on study guide and time constraints, versus the demands and design of the English curriculum.

4.2.1 Absence of Learner Voice in the Critical Analysis of the Short Stories

All three participants did not give learners space to discover the critical aspects of the short stories themselves, instead the interpretation and elements of the short stories were presented or imposed on the learners by educators.

The extracts below from lesson observation demonstrate absence of creating space for learners to develop their voices or agency.

Ms. Vida: Now guys, I will give you a list of themes of the short story, so that when we read you then say, I think in paragraph so and so this theme is portrayed. Niyandibamba guys andithi? (Do you understand me?)

Class: Yes

Ms. Vida: So, I will just write the list of themes so that when we read you then tell me when you feel that among the themes written on the chalkboard then that one is portrayed. I think you know what the themes are, masibhale, kuba ziyabuzwa i themes kwi exam (they ask themes in the examination)

Ms. Vida writes the following on the chalkboard:

Difference between adults and children's perception of the world

Coming of Age and guilt of parents

(Ms. Vida, observation, 2021)

Ms. Candy: Ok guys, let's write the following themes (copied from the study guide)

First one is Self-discovery,

second one is self-love,

the jealousy

Ms. Candy: yes, now we don't see these now, but as we read the story, we are going to see these

And the last one is friendship

Ms. Candy: Guys, you must know characters change, you remember when we said characters change, even here Gcina Mhlophe is one of the characters who is going to change. She is going to change from having a low self-esteem, into being confident.

Ms. Candy: Whilst I'm on characters, let me tell you that there are these 3 people who played a role in Gcina Mhlophe's life. We have Bulelwa, the second one is Sizwe, the rugby player then there is minister, we don't know the name of the minister yet, but it is going to come. Those are the three people who played a role in Gcina Mhlophe's life

(Ms. Candy, observation 2021)

Mr. Que: just from the introduction guys we know that we are going to hear about someone who is in love. He is in love with a certain girl, and he wants to marry this girl, Eva. But at this point in time,

we also understand that Eva, the girl he plans to marry is blind and the father is against him marrying this girl. But the son is in-love with this girl. Now I will ask one of you to read. What is important for us as she reads is to understand what she is reading. (One learners reads from page 117).

Mr. Que: Don't be fast hey

(Mr. Que, observation, 2021)

The above extracts from Ms. Vida and Ms. Candy demonstrate how their presentation techniques paralyzed the learners' critical thinking skills due to their teacher centeredness. Both educators imposed the pre-identified themes of the short stories from a study guide on learners, instead of teaching them what a theme is then guiding them to identify the themes from the short story. This would assist them (learners) to be able to identify themes or other elements of the short story on their own. In my view elements of the short story cannot be merely memorised. The best teachers are those who show you where to look but don't tell you what to see (Trenfor, 2023). Mitchell (1993) underpins my sentiment as he advocates for reader response approach, for learners are not expected to respond or memorise the selected themes identified by the teacher but work out the themes of a story themselves based on their response and comprehension of the text. According to Mitchell when learners can identify and understand the themes, they are able to relate the themes to their own experiences. In my view this epitomizes how literature should be taught. We can read one text, for instance but come up with different themes depending on our backgrounds, interpretation or premise and still be able to substantiate our identified themes. Seeing people in a certain community walking barefoot would be interpreted as poverty by one person, but the next one would look at the same situation and see a business opportunity to design and sell shoes. The meaning of the text does not rely on the text itself alone, but rather on the context of the text and most importantly that of the reader as well (Chaka, 2015).

Ms. Candy suppressed the voice of the learners through the way she presented or introduced the characters. Ms. Candy introduced the characters to learners instead of letting the learners identify the characters as they read the short story. Ms. Candy also imposed her

interpretation that “these three people played a role in Gcina Mhlophe’s life”. She analysed the characters out of context but based on a previous question paper. Ms. Candy takes it a step further by instructing them how to respond to question on characters. It is important for learners to respond to the question based on their knowledge, understanding and interpretation. CAPS caution the educators to restrain their own interpretations and ideas of literary text and allow as much learner participation as is reasonable (CAPS, 2011). Sanoto (2017) advocates for interactive literature lessons because they afford the students an opportunity to exploit the multiple layers of meaning in the text they read.

Mr. Que’s style of presenting literature is no different from the other two participants. His focus, however, is on the basic plot of the short story as he is narrating what will happen in the story. He does this at the early stages of the story before learners navigate through the content of the text on their own. There seems to be less exploration of thinking abilities that is enhanced during learning.

This absence of learner voices was also evident during pre -lesson interviews with the three participants. The following is an excerpt from interviews showing their responses when they were asked about the teaching strategy they use when teaching short stories.

Table 4.1

Excerpts from Interviews with Mr. Que, Ms. Vida and Ms. Candy,

Question	Mr Que’s response	Ms. Vida’s response	Ms. Candy’s response
Strategy will you use to make the lesson successful and effective?	I always explain things myself; it makes things easier and quicker for me	Most of the time I will explain and give them more information and facts about the short story. I will give them chance to discuss some stuff if I get time.	I will explain the short story to them with simple language, using the notes from the study guide and marking guidelines of past papers, perhaps I will give them opportunity to explain parts in the lesson, just to show understanding.
Why do you choose this strategy?	I have big classes and these learners struggle with speaking English.	As a paper 2 marker I know what the examiners are testing when it comes to	I am the one who know the story, so our kids rely on us for explanation, hence I will be one doing to explanation. Although I

	Having groups will delay me because they do not want to speak anyway, and it is not easy to control those groups. It will only delay me and I have to finish syllabus for them to pass their paper 2.	short stories, so kwezizi aram zethu I focus kwezondawo(aspets) zizokubanceda (that will help) in exam. Giving them chance to participate kwi lesson allows them to be part of the discussion and discoveries about the short story. I think it also empowers their critical thinking skills	would think of forming groups and let them discuss, with big classes it becomes chaotic since it is difficult to manage all groups and get feedback. Some don't even give feedback bayenza indlalo, uske ubone uba uyazilibazisa (they make a joke out of this, and you realise this will waste your time)
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Note: From interviews in 2021

The above data from interviews speaks of presentation techniques that are teacher centered and consequently a teaching method that is mainly dominated by the voice of educators. All three participants considered themselves as the main imparters of knowledge. The three participants seem to trust their own interpretation over the learners' interpretation.

They all relied on a lecture method, citing the issue of time, pressure to finish the syllabus, big classes, language barrier, among other reasons.

Ms. Vida seemed to know or was aware of the importance of involving learners during her lessons, which is something worth noting. She mentioned that she would give them a chance to discuss if she gets time to empower their critical thinking skills.

But during observation there was no structured discussion; a mere awareness that allowing learners to discuss is important is not enough to effect change.

MS. Candy also mentioned that she interprets text for learners, and 'perhaps' give the learners opportunity to explain some parts. The use of the word 'perhaps' may suggest that this is not a norm although it is to involve learners. Ms. Candy also cites big classes as her reason for opting for lecture method.

Mr. Que mentioned that he always explains things himself. He also raised an issue of time, big classes, and learners' inability to speak English as justification to opt for the lecture method.

Although the teaching strategy is not explicitly stated in the participant's lesson plans, but their lesson plans reflect more teacher activities than learner activities. This is indicative of teacher centred lesson or lecture method. The following excerpts from participants' lesson plans reflect teacher and learner activities.

'Learners take turns to read the text'

'Teacher explains the short story to learners

(Mr. Que, Lesson plan)

'Oral presentation from learners'

'Teacher introduces the narrator and her life in a boarding school'

'Learners read the text, give their own interpretation with the assistance of the teacher, and allowed to ask questions'

(Ms. Vida, Lesson plan)

Ms. Vida and Ms. Candy indicated on their lesson plans that they would engage learners by learners' activities like asking questions, but this again was not well orchestrated. This is due to the type of questions they asked and the poor questioning techniques (this will be discussed in 4.3.3) and most of all, the way they presented the information to learners as discussed above.

It is also important to note that all participants deviated from what they indicated on the lesson plans, especially when it comes to learner activities or participation as they indicated on their lesson plans. 99 percent of the learner activities indicated on their lesson plans did not happen during observation.

One would be forced to think that the participants prepared lesson plans just for compliance not to guide their teaching. Teaching English literature to second language speakers is not an easy task.

An appropriate lesson plan which reflects the intended features of CAPS in my view is a necessity. A lesson plan should give a step-by-step guide to an educator to delve deep into what he or she is teaching and guides the teaching process and assists with carefully planned activities that promote active learning.

Data gathered from interviews and what transpired during lesson observation revealed the educators' interpretation of the short story was imposed on learners and accepted as the only possible version. This confirms Dlamini's (2020) findings that teaching approaches currently used by educators do not equip learners with meaning-making skills to promote their analysis and understanding of literature.

Bolhuis and Voeten's (2004) also contend that secondary school teachers have traditionally conceived subject matter as a static body of knowledge to be transmitted to students and when the educator is imparting such facts and procedures, then learning takes the form of passive absorption knowledge. Freire (1993) refers to this as 'banking concept', characterised by a deficit view of students and didactic teaching practices which position students as passive objects, rather than active subjects capable of changing the world. This does not enhance the critical teaching and learning of short stories, and it is contrary to the principles of curriculum, that of "encouraging an active and critical approach to learning rather than rote and uncritical learning of given truths" (CAPS, 2011). Goodman and Tastanbek (2021) argue that teachers opt for lecture method because it is efficient as it allows them to cover volumes of content within a short space of time, whilst Wambua and Waweru (2019) contend that educators adopt methods like lecture method due to large class sizes and lack of teaching and learning resources.

The selection of an appropriate teaching approach for second language speakers is important to the success of the teaching and learning of literature. Teacher content knowledge is a necessary but not sufficient condition for learning. Simply because educators understand the short stories, for instance, does not imply they will be able to impart this knowledge to the learners. There is no more valuable resource than a professional, passionate, and dedicated teacher who is clear about teaching methods in any teaching and learning space (Lumumba-kasongo, 2017).

Shulman (1987) maintained that having knowledge of the subject is not enough to teach the subject. Teachers need to possess pedagogical content knowledge as well. Brandes and Ginnis (1986) argue that if teaching literature fails to achieve its goal, it is not merely the fault either of literature as a subject or the weakness of the learners, but rather of teaching approaches used by educators to handle the bulk of literature. Grasha and Yangarbar-Hicks (2000) also argue that to guarantee the effectiveness of the teaching and learning process, it is not enough to focus only on the learners' learning styles; teaching approaches also need to be considered as an important factor in the teaching of literature.

If educators want to produce learners that can collect, analyse, organise, and critically evaluate information as envisaged by curriculum CAPS (2011) English educators must refrain from inculcating the culture of spoon feeding and dependency when teaching literature and instead should employ teaching strategies and methods that value and accommodate the voice of the learners. Effective teaching is not an intrusive process, it is a form of engagement in which teacher directs the students to consider the work and draw conclusions (Durant, 1981). Learners perform better academically when they have a say in what they learn (Walsh & Vandiver, (2007). Educators need to teach learners to be independent and critical thinkers. This of course can happen with the guidance of the educator. The appreciation of all literature is largely induced through the educator's own understanding, sensitive presentation, and quietly infectious enthusiasm.

Romylos and Balfour (2018) assert that more flexible approaches to pedagogical strategies may bring about changes needed for responsible teaching in the twenty-first century; teaching that is focused not only on short-term goals, but also on larger educational purposes. Teachers should act as catalyst for student's learning and design language experiences to motivate them to engage and meaningfully interact in keeping with the theory of social constructivism as opposed to information transmission.

Holland (2017) argues that teaching should not involve definitions, orders, and procedures for learners to memorize, but should encourage learners to take part in their own learning. This study is not by any means implying that a particular teaching approach should be favoured, and others should not in teaching literature, as Muijs (2010) contends that there are no 'magic bullets' in terms of teaching approaches but educators should vary teaching

strategies to suit specific purpose of the lesson, instead of being married to lecture method. In corroboration with Muijs, Taylor (2008) argues that no single method will necessarily work in all situations and effective teaching requires a teacher who is able to alter his or her methodology to suit the situation. Price and Nelson (2007) maintain that using various strategies keep students engaged, making them more likely to learn, retain and process the information covered.

The Grade 12 short stories taught by participants were accessible and relatable to teenagers. Take for instance 'The Last Breath' by Sam Kahiga:

The narrator (the son) is in love with Eva, who is blind, and the father is against the narrators' wishes to marry Eva. The narrators' father thinks that this girl is not best suited for his son. On the one hand the narrator has decided to marry Eva regardless that his father approves or not.

Allowing or guiding learners to discover and discuss themes on their own on such a topical issue on this story would have kept the learners interested until the end of the story. They would have contributed a unique and fresh flavour to the interpretation and themes and in the process enhance their critical thinking. This would have brought the literature alive in class. Dlamini (2020) asserts that learners can become critical when they do not just accept the text at face value. Freire (1993) advocates for an active problem posing approach which abandons a depositing notion of knowledge in favour of dialogic learning in which learners become co-constructors of knowledge and active critical investigators. Literature is not just about a story; it is about life and one's world. It can act as a mirror to enable readers to reflect on life's problems and circumstances; a source of knowledge, a means to peer into the past and future, a vehicle for raising and discussion of social issues (Cainery, 2011). In studying literature, according to Sanoto (2017) students need to be encouraged to adopt an analytical mind set and to develop personal opinions about the texts they read, instead of repeating opinions that they find elsewhere about texts.

Sanoto further states that critical thinking is pivotal to reading literature, to which I concur. By being critical, students display their comprehension of texts beyond the literal meanings with regard to issues and attitudes in the text.

In my view, more flexible and variety of teaching approaches by educators would have encourage inputs from leaners and consequently accommodated learner voices and engagement. The next section discusses time constraints.

4.2.2 Time constraints

All three participants mentioned time constraints as one of the reasons for employing teacher centred approaches. This is evident in their interview responses ass seen in the excerpts in Table 4.2.

Table 4.2

Excerpts from Interviews with Mr. Que, Ms. Vida and Ms. Candy,

QUESTION	Ms. Vida	Mr. Que	Ms. Candy
Provide reasons for choosing this teaching strategy	As per paper 2 marker I know what the examiners are testing when it comes to short stories. I think it also empowers their critical thinking skills. But most of the time I avoid the discussion and group work during my classes, they are time consuming, and I don't have the luxury of time. I am the only grade 12 English teacher teaching from 12 A to E (5 classes)	I have big classes and these learners struggle with speaking English. Having groups will delay me because they do not want to speak anyway, and it is not easy to control those groups. It will only delay me, and I have to finish the syllabus.	I am the one who know the story, so our kids rely on us for explanation, hence I will be doing to explanation. Although I would think of forming groups and let them discuss, with big classes it becomes chaotic since it is difficult to manage all groups and get feedback. Some don't even give feedback and make a joke out of this, and it waste my time, the time I don't have. I rely on extra classes to finish the syllabus.

Note: Interviews in 2021

Mr. Que concedes that he explains things himself. He raises the issue of time when he says that the lesson goes quicker when he explains. He avoids group work as he claims it will delay him because learners struggle to communicate in English anyway. He worries about syllabus coverage more than the development of the learners. Learners depend on his interpretation of the text. This once again means that his presentation methods do not allow learners to develop their own interpretation and critical thinking.

Ms. Vida, like Que explains information to the learners and she will only allow a chance for the learners to be actively involved if she gets time.

Candy also presents the information to her learners. She avoids group work, claiming that it is time consuming to manage groups in big classes.

It is equally important to note that throughout the lesson observations, all participants could not finish their lessons, which is something that could be attributed to their 'bloated' lesson plans.

Although the focus of this study is not on the entire English subject but on short stories, a component of literature, I will provide an overview of what constitutes the entire English subject and its aims according to the South African curriculum. This is to demonstrate the complex nature of English as a school subject in our schools and to ascertain if educators' claims pertaining to time constraints are justified.

English literature in South African schools is integrated to the English language syllabus and not a subject on its own. According to CAPS (2011) English is divided into the following components: Listening and speaking, reading and viewing, writing, and presenting and language structures and conventions. Educators are expected to teach these components in an integrated manner. An educator for instance cannot have an isolated lesson on grammar, but language structures and conventions should be taught at the same time with other components. This is a nightmare and mission impossible for educators. The content and skills to be covered seem reasonable at first glance but putting it in practice is a huge challenge (Gordon, 2012). Table 4.3 shows the CAPS time allocations per two-week cycle of these components.

Table: 4.3

CAPS 2011 Time Allocation for Different Skills

Component	Hrs. Per two-week cycle	Time allocation (%)
Listening and speaking	1	10%
Reading and viewing	4	45%
Writing and presenting	3	35%
Language structures	1	10%

Note: CAPS. (2011). Curriculum and assessment policy statement (2011): English first additional language. Pretoria: Government Printing Works.

From Table 4.3 it is evident that '*Reading and viewing*', which includes literature, is given more time. However, it should be noted that this time is not only dedicated to literature reading but reading in general.

The following is what is envisaged by CAPS from the Literature curriculum:

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 than much of what else they may read.

Grade 12 learners will study the nationally prescribed set work, which will focus on the aesthetic and cultural qualities of texts such as poems, plays, novels and short stories.

This literature will allow learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement.

Grade 12 English FAL educators are required to teach any TWO genres (novel, drama, poetry, short stories) selected from the national literature catalogue for formal study and assessment. CAPS suggests that learners are exposed to a variety of genres throughout the

FET phase., but there is no system in place to control or enforce the choice of genres. For those who opt for short stories they are expected to do all 8 short stories.

Now with this complex nature of English literature curriculum and its demands and ambitious desired objectives, in my view the literature curriculum is overloaded. Time allocated for English is not enough, especially in the context of learners from Chris Hani West district, who cannot read a short story on their own but rely on the educator. Educators are compelled to adopt 'hit and run' approaches when teaching (teach to cover the bases, move to the next story and 'finish' the syllabus). They opt for lecture method, which is the quickest way of giving information to learners. It becomes challenging for an educator within 45 minutes to be expected to read and analyse a short story in class; assess and give feedback and to fully engage learners through group discussion. This becomes worse if you factor in the big numbers in their classes.

It is, however, worth noting that the participants were aware of the importance of learners' participation, according to their lesson plans at least but during lesson observations learner engagement was limited to none in some instances.

If the South African Department of Education is committed in providing an education that is comparable in quality, breadth, and depth to those of other countries (CAPS, 2011), there is a need to reconsider the status quo of the English curriculum. Having Literature as a stand-alone or subject on its own would relieve pressure on educators and do justice to the teaching of literature. The next section deals with exam focus teaching.

4.2.3 Exam-Focus Teaching

What educators shared during interviews, what is reflected in their lesson plan objectives and what transpired during classroom observations demonstrated that performance of learners in examinations was of prime importance to educators and this put the critical teaching and learning of literature in the back seat. The educators were only concerned about providing learners with enough information or content to be able to answer questions in the examinations.

Consider the following excerpts from the lesson observations:

Ms. Vida: Guys every year examiners ask question on characterization. Whilst Baxolise is reading, I want everybody to have a point on characterization on Mr. and Mrs. Leonard.

Ms. Vida: Now imagine in exam, you get this extract, just from this page, until the end of page 1, maybe they say characterise Mrs. Leonard for 2 marks and Mr. Leonard, 2 marks. Just two character traits per character. In two minutes.

(Ms. Vida, observation,2021)

Ms. Candy: Whilst I'm on characters, let me tell you that there are these 3 people who played a role in Gcina Mhlophe's life. We have Bulelwa, the second one is Sizwe, the rugby player then there is minister, we don't know the name of the minister yet, but it is going to come. Those are the three people who played a role in Gcina Mhlophe's life. I don't know if I should bet on this but, I am sure. I can bet R50 that this question will be there in the exam. If it's not there I'm going to give you R50. But if it's there you owe me guys. This question always appears in the exams...Who are the people who played a role in Gcina Mhlophe's life and you are expected to answer the way I am telling of you; you must mention Bulelwa, you must mention Sizwe and the minister, then you mention what type of role they played...

(Ms. Candy, observation 2021)

Mr. Que: guys in exams every year they ask about the tone, now you can see that this guy is frustrated that the father does not allow him to marry the lover of his choice. Let's now look at tone of the short story...I hope you have your study guides with you?

Learners: yes sir

Mr. Que: (reads from page 18 of Mind the gap study guide),, Tone and Mood... They say: **Frustrated tone**. The narrator is frustrated because his father does not approve of his relationship with Eva.

(Mr. Que, observation, 2021)

Ms. Vida for instance, at the early stages of her lesson shifts the learners' focus into examination expectations or demands, instead of understanding, analysing, and appreciating the text first. She seems to be more concerned about preparing the learners for examinations than appreciation and critical analysis of the text. This is in line with her response when asked about teaching strategy during interviews:

'I will explain the story to them using study guide and marking guidelines of past papers.

(Ms. Vida, interviews, 20221)

The reference to marking guidelines points to the fact that she wants to transfer information to them as required or stated by examiners.

Ms. Candy is also concerned about examinations. She bets with her learners about question that always come up during examination. She takes it a step further by telling them on how they should respond. This also is in line with what she said during interviews when asked about teaching strategy.

'As a Paper Two marker I know what examiners are testing when it comes to short stories. I just focus on parts that will assist them in exams.'

(Ms. Vida, interviews, 2021)

Ms. Candy's response also indicates that she is more concerned about examinations. Her use of study guide is a giveaway because study guides are more examination focused. As she claimed, her goal is to focus on areas that will assist learners in examinations, not to give them a chance to contribute to the lesson. The use of past papers' marking guidelines demonstrates her commitment to provide learners with modelled answers for learners and the only role of learners is to memorise these answers for then to pass them on during examination.

Mr. Que is also no different from other participants. What transpired during observation and what he shared during interviews demonstrate that he is also more concerned about examinations than engaging learners in critically analysing the short story. In the above extract he tells his learners that tone comes up every year in the final examinations and he referred learners to a study guide for modelled answers. One is forced to wonder if Mr. Que would teach tone, if it was not that the tone question comes often in the examination. During interviews his obsession with learner performance in the examination was evident:

Mr. Que: I must finish the syllabus for them (learners) to pass paper two.

(Mr. Que, interviews, 2021)

This 'exam fever' also featured in participants' lesson plans. In Table 4.4 are excerpts from lesson plans showing the examination focus teaching.

Table: 4.4

Excerpts from Lesson Plans

From lesson plan	Mr. Que	Ms. Candy	Ms. Vida
Lesson objective and goal	To help my Grade 12 English learners to pass English	The goal of this lesson is for learners to read and understand the short story and be able to answer questions during exams.	Learners will be able to interpret and analyse the short story and perform well in paper 2 at the end of the year.

The data in Table 4,4 demonstrate that all three educators are concerned about examinations. Their focus is not much on the critical analysis of the texts but on preparing learners for examinations and even how to answer certain questions if they appear. The reference to ‘exam’ was made many times by participants throughout classroom observation, which I found as a threat to learners, and this affected the fluidity of their lesson. Their lessons were thus teacher-centred due to their obsession with performance in examinations. They were just transferring what these learners need to know for examinations instead of appreciating literature. Learners are just expected to memorize answers from past question paper or study guide.

During interviews, what is reflected on their lesson as lesson objectives and what transpired during observation demonstrate the examination focus teaching. This confirms Romylos and Balfour’s (2018) claims that teachers to a large extent are guided by examination papers regarding what content to teach. This passive role of students, according to Makin (2016) restricts learning to superficial approaches and limits opportunities to develop the critical thinking skills learners require. James and Pollard (2011, p. 281) urge us to question examination results, Are they good indicators of enduring understanding and capability in

important domains of learning? Do they lead to personal fulfilment and wellbeing? Do they contribute to economic prosperity of the nation or to greater social justice and inclusion?

There is, however, nothing wrong with reminding and preparing learners for examinations but, in my view, this should not be the sole focus. James and Pollard (2011) argue that effective pedagogies involve clear thinking about longer term learning outcomes as well as short term long goals. The focus should be the appreciation and critical analysis of the short story with learners, without threatening them with this 'monster' examinations. Literature is bigger than examinations. Doecke and Mead (2017) contend that literature does not lend itself to examination purposes. Educators, however, are torn between two difficult choices; to teach literature according to CAPS for appreciation or to succumb to the pressure put on them to help learners pass their literature examinations. Unfortunately, they choose the latter. This reduces their teaching to examination focus teaching, as observed during their lessons.

Romylos and Balfour (2018) come to the defence of educators as they argue that teachers spoon-feed learners should not be considered a deficient characteristic of their pedagogy, but rather as a commitment and eagerness to provide learners with what they need as content knowledge to perform optimally in assessment opportunities. Teachers do not spoon-feed with the intent to jeopardise the development of critical thinking skills of learners. Although the pressure on educators to produce good results at the end of the year is understood, but CAPS should be the North star of any literature lesson. CAPS should determine what is taught, how it is taught, what is learned and how it is learned. Every literature lesson should take the learners from where they are to what is envisaged by CAPS (policy). When the examinations overtake aims and objectives of teaching literature, literature is not taught in depth, because the focus is not on learning but on performance. This 'exam fever' has pedagogical implications because educator's selection of teaching methodology and material is determined by the thought that learners must write and pass examinations which explains why educators relied on study guides and lecture method. Seabi et al. (2020) argue that pedagogical methods of English literature in South African schools are not as effective as they should be, and the challenge may be that teachers teach against government guidelines which are outlined in CAPS.

For learners to benefit from literature, it should be taught according to its aims and objectives. Dlamini (2020) argues that the teaching of literature is syllabus bound and has no depth to develop critical thinking in learners. Obsession with syllabus coverage is one of the main barriers to good teaching.

These examinations driven literature lessons again defeat the real purpose of teaching literature according to scholars of literature. Mubita and Mwanza (2020) assert that the value of literature in society cannot be underestimated, because literature offers the learner various benefits and opportunities for development. He further states that literature has a holistic coverage, it encompasses every aspect of human endeavour. There is no aspect of human existence one can think of which has not been reflected in literary works. According to Malaba (2006) literature enables us to explore our lives and circumstances; it pinpoints the challenges of our times and can help us to engage, either philosophically or in more concrete ways, it endeavours to ameliorate our societies. It also has great therapeutic value, in terms of recreation and can enhance our appreciation of languages. The value of literature, states that literature texts aren't just for entertainment or amusement, serious writers use these texts for their ideas, thoughts, issues, principles, ideology, and beliefs they most want to share with or reveal to prospective readers (CAPS, 2011). King (2013) advocates specifically for the incorporation of short stories in English FAL classes because they offer a variety of choices according to the learners' interest, they motivate the readers and promote imaginative thinking skills and moral, mysterious and or humorous short stories become valuable tools in attainment of cultural knowledge. Saka (2014) contends that by analysing the short stories, learners start thinking critically.

It is important to perform well in examinations; however, this focus should not be an end in itself, it should be means to an end, i.e., appreciation of literary work, which might be missing if the focus is on examination. The examination performance is a short-term goal; but literature goes beyond. The aims, objectives and benefits of teaching literature are more significant, and they go beyond examination. The examination driven teaching results in educators losing sight of the bigger picture (the type of learner or citizen that CAPS envisage).

To make learning much more effective and systematic, teachers should be clear about the long-term goals and specific aims of teaching English (James, 2013). The educators in this study focused on study of the prescribed short stories only instead of the beauty and appreciation of short stories in general. This could also suggest that for those who teach poetry teach poems instead of poetry and those who teach drama focus on the study of that prescribed drama instead of performance. The next section discusses heavy reliance on study guides.

4.3.4 Heavy Reliance on Study Guides

In the analysis of data, I noted that educator's heavy reliance on study guides limited the learners' opportunity to fully engage with the actual text.

Ms. Candy, Transforming moments

Ms. Candy: Guys let's go to page 13 of our study guide and look at the figures of speech, which are very important for exams.

Learner: sorry teacher, I did not bring my study guide to school

Ms. Candy: Come on guys, your study guide is your bible, you can't leave it at home, but you can take notes if you don't have it or mark the pages and look at it when you at home.

Ms. Candy: We have these figures of speech from this from this short story... Because you are sharing a study guide, please write them down guys (she reads from the study guide, page 13)

Page 97 we have a **simile**, the narrator compares the texture of her hair to dry grass... describe it as dry grass in winter.

Secondly Grade 12s on page 99 we find **personification**; the sun is given human qualities when referred to as lazy. 'The winter sun seemed as lazy as we were.'

You can read the rest guys, I think we have **metaphor** on page 97, the last one is irony...in the interest of time I won't read everything.'

(Ms. Candy, observation,2021)

From the above extract the learners are given the pre-identified figures of speech as they appear in the study guide, instead of being allowed to fully engage with the actual text and guided to identify them on their own so that they can identify other figures of speech that

might not have been identified in the study guide. From this story (Transforming Moments) for instance, there is use of Onomatopoeia, and this is not captured in the study guide.

'In the girls' dormitory my bed was at the far corner from the entrance, far enough from matron too. So long after the lights were switched off, my deep voice would be heard droning away (Walter, 2015).

The 'droning' sound of a machine resonates her deep voice when she coughs out the content of her studies.

These learners will go to examinations and beyond confident thinking that they know all the figures of speech used in the short story (Transforming moments) only to be disadvantaged when a figure of speech not on the study guide is examined. That's the danger of heavy reliance on study guide, instead of guiding learners to navigate through the content themselves. If the educators could only guide the learners to identify the figures of speech on their own from the primary source, the textbook. This will equip them (learners) to be able to identify these in any short story or any literary text in the future. Granville (2001) argues for the kind of approach which regards the learner as an active meaning-maker who interacts with the text with an intention of formulating his or her own meaning instead of relying on the single meaning of the teacher or study guide.

Mr. Que: guys in exams every year they ask about the tone, now you can see that this guy is frustrated that the father does not allow him to marry the lover of his choice. Let's now look at tone of the short story...I hope you have your study guides with you?

Learners: yes sir

*Mr. Que: (reads from page 18 of Mind the gap study guide., Tone and Mood... They say: **Frustrated tone.** The narrator is frustrated because his father does not approve of his relationship with Eva.*

Upset tone: The father's narrator is upset that his son can even consider marrying a blind girl.

Sad tone: The narrator is sad that his father is sick

Joyful tone: The narrator is happy that he is going to spend the rest of his life with Eva because his father donated cornea to her. So, this is how we deal with tone guys.'

(Mr. Que, observation, 2021)

From this excerpt the educator introduces the concept of tone through a study guide. Learners are made to memorise tone, it is given to them out of context or focusing on specific characters, contrary to how it should be taught and how it is examined. Tone is a challenging concept for learners. The 2021 Diagnostic report, reports that Questions on identification of tone presented challenges to candidates and some candidates could not identify the tone nor explain why the tone was used.

The following exam extract and related questions shows how ‘tone’ is asked during exams:

Extract:

Something in her voice made me turn and look at her. Her hand was on the doorknob and its movements were nervous, I thought. But what struck me most was the urgent pleading look that had come into her eyes. ‘Your father is a sick man,’ she said in a voice that chilled my heart...’

Refer to line 9 (“Your father is ...chilled my heart”)

(a)	What tone would the narrator’s mother use in this line?	(1)
(b)	Why would she use this tone?	(1)

Marking guideline

(a)	Concerned/anxious/disturbed (1)
(b)	She is worried by her sick husband and does not want the sickness to get worse (1)

Note: Extract from EFA, p. 2, EC, September,2021

This extract demonstrates the misalignment on how a tone question is assessed and how learners are taught in Mr. Que’s classroom. This could have been avoided if learners were to be taught what tone is, then guided on how to identify the tone and be guided by the context as well, instead of relying on those identified in the study guide.

The aim of this study is not to criticize or discourage the use of Mind the Gap study or any study guide for that matter. A study guide has its uses; however, it becomes a problem if

the study guide is presented as the only source of information or truth that learners must accept, denying them an opportunity to sponsor other possible interpretations. This also conveys a wrong message to learners that literature or information is fixed, and it can be pre-packaged by few authors of that study guide. It is a study guide and therefore should be treated as such, not a substitute of the actual text. Study guides are more examination focused. They may not give broader understanding of concepts, therefore, lead to limited understanding of concepts and this may result in inability to apply in different situations. The following excerpt from introductory pages of the study guide affirms the sentiments above:

The Mind the gap Literature Self Study guide is responding to the broader sectoral reading challenges that the country is experiencing. It seeks to strengthen the following strands of the Natural Reading Sector Plan: Teacher Development and support, Direct learners support. Its interactive nature will make it easier for both teachers and learners.

The Mind the Gap study guide helps you to prepare for the end-year Grade 12 English First Additional Language literature exam.' (English FAL Mind the Gap study guide. (DBE, 2019)

This introduction is not saying that this study guide is replacing the educator or is the only source of information that the educator can rely on, but it presents the study guide as a form of extra material to support the educator; it does not replace the pedagogy that the educator does. It is equally important to highlight that this study guide is for short term goals... 'to prepare learners for the end -year Grade 12 English FAL literature examination", not to develop learners' critical thinking. Romylos & Balfour (2018) asset that more flexible approaches to pedagogical strategies may bring about changes needed for responsible teaching in the twenty-first century; teaching that is focused not only on short-term goals, but also on larger educational purposes.

Heavy reliance on study guides defeats the purpose of teaching literature or short stories. Cochran-Smith and Lytle (2009) assert that teachers need to approach classrooms with an inquiry stance, which entail asking fundamental questions about who, how, what, and why we are teaching.

Murdoch (2002) argues that short stories if exploited appropriately provide quality text content which will greatly enhance English language teaching for learners, whilst Erkaya (2005) asserts that short stories motivate learners not only develop their reading skills but also to their imaginative skills and critical thinking.

Although CAPS is not prescriptive when it comes to approaches educators can employ when teaching literature, it cautions that the teaching of literature is never easy, but it is impossible without personal, thoughtful, and honest interpretations and comments from learners themselves. Unless they learn how to understand a literary text on their own, they will not have learnt much. CAPS further warns the educators to restrain their own interpretations and ideas of literary text and allow as much learner participation as is reasonable (CAPS, 2011). A study guide is a collection of interpretations from educators, therefore if educators rely on study guides, they feed learners with prepacked interpretations.

The pedagogical practices of participants are not aligned with how CAPS envisions the teaching of literature in Grade 12. Educators need to make sure that literature is taught in line with its aims and objectives. Lumumba -kasongo (2017) and Morris and Morris (2012) assert that imbalances between intended curriculum and enacted curriculum seem negatively affecting learning in African schools.

According to CAPS, the main reason for teaching literature is to develop learners' sensitivity to "a special use of language that is more refined, literary, figurative, symbolic and deeply meaningful" and to ensure that they give their personal, thoughtful, and honest interpretation and comments on literature genre taught (CAPS, 2011). Seabi et al. (2020) argue that learners should read the actual texts and not only depend on the summaries or study guides given by the teachers as such are not comprehensive enough and if learners do not take the responsibility to read texts on their own, they render the study of literature futile.

4.3 Limited knowledge of Learners' Conceptions

The three participants seem to have limited knowledge in identifying and addressing learners' learning difficulties.

This can be attributed to the absence of structured formative assessment and poor questioning techniques, participants' inability to identify the learning conceptions and activation of learners' prior knowledge.

4.3.1 Identification of Learners' Learning Difficulties

In data analysis educators seemed not to have come to classes with a clear understanding of anticipated learners' learning difficulties in the lessons they were about to teach. Below are excerpts of participants' responses during interviews when they were asked what possible learners' learning difficulties, they anticipate.

Table 4.5

Except from interviews with Ms. Vida, Mr. Que, and Ms. Candy

Question posed	Mr Que	Ms Vida	Ms Candy
What possible learning difficulties do you anticipate in the lesson you are about to teach?	I don't know sir; I normally deal with problems as they come	'I can't think of any mfundisi, into endiyaziyo kumele ndicacise yonke into kwabantwana'(what I know is that one must explain everything)	These learners do not understand the figures of speech, even if they identify it, they can't explain it...And their English vocabulary is limited, it makes it difficult for them to follow the basic plot
How do you plan to assist learners who experience these difficulties?	I normally refer them to study guide and ask other learners who seem to understand the short story uba bacacisele abo kunzima kubo. (explain for those who are struggling)	I regularly switch to vernacular so that all learners can understand. If I get time I will give extra classes, but ingxaki yethu sine numbers ezinkulu mfundisi, alikho neloo xesha lokubahoya (our challenge is big numbers and there is no time to attend to them) Sincediswa nazi study guides mfundisi, eza summaries ne analysis ziku Mind the Gap ziyabanceda (we are assisted by study guides)	Ndiyanyanzeleka ndilumele ngesiXhosa mfundisi wam, (I have no choice but to use isiXhosa) otherwise they will not understand the story. I make use of examples from past exam papers to explain things like irony and other figures of speech.

The responses of the educators above reveal that they are unable to identify learners' learning difficulties when it comes to short stories. Before the difficulties can be addressed, they need to be identified first. Brookfield (2014) posits that we may exhibit an admirable command of content and possess a dazzling variety of pedagogical skills, but without knowing your learners and what's going on in their heads, that knowledge may be presented, and that skill exercised in a vacuum of misunderstanding.

Mr. Que admits that he does not have any knowledge of learners' learning difficulties and claims that he deals with problems as they come. This implies that he does not plan his lessons based on anticipated learners' difficulties. It is not surprising when learners' learning difficulties are not reflected on his lesson plan.

Both Ms. Vida and Ms. Candy hint to the issue of a communicating and understanding English as a possible learning difficulty for their learners. However, neither of them reflected this on their lesson plans. They both mentioned that they will code switch to isiXhosa to counter the English language barrier. During classroom observation all participants, including Mr. Que would randomly use isiXhosa, but in my view, it was not to assist learners with complicated English concepts. Simasiku (2006) argues that the educator may use code switching with learners who experience problems regarding certain English concepts, however, this should only be done for the purpose of explaining that concept. It should be noted that although Ms. Vida and Ms. Candy as a possible difficulty to their learners, none of them had a vocabulary or glossary exercise to assist their learners before they read the short story. All participants would also allow their learners to respond in isiXhosa to oral questions that were occasionally posed. Again Simasiku (2006) cautions that too much code switching to the first language may deprive learners of acquiring the target language. In my view the three participants did not only have limited knowledge of their learners' learning difficulties but were also unable to address them.

4.3.2 Prior knowledge activation

The second thing I observed was the failure of participants to ascertain the learners' prior knowledge before a short story can be taught. The prior knowledge would give a clue

to learners' conceptions, misconceptions, and preconceptions about a short story to be taught. The following extract is from pre- lesson interviews with three participants.

Table 4.6

Excerpts from Interviews with Mr. Que, Ms. Vida and Ms. Candy

Question asked	Mr. Que	Ms. Vida	Ms. Candy
Which learners' prior knowledge do you regard as important before this short story can be taught?	I really don't bother myself about that sir. These kids don't even know what they know.	I have to be honest mfundisi wam, andazi andilungisanganto kumcimbi onjalo (I don't know, I have not prepared anything when it come to that)	Nothing specific mfundisi (sir)

The above responses from three participants demonstrate their ignorance of learners' prior knowledge. All three participants seemed not to consider or value the prior knowledge as an important aspect in their lessons. Their lesson plans also do not reflect the aspect of prior learning. During classroom observation I noted that their entry point to short stories was the information about the author, which I find flat and boring way of starting a lesson. Consider the following extracts from their lessons:

Ms. Vida: Good afternoon boys and girls

Learners: Good afternoon teacher

Ms. Vida: Guys let's take out our books and go to the next door, page 122 of our short story book

Learners take out their books

Ms. Vida: ok, silapha moss nerh (we on page 122). Right, I believe before we go to page 123, we go to page 122 to read about the writer of the short story.

Let's get somebody to read from page 122 about the writer of the Next door, Banele (pseudonym)

(Ms. Vida's, lesson observation, 2021)

Mr. Que: Today ndihamba nondwendwe, lolwam ke ayilolweni, Uze kum u Mr. Jabe (I am with my guest, Mr. Jabe is my guest, not yours)

Class: laughing

Mr. Que: Take out your short story books, today we are going to do the short story 'Next door'

Mr. Que: Reads **(just as it is)** the information about the author of the story, from the prescribed Grade 12 textbook, Page 122 (Changes An Anthology of Short stories)

(Mr. Que lesson observation, 2021)

Ms. Candy: Good afternoon Grade 12

Class: Good afternoon teacher

Ms. Candy: how are you feeling today

Class: (chorus) we are ok teacher and how are you?

Ms. Candy: I am very nervous, but we move

Class: (chorus) yes teacher

Ms. Candy: I am going to read to read the short background and the author of the short story, we have a background on page 96. (Ms. Candy reads the background of the author and short story on page 96 (Anthology short stories).

(Ms. Candy, Lesson observation, 2021)

The fact that this information about the author was treated like a history lesson, not linking it to the contents of the story and learners just listening to the educator made it worse. The way these lessons were introduced did not open a window to learners' learning difficulties. In my view involving the learners from the beginning of the story would assist a great deal to

enhance the understanding of short story lesson. The analysis of the short story begins with learners predicting what they think the story will be about. A prediction is a guess one makes based of clues in the short story/text. Predicting is an important reading strategy to keep learners engaged and it also opens a window to learners' possible misconceptions. According to Bailey (2015), predicting allows students to use information from the text, such as titles, what they have read so far, pictures and diagrams to anticipate what will happen in the story. This in turn, will allow learners to become actively engaged throughout the reading of the short story, to determine if they were correct with their predictions and again assist the educator with possible learners' learning difficulties.

Activation of learner's prior knowledge is another best way to elicit learners' conceptions and learning difficulties. And new learning is constructed on prior knowledge. James and Pollard (2011) also contend that ignoring prior learning whether formal or informal can put future learning in jeopardy. The more we understand about what student already think and the more we help them engage their prior understanding, the more likely they learn well and less likely they are to misinterpret new knowledge. CAPS encourages pre-reading activities. Pre-reading activities introduces learners to text, it activates associations and previous knowledge (CAPS, 2011). I fully concur with this suggestion, in particular the activation of prior knowledge, which I believe it is the part that was disregarded by all participants at the beginning of their lessons.

Activating learners' prior knowledge allows the educator to identify the knowledge gaps and misconceptions of learners. Shulman (1987) emphasises that the educator must have a broad liberal education that serves as a framework for old learning and as facilitator of new understanding. The educator, for instance needs to be able to place the text in the learners' particular context and approach it from a feminist or an African literature perspective and know how to link this to prescriptions of the curriculum.

The short story 'Last Breath' by Sam Kahiga highlights or alludes to ancient African custom of arranged marriages. The father insists on having the final word on who his son should marry. Activating the learners' prior knowledge around this custom and getting to know their

views, both boys and girls would have assisted the educator with rich ingredients for his lesson. When educators take time to ascertain their learners' prior knowledge, they are able to employ appropriate teaching strategies and prepare lessons according to the needs of the learners and therefore provide progressive learning environment for their learners. From classroom, observation, interviews, and documented analysis this established that the aspect of prior knowledge was ignored by participants and therefore missed an opportunity to understand learners' learning difficulties.

4.3.3 Structured formative assessment

Due to the absence of formative assessment, participants were unable to gain insight into learners' conceptions.

Table 4.7

Excerpts from interviews with Mr. Que, Ms. Vida, and Ms. Candy

Question posed	Que	Vida	Candy
Have you prepared an assessment to evaluate whether the goal of the lesson has been achieved?	I will give them homework and we also revise from past papers.	I will probably give them homework, and later we use questions from past exam papers to revise.	Yes, I will give them some activities from the study guide and revise some questions from past papers.

The above responses demonstrate participants' lack of appreciation of the value of formative assessment as an ongoing process to check the learners' understanding. Simpson (1999) contends that formative assessment plays a significant role in teaching and learning and is pivotal in ensuring that learners are developed holistically through informing their learning progression. In agreement with the OECD (2008b) which argues that formative assessment helps teachers ascertain what students know and are capable of doing and provides descriptive feedback to improve learning and inform teaching. According to James (2013) formative assessment is used to diagnose learning difficulties and I concur. The formative assessment did not feature well during observation of three participants. They all mentioned the revision of past papers, and this demonstrated their

obsession with the examination, (which forms part of summative assessment) over learning. Simpson (1999) sounds a note of caution that summative assessment should not overshadow formative assessment. Tosuncuoglu (2018) posits that identified, collected, and analysed student performance information makes it possible to provide appropriate assistance to students and leads to the improvement and modification of teaching and learning.

Assessment, be it well- designed group work, classwork or oral questions provides rich information about learners' learning, possible learner conceptions and difficulties. This may help the educators improve their teaching approaches. Popham (2011) contends that effective teachers in every corner would strive to engage their students in formative assessment process to gauge understanding and correct misconceptions by utilizing multiple techniques such as diagnostic tests, startup activities etc. CAPS describe assessment as a continuous planned process of identifying, gathering, and interpreting information about the performance of learners. It should not be seen as separate from learning activities taking place in the classroom (CAPS, 2011). Unfortunately, the participants missed the opportunity to gain insight to learners' difficulties due to absence of well-structured formative assessment. CAPS encourages informal assessment like individual/pair/group activities, but these activities are not compulsory and no marks for them are formally recorded. It is presumed that educators do not attach any value to informal assessment because it is not formally recorded, but without well- structured assessment there is no other way to gain access to the learners' learning difficulties and you cannot address them if you have not identified them.

One of the key elements of Shulman's PCK (1986) is the understanding of specific learners' difficulties. Educators need to have adequate knowledge of possible difficulties learners might experience when a particular short story is taught. This will assist them to prepare and come up with tailored explanations and analogies that will enable the learners to easily comprehend the short story that is being taught. A knowledge of learning difficulties will also assist the educator to be better prepared and equipped for future lessons.

Apart from the absence of well-designed assessment even oral questions that were asked only now and then by participants were poorly structured and did not assist to evoke responses from learners that would provide insight to learners' misconceptions. These questions were not probing, and they were level 1 questions that needed yes or no answers which mostly resulted in chorus answers from learners or even educator leading them to chorus answers.

The following excerpts from lesson observation support my discussion above on type of oral questions that were asked by participants during their lessons:

Mr. Que: What is a dormitory according to your understanding? It is a place where learners sta...?

Class: (chorus) stay

(Mr. Que, observation, 2021)

Learner: (reading) You are not afraid, are you?

Ms. Vida: This question, 'You are not afraid, are you? Is not a normal question, it is rhetorical que...?

Class: (chorus) question

(Ms. Vida, observation, 2021)

Ms. Candy (reads) He said he really wanted to spend time with me, and we could have good times together talking and reading if that's what I wanted. I asked him to please leave me alone. Well, the boy didn't leave me alone...

Ms. Candy: Do you think Gcina Mhlophe meant it? Do you think she wanted to be left alone?

Class: (chorus) no

(Ms. Candy, observation 2021)

It seemed as if participants were aware that it is important to ask questions, which is something worth praising, however, it was seldom, not continuous and these were not higher order questions or open-ended questions that would trigger a discussion or alternative interpretation from learners. The aim was just to get or confirm basic facts about the short story. Questions asked during the lesson, should not be done for the sake of doing it, but should have an educational impact and contribute to learning what is important and worthwhile. Williamson and Huot (2001) contend that when choosing methods of assessment

teachers should choose those which help them to understand their students' needs as individuals. Harlen (1999) asserts that An assessment as a well thought out activity be carefully planned before it is offered, since its aim is to identify areas of improvement which then inform the next phase of teaching. Chang and Ku (2014) posit that learning literature is a good way to enhance students' thinking skills because students can discuss literary elements such as themes, values, and points of view so it will challenge students to use their critical thinking. The absence of higher order questions in participants' lessons failed to create a fertile ground for discussion and higher order thinking. According to Retnawati et al. (2018) higher order thinking skills is a very important component that can prepare students to solve problems in the 21st century. CAPS (2011) requires the use of different cognitive levels of questioning and promotes the development of active and critical learners. CAPS further prescribes that the higher order questions be 20%, middle order questions be 40% and lower order questions be 40%. A question like this for instance would push learners to think at least:

Identify and explain the appropriateness of the figure of speech used in 'You are not afraid, are you?'

If learners are expected to respond well to middle and higher order questions and subsequently improve performance in literature, they should be well equipped in class to be able to answer these demanding cognitive level questions. Higher order questions should start in the classroom during teaching and learning phase as well as type and quality of assessment learners are exposed to in class.

It is important to note however, that Ms. Vida and Ms. Candy would occasionally ask open-ended questions, which is something worth praising again, however, she directed the questions to specific learners.

The following excerpts show that educators targeted specific learners when they asked questions:

Ms. Vida: Guys, I want us to talk about the title, just Next door, what is your implication? Asikayifundi (we have not read it yet) moss I short story nerh, but I just want us to say, if the title of the short story is Next door, what do you think the story will be about, Mayekiso

just explain to me, what do you think? Thetha nomntu osecaleni kwakho (talk to the person next to you) and say something guys.

Learner: When you talk Next door you are talking about Neighborhood

Ms. Vida: ok sizawuva pha moss xa sesingenile kwi short story...masiyithathe lempendulo ka Mayekiso ithi 'neighborhood' (let's accept this response)... Let's talk guys if you can't think talk to the person next to you. Thank you Mayekiso. Any prediction? Baxolise

Learner: Since this story is about an eight-year-old boy, it's something that will happen in neighborhood

Ms. Vida: Guys every year examiners ask question on characterization. Whilst Baxolise is reading, I want everybody to have a point on characterization on Mr. and Mrs. Leonard. Yes, we will be listening to the plot as they are arguing about whether the boy should go or not, whether he needs a baby-sitter. But when we finish this page, I will ask you what do you think of Mrs. Leonard, what do you think Mr. Leonard?

Learner : reads until the end of page 1

Ms. Vida: Thank you Baxolise, tell me what they are arguing about generally? Thetha nomntu osecaleni kwakho (talk to a person next to you) for two minutes... Baxolise.

Learner: (responds in IsiXhosa) U Mr. Leonard ufuna lomntwana ashiyeke kuba i movie abozoyibukela ayilungelanga abantwana, kodwa yena u...(he does not want the child to go and watch movie with them)

Ms. Vida: Ok, suyigqiba, uthini omnye, Mayekiso, u Mrs. Leonard uthini yena? (let's hear from another person)

(Ms. Vida, observation, 2021)

These are learners who had their hands up, presumably know the answer. If she had asked those who did not put their hands up, presumably not sure about the answer, they would have obtained an insight on learners' learning difficulties and perhaps addressed them accordingly. There is a lot an educator can learn from learners' incorrect responses.

It is also important to highlight that from lessons observed educators did not give the learners an opportunity to ask questions. This was again another window missed by educators to get an access to learner's learning difficulties. This again can be attributed to the fact that educators did all the talking without giving learners chance to be part of the lesson. Seabi et al. (2020) argue that teachers should encourage their learners to ask clarity-seeking questions in cases where they do not understand.

4.4 Deep knowledge of short stories

The participants demonstrated satisfactory knowledge of the short stories they taught, but one is left to speculate if they have the deep understanding and content knowledge of the short stories. The educators only taught the basic plot on their own but relied on secondary sources for the critical analysis of the short stories. Sanoto (2017) contends that teachers should possess a depth understanding of the structures of the subject matter. Stylianides and Ball (2008) acknowledge the limitations of approaches that reveal teacher's knowledge and argue that no single approach can provide a complete, neatly packed account of teachers' content knowledge, with which I concur. Teacher Knowledge in literature has been characterized by what Gordon (2012:378) calls "Fuzzy", nebulous, and difficult nature" due to lack of research in the area. To respond to this question, I looked at: Educators' source of knowledge and educators' qualifications, experience and in PCK development in literature.

4.4.1 Educator's source of knowledge

Data revealed that participants over relied on secondary texts like Mind the gap study guide and marking guidelines from past papers as their source of knowledge. The fact that educators rely on study guide as their source for critical aspects of the short story like themes, tone, figures of speech etc. is indicative of lack of confidence from their side to handle content of the literature taught in Grade 12.

The participants' responses to the following question on content during interviews showed their uncertainty when it comes to their content knowledge and the over reliance on secondary texts as their source of knowledge. Are you comfortable with the content of the short stories prescribed in Grade 12?

I cannot say with confidence that I am comfortable. My experience in teaching is in GET phase, but I try my best and Mind the gap study guide helps me a lot. For some stories I normally call subject advisor to assist, but now during covid time I must do it myself because they are not allowed to come and teach.

(Mr. Que, interviews July 2021)

I have to be honest meneer (sir), that English is not our language, I do struggle sometimes. I don't teach some short stories, 'Next door' and 'New tribe' until late in the year because I am not confident in teaching them. Sometimes I make copies of these stories from the study guide and give

my learners so that bazifundele (they study on their own). Ndithandaze ke uba zingaphumi ekupheleni konyaka (then I pray that these short stories are not examined at the end of the year. I do the same with the poems as well, poem like 'To learn how to speak'. I also make notes from memos from past papers to add on study guides notes. The key thing for me is for the learners to follow the plot.

(Ms. Vida, interviews, July 2021)

For just the plot of the story and to explain it to my learners I don't have a problem. Kodwa (but) the analysis part is not easy. But we keep on trying mfundisi (Sir).

(Ms. Candy, interviews, July 2021)

Mr. Que concedes that he is not comfortable to handle the content of Grade 12 short stories. He also points to the fact that he does not have experience in FET, which was to an extent showing during his lessons. In his lessons, the focus was on basic understanding of the plot. This might give a wrong impression on learners that plot is the only important element of the short story. Short stories contain more substance than just basic plot of the story. His reliance on subject advisor and Mind the Gap study guide is indicative of someone who is not well-versed with content of the short stories.

Ms. Vida alludes to her challenges with language of learning and teaching (English). She also concedes in having challenges in teaching short stories like 'New Tribe' and 'Next Door'. She resorts on shelving these short stories until late in the year. To avoid teaching these short stories she makes copies from the study guide for learners to read on their own. Seemingly she has faith in the study guide more than herself. She also uses notes from the marking guidelines of past papers. Ms. Candy also concedes that she is comfortable with the basic plot of the short story but struggles with other elements of the short story.

The above data reveals that the three participants are not comfortable in handling the content of Grade 12 short stories. Participants seemed to avoid some challenging short stories; either they request the subject advisor to teach for them or make copies of summarised version from Mind the gap study guide. According to Sanoto (2017) teachers should not only serve as the primary source of learners' comprehension of the subject matter but should also possess a depth understanding of the structures of the subject matter. Harlen (1999) argues that when teachers' knowledge of their subject is weak the

result is that confidence levels to teach that subject are low, leading to restricted classroom practices.

There is over reliance on secondary texts like the study guide and marking guidelines for content. This confirms Romylos and Balfour’s (2018) claim that teachers mostly use study guides that are available from bookstores, internet sites, including Department of Education sites, as well as past examination papers as sources of knowledge. This was also noted in EC chief marker’s report (2020): Use of additional resources like DVDs, study guides and Telematics to teach aids to enhance teaching. However, educators use these additional resources as a substitute for the actual text.

The popular study guide used by educators is Mind the Gap on Department of Basic Education’s website. It is written by a group of ‘specialists’, including examiners. It is presumed these participants treat it as ‘alpha and omega’ because it is available on DBE’s website and written by elite group that they consider as superior and knowledgeable. Educators and learners will become information consumers and not involved in construction of knowledge. The study guide has interpretation from few individuals, which might be incorrect. According to Roymolos and Balfour (2018) this reliance on secondary texts creates and endorse the notion that knowledge is stable, and it can be prepacked.

4.4.2 Interplay between Initial Teacher Education and realities of teaching short stories

Participants’ initial teacher education versus the realities of teaching literature and absence of content literature workshops or professional development seem to compromise participants’ deep knowledge of the short stories they teach. Table 4.8 gives details on qualifications, experience and PCK development collected from interviews.

Table 4.8

Participant qualifications, experience and PCK development

Question asked	Mr. Que’s response	Ms. Vida’s response	Ms. Candy’s response
1. Are you qualified to teach English?	I have a Diploma in Education, sir	I have Senior Teachers Diploma	Bed arts and culture (English & Music) and currently doing Honors in Management

2. For how long have you been teaching Literature?	I have been teaching English for 27 years, but 23 years at GET phase and I have just joined FET recently...I think 4 years back.	I have been teaching English for 26 , Grade 8-12.	I have been teaching English for 7 years
3. Did you receive any special training as an English literature teacher?	No, I was trained as an English teacher, no specific training in literature	No, sir. I don't have literature as a major subject.	No, I didn't receive any special training. I just have English three (3).
4. Do you attend workshops to improve your content knowledge of short stories or literature?	No, when the current prescribed literature was introduced, the department of education through teacher development organised a literature workshop. The registration was done online, and they could only accommodate few people, I could not attend.	No, I haven't	No, sir

From the responses above as noted in table 4.8, Mr. Que holds a Diploma in Education. Such qualification may have helped him to an extent with his content. His experience, however, is more on GET and this might have compromised his content knowledge of Grade 12 short stories as he has only 4 years teaching experience in FET. Mr. Que does not have English literature as a major subject and does not attend literature workshop to improve his content knowledge of literature, this might also have compromised his content knowledge.

It can be noted from above interview that Ms. Vida received training as an English teacher during her initial training, a diploma. Like Mr. Que she has not furthered her studies. She has not attended literature workshops to improve her content knowledge in literature. It is not surprising that Ms. Vida, like Mr. Que relied on study guide for elements of the short story. Although she has 26 years teaching experience, she has done little to nothing to improve her content knowledge.

Amongst the three Ms. Candy holds Bachelor of education (B. Ed) (English & Music) unlike the other two participants with diploma. She does not have English literature as a major subject, like the other two participants. She has not attended any workshop to improve her literature content knowledge, and this might have affected her content knowledge. Although Ms. Candy is currently studying, her qualification has nothing to do with English literature.

As evident from the above the participants' initial teacher education may be one of the reasons their content knowledge of the subject matter cannot be considered as deep as it should. Dimmock (2012) contends that academic qualifications have an impact on the literature teaching. All three participants have first degrees, which suggest that they lack firm foundation studies in literature as a separate or stand-alone subject, as in the case of Honours level where one can major in Literature. None of the participants has done Honours and this could compromise their subject content knowledge, especially considering the education reforms that were introduced in South Africa post 1994. The way they were trained could be the cause of their limited knowledge in subject matter of Grade 12 short stories. Mubita and Mwanza's (2020) claim that several educators were not adequately prepared or trained to teach literature. They further state that for some teachers, English literature was treated as a component of English language during their teacher training and that emphasis was placed more in English than literature.

Post-apartheid era in South Africa through the department of education brought several curriculum reforms such as: Outcomes Based Education (OBE), National Curriculum Statements (NCS) and Curriculum Policy Statements (NCS) (Bantwini, 2010). These were brought to address the unjust practice in the education system during apartheid regime. Mbatha (2016) claims that the education system under apartheid government was not socially inclusive and accommodative. The education system and curriculum under apartheid did not cater for non-whites learners' interest and real world. Onwu and Sehoole (2015) also contend that the curriculum was underpinned by fundamental pedagogy which instilled passiveness and obedience to authority, thereby undermining teacher creativity and autonomy.

Reforms like CAPS introduced radical changes in the way content knowledge in academic subjects was structured for the purpose of effecting fundamental social transformation for South Africans (Maba, 2017).

CAPS (2011) expects educators to 'equip learners, irrespective of their socio-economic background, race, gender, physical ability, or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment and meaningful participation. CAPS envisage learners with 'high knowledge and high skills' and 'active and critical thinking'. The systems and policies are well and good but how about the educators, the agents of curriculum. To what extent is PCK of educators aligned with how the CAPS envisage the teaching of English literature these days?

Onwu and Sehoole (2015) claim that teachers who were not sufficiently prepared and, in some cases, never received any training were tasked with the responsibility of implementing the new curriculum. They argue that teachers not sufficiently qualified to teach in a particular learning area has been shown to have an impact on teacher confidence. This could be the case with the participants, in particular Mr. Que, whose experience is more at GET phase, yet expected to teach literature in Grade 12. I did not get the impression that their experience worked in their favour with regard to content knowledge.

Teaching experience, according to Shulman (1987), is regarded as a source of pedagogical content knowledge. Romylos and Balfour (2018) believe that experienced teachers can draw on useful knowledge acquired through experience while beginner teachers rely on their tertiary experience.

Data generated from participants also revealed that they do not attend literature workshops to develop their PCK in teaching and literature. Although this is an isolated case, but misrepresentation of facts was noticed in Ms. Vida's lesson. She referred to Gcina Mhlophe as a character in the short story 'Transforming', yet Gcina Mhlophe is the author of the story, the character in the story is 'a seventeen-year-old girl' who overcomes teasing, and makes wise decisions, and then finds her direction in life (Walter, 2015). The beauty of the main message of this story lies in the fact that this is a 'No name girl' who later succeeded in her life. Age 17 is also significant here, as Grade 12s are at that age, and they would relate to a

seventeen-year-old girl not Gcina Mhlophe. In misrepresenting the facts, the life lessons from the lesson were also affected. Unfortunately, learners were passive participants in the lesson, they accepted this information from the educator because 'they take the teacher as the reliable source of information' (Dlamini, 2020). It is highly likely they carry this incorrect information to the examination room and beyond. This gap in content would have been corrected if there were regular workshops to improve content knowledge. Teaching is a dynamic field, and therefore requires development of teachers in terms of both content knowledge and pedagogical content (Sanoto, 2017).

Ms. Candy is commended for studying further, however, the fact that her qualification is on something else does not help in literature subject matter. This also suggests that her heart and interest is on management not literature. 2030 Millennium Development Goals envisage an increase in the supply of qualified teachers in developing countries to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all. If the status quo continues, 2030 Millennium Development Goals will remain an unfulfilled dream. Although it is extremely important for South African department of education to prioritize improving the educator qualifications and professional development of literature educators to match with the realities of teaching literature these days. But educators are also responsible for their own development. They should make a concerted effort to improve subject specialisation and be involved in activities that contribute to their professional development in English literature education. Onwu and Sehoole (2015) argue that the quality of an education system cannot exceed the quality of its teachers. Wolhuter (2006) also contends that any education system stands or falls by the quality of its teaching profession, and therefore, by implication, the quality of its teacher training programs.

4.5 Conclusion

In analysis of data from classroom observation, interviews, and document analysis I noted that the pedagogical practices of educators do not enhance the critical teaching and learning of short stories taught in Grade 12. The educators' knowledge of teaching strategies is inadequate as they are limited to lecture method when teaching literature. Learners were not given opportunity to navigate through the content of short stories on their own. Educators seem to lack the knowledge and skills of teaching learners to freely acquire the knowledge of text interpretation or meaning making. The above analysis speaks of

teaching methods and presentation techniques that do not allow learner participation and development of critical thinking. If learners do not participate in the learning process, they do not develop critical thinking. The lessons are examination focused and educators are just transferring information to learners for them to pass examinations. This confirms Dlamini's (2020) argument when she states that teachers use a teacher-centred approach which acts as a banking system to deposit their own meaning that learners must take out during examinations. Ball (2012) also argues that teachers are seen as agents supplying knowledge to learners, and demanding production of such knowledge in examination. Educator's heavy reliance on study guides limited the learners' opportunity to fully engage with the actual text.

It is important to note that although the data indicates 'exam' focus teaching by participants, but this still fails to assist learners in terms of performance in some vital portions of the literature paper. In fact, despite the adopted exam focus teaching strategy, the students continue to perform poorly on some areas of the literature paper. I believe that a teaching strategy that excludes developing and practicing critical thinking and critical analytic skills in learners does not assist literature learners. So, are the learners performing poorly because of a lack of skill and practice of critical analysis of literature texts? There is strong evidence that in a number of areas that the absence of time and attention to employ critical teaching methods in the classroom practices is the reason for the poor performance in some areas of the exams. The 2019 Chief marker' report, for instance, reports that the candidates' performance ranged from poor to moderate, with few high achievers (DBE, 2012, p.1). It further states that some had difficulty responding to open ended questions and questions that required critical thinking. The analysis of this study also offers strong evidence in the observed classroom practices. The literature points to the fact that this is a more widespread problem with similar causes. Then CAPS itself recognizes the issue and the vital need to both develop these competencies but also some of the related teaching practices and PCK.

The educator's knowledge of learners' learning conceptions and difficulties appears to be limited. The fact that they come to their classes without possible learners' learning challenges is indicative of the fact that they lack knowledge of this aspect of PCK. The

absence of formative assessment and poor question techniques made it impossible to reveal the learners' conceptions and learning difficulties.

The data suggests that participants do not demonstrate a deep knowledge of short stories they teach in grade 12. Although they were comfortable with basic plot of the short stories, but relied on study guides for critical aspects of the short story like themes, tone, figures of speech etc. This suggests their lack of confidence to handle the content of the short stories. The participants confirmed their discomfort to teach some short stories. They shelve challenging stories for later in the year, ask the subject advisors to teach for them or give learners summarised versions from the study guide to read on their own.

Although they have several years teaching experience, but their initial training education does not match with the current demands and realities of teaching short stories. The participants do not attend any literature workshop to improve their PCK in teaching literature.

In response to the research question asked by this study, analysis chapter revealed that participants seemed not to demonstrate deep knowledge of short stories they teach, their understanding of learners' difficulties is limited, and their knowledge of teaching strategies seemed to be inadequate as they are limited to lecture method.

CHAPTER 5: SYNTHESIS OF FINDINGS AND CONCLUSION

5.1 Introduction

The aim of this study was to investigate pedagogical practices of English FAL educators in teaching Grade 12 short stories. Shulman's (1986) PCK was used as the theoretical framework and analytical tool for this study. Data elicited from classroom observation, lesson plans, and interviews was presented and analysed in chapter 4 according to the elements of PCK. This chapter provides conclusion and synthesis of the key finding that were evident during data analysis. It will be presented under the following themes: (i) Educators' knowledge of teaching strategies of short stories; (ii) Knowledge of learners' learning conceptions, and (iii) Knowledge of the subject matter of short stories. In this chapter I will also reflect on what I have learnt throughout the research journey, suggest recommendations, and provide suggestions for future research.

5.2 Findings of the study

5.2.1 *Knowledge of Teaching Strategies of Short Stories*

This study found that the current teaching strategies used by three participants seem not to enhance the critical learning and teaching of short stories. All three participants relied on a lecture method to present their lessons on short stories. They rarely used the teaching methods that encouraged the learners' voice in the critical analysis of the short stories. The educators imposed their pre-identified themes, figures of speech and ideas instead of allowing learner voices in the critical analysis of the short stories. This is contrary to CAPS, which suggests a learner centred classroom where learners are not spoon-fed but actively learning. This dominance of lecture method of teaching has resulted in their lessons not being learner centred during the short story lessons.

Limited time to teach and the complex nature of English as a subject, big classes, and pressure to perform well in the examination were aspects that educators felt compelled them to employ lecture method.

This study also found that the other reason for lessons to be teacher centred is the fact that the educators' focus was not much on critical analysis of the texts but on preparing learners for examinations. They were just transferring, and their teaching became largely syllabus bound. This echoes Dlamini's (2020) findings that teaching of literature was syllabus bound and had no depth to develop the critical thinking in learners. Although the educators' focus their teaching on preparing learners for examination their efforts are futile as learners still do not perform well in Paper 2 (see Table 1). This, according to Dlamini (2020) because questions cannot be isolated from knowledge and understanding and responding to them requires learners to have made meaning which they need to apply.

Heavy reliance on study guides by educators has been noted, which also limited learners' opportunity to fully engage with the text. Learners again were provided with pre-packed information and analysis from the study guide, instead of being allowed to read texts and come up with their own interpretations. The official examination diagnostic report released in 2020 notes that learners are not taught the actual texts, they rely on summaries and study guides. This again is contrary to what is expected by CAPS. CAPS (2011) states that

teaching of literature is impossible without personal, thoughtful, and honest interpretations and comments from learners themselves. This means that the pedagogical practices of participants are not aligned with how CAPS envision the teaching of literature. Study guides by design are examination focused and therefore brief. They may not give broader understanding of concepts and therefore lead to limited engagement with and understanding of concepts of short stories. This will very likely result in an inability to analyse texts in different situations, and also mean a not solid foundation for further studies.

In conclusion, the observed teacher-centred approach to short stories' teaching does not enhance the critical teaching and learning of short stories. Time constraints and complex nature of English as a subject, big classes, pressure for learners to perform well in the examinations limits the educators' creativity and learner engagement during literature lessons. Consequently, educators opt for unhealthy easy ways out like examination focused teaching and over reliance on study guides when teaching short stories.

The next section will focus on the educators' knowledge of learners' conceptions and possible learning difficulties.

5.2.2 Knowledge of Learner's Learning Conceptions

The study found that educators have limited knowledge of learners' conception and learning difficulties. During interviews, the responses from educators demonstrated their inability to identify the learners' learning difficulties.

The absence of formative assessment and poor questioning techniques of educators did not assist to uncover learners' learning conceptions and difficulties about the short stories. Formative assessment provides rich information about learners' learning difficulties and conceptions.

Although educators would occasionally ask questions, but these questions were poorly structured and failed to elicit responses from learners that would provide rich feedback about effectiveness of the lesson and possible misconceptions. These questions were basic level one questions, which mostly resulted in chorus answers from learners.

Educators also failed to tap into learners' prior knowledge. Learners do not come to class blank. Activating learners' prior knowledge allows educators to identify gaps and therefore plan their lessons from an informed position.

In a nutshell, the failure to tap into learners' prior knowledge to diagnose their (learners) possible misconceptions and conceptions; the failure to ask probing questions that would provide clear feedback on learners' understanding; the absence of formative assessment and failure to come to class with a clear understanding of possible learners' learning difficulties suggest that these educators have a limited knowledge about this component of PCK. The next section will focus on knowledge of the subject matter of short stories.

5.2.3 Knowledge of the Subject Matter of Short Stories

Although participants seemed fairly comfortable with the basic plot of the short stories, the study found that participants do not demonstrate deep knowledge of the short stories they teach in Grade 12. Short stories usually contain much more substance than just a basic plot. They relied on study guide for critical aspects of the short story like themes, tone, figures of speech etc. This suggests their lack of confidence to handle the content of the short stories. The participants confirmed their discomfort to teach some short stories. They shelve challenging stories for later in the year, ask the subject advisors to teach for them or give learners summarised versions from the study guide to read on their own. Although they have a number of years teaching experience, but their initial training education does not match with the current demands and realities of teaching short stories. Their lack of deep knowledge could be also linked to the fact that they do not attend any literature workshops to improve their PCK in teaching literature.

5.3 Limitations of this Study

This study focused on only three cases of English FAL educators, so any generalizations need to be handled with discretion.

The interviews were conducted in English and English is not the home language of the participants. Although I was flexible enough to allow them to express themselves in their

home language, but at times they may not have been able to express themselves as eloquent as they would want.

I collected data during the world-wide Covid 19 pandemic. This created challenges in collecting data as planned. Due to lockdown and Covid restrictions and regulations that were implemented at schools, access to schools and interaction with the participants was not easy.

Due to funding and time constraints this study was restricted to Chris Hani West district only.

5.4 Reflections on My Learning Throughout the Research Journey

I have learnt that although short stories as a genre is popular, but educators have trouble in teaching it in a way that enhances critical learning. This is in part because they think that short stories are simple to teach and just contain a basic plot and are not aware of their complexity. The argument that short stories are a lot easier genre is a fallacy, they are complex in nature, just as are novels or dramas. In a novel you must know or teach the characters, plot, themes, setting etc., this is also what is required in each of the eight prescribed short stories.

I have also learnt that educators do not capitalize on learners' prior knowledge and ICT tools. I have noticed with concern that educators ignore the prior knowledge of learners. The current selection of short stories is fair and accommodates South African learners and their age in terms of themes and otherwise. The educators could have capitalized on that by using prior knowledge of learners as a firm foundation to their lessons. However, with the teacher-centred approach they used, educators missed that opportunity.

It was also surprising to me that in today's classroom educators do not make use of ICT. Teaching literature to second language speakers, educators must utilise anything in their disposal to get the information across. Whether we accept it or not but indirectly educators are competing with technology. Instead of fighting it, it is better to embrace it. Learners these days are surrounded and probably overwhelmed by technology. The inclusion of ICT

in the teaching of short stories could promote the learner engagement and arouse their interest to learn short stories.

5.5 Recommendations

Educators should adopt a variety of contemporary teaching strategies which give much greater attention to the development of and practice of critical thinking and active learning. Teacher talk, which was dominant during classroom observation, needs to be substituted by extended discussions on the part of the learners and other classroom practices that will make the needed difference.

Educators should also include ICT in their lessons to arrest the interest of learners and to promote learner engagement. Advancements in technology in the contemporary world imply that educators' stock of knowledge and pedagogical skills becomes outdated in a short term.

The subject advisors, in their work of promoting teacher professional development, should organise literature workshops that will keep the subject content knowledge and teaching strategies of educators up to date and give priority to the development of and practice of critical thinking and active learning when engaging with prescribed literature.

The universities should substantially beef up initial teacher education of literature educators to adequately prepare them to meet the goals of CAPS in teaching learners how to engage with the prescribed literature. The universities should constantly re-look and adjust their English literature initial teacher education, to ensure that educators are attuned to demands of today's literature classroom.

Lastly, the department of education should consider re-packaging English as a subject at school. The status quo does not seem to do justice to literature. It is a contributing factor in educators doing what is a 'hit and run' approach to teaching it. Literature, properly taught and how CAPS intends it be taught, is an important subject that can develop vital and foundation thinking skills, and so warrants being a stand-alone subject.

5.6 Suggestions for Further Research

The CAPS goals and guidelines are clear in expecting teachers to develop learners' skills and competencies in critical thinking and analysis of prescribed literature. The examination marks show poor performance of learners in this arena. The Chief Marker has highlighted these shortcomings. This study has clearly confirmed a problem in teacher subject knowledge and PCK in this area. But while all 3 suggest or point to new and more appropriate strategies and teacher PCK for addressing it, more research need to be done to test out strategies that really make a difference.

Based on the findings of this study it was noted that educators do not consider knowledge of learners' learning difficulties and prior knowledge as important aspects in teaching short stories. We need to better understand how one might encourage or persuade teachers to see the significant value of such information and what are time economic simple classroom practices that should be adopted.

This study has noted that educators deviate from CAPS guidelines when teaching literature. A study to fully investigate the negative effects of this misalignment on student performance and the goals of CAPS for our students both in the exams but also for coping with their careers and life beyond.

Lastly, the in-service literature intervention workshops of the Department need to be carefully studied and monitored and followed up in the classroom practices of teachers to see how effective they are and where improvements are needed.

5.7 Conclusion

This chapter provided synthesis of key findings that were evident during data analysis in chapter 4. The main themes of this study were summarised. In this chapter I also discussed the limitations of this study, reflected on what was learned by the researcher throughout this research journey, recommendations, and suggestions for future research.

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APPENDIX 1A

APPENDIX 1A



RHODES UNIVERSITY
Where leaders learn

Rhodes University, Education Faculty
Research Ethics Committee
PO Box 94, Makhanda, 6140, South Africa
Tel: +27 (0) 46 603 8393
Fax: +27 (0) 46 603 8028
email: e.rosenberg@ru.ac.za

<https://www.ru.ac.za/researchgateway/ethics/>

15 June 2022

Dr Rethabile Mawela

ISEA

R.Mawela@ru.ac.za

Dear Dr Rethabile Mawela and Mr. Sizwe Jabe

Re: - Investigating pedagogical factors contributing to the poor performance of Grade 11 English First Additional Language learners in Paper 2, Chris Hani West, Eastern Cape: Case study.

APPLICATION NUMBER: 2021-4969-6122

This letter confirms that your research ethics application has been reviewed and **APPROVED** by the Education Faculty Research Ethics Committee (EF-REC). Your permission letter(s) where applicable have been received and you are free to proceed with your study.

Approval is granted for 1 year. An annual progress report is required in order to renew approval for an additional period. You will receive an email notifying you when the progress report is due.

Should any substantive change(s) be made during the research process, that may have ethical implications, you should notify the Education Faculty REC Chair via email. This includes changes in investigators. The REC Chair will advise as to whether a new application is necessary.

Do keep this clearance letter secure and accessible throughout your study and after its completion. It will be needed when a thesis is examined and when publications are submitted to journals.

Please also submit a brief report to the REC Chair on the completion of the research. This can be done via email. The purpose of this report is to indicate whether the research was conducted successfully and whether any ethics-related matters arose that the committee should be aware of, in order to guide future studies. Sincerely,

Prof Eureka Rosenberg

Chair: Education Faculty Research Ethics Committee

APPENDIX 1B

5 Roan Antelope Drive
Madeira Park
Queenstown
5320
18 June 2021

The District Director

.....

Dear District Director

RE: Request for permission to conduct research in 3 High schools from Chris Hani West district

My name is Sizwe Jabe, Senior Education specialist, English First Additional and Home Languages in Chris Hani West district. I am currently enrolled as a Master's in Education (MED) student at Rhodes University in Makhanda, Eastern Cape, under the supervision of Dr Rethabile Mawela.

The title of my research is: Investigating pedagogical factors contributing to the poor performance of Grade 12 English First Additional learners in Paper 2 Chris Hani West District, Eastern Cape: Case study. This study seeks to investigate the pedagogical factors contributing to the poor performance of Grade 12 learners in English First Additional Language Paper 2, Chris Hani West District. My interest is on how Grade 11 educators' current pedagogical practices enhance critical teaching and learning of short stories and the learners' understanding of and attitudes towards short stories. The research involves interviews, document analysis and classroom observation with Grade 11 English First Additional Language educators from three high schools in Chris Hani West district.

In order for me to complete this research English First Additional Language educators and learners from these three high schools will be participants. This letter, therefore, serves to seek formal consent to approach and invite them as participants. The research process will not disrupt any school activities as arrangements will be made between the researcher and participants at the time convenient for them. Participation of these persons will be voluntary, and they will be free to pull out should they deem necessary, without any penalty. I will ensure their anonymity and confidentiality during the course of this research. All the material collected as part of this research will be accessible only to my supervisor and myself.

APPENDIX C



Ethics Coordinator: Mr Siyanda Manqele Tel: 046 603 7727 Fax: 603 8822 s.mangele@ru.ac.za

Please find attached a copy of Approval letter from Rhodes Research Ethics Committee. Any further queries may be directed to myself using the following contact number: 060 527 3133 or email: jabesizwe1@gmail.com.

I thank you for your consideration.

Yours sincerely

Sizwe Jabe (Mr.)

Student no: 20J2570

Ethics Coordinator: Mr Siyanda Manqele

Contact: 046 603 7727

Email: s.mangele@ru.ac.za



Province of the
EASTERN CAPE
EDUCATION



OFFICE OF THE DISTRICT DIRECTOR

Komani Hospital Office Park, New Building, Block 1, KOMANI, 5320, Private Bag KOMANI, 5320 REPUBLIC OF SOUTH AFRICA. Enquiries:

Tel: 045 808 3000 , Email: nrwdebruynt@gmail.com | philisa.mqoboli@gmail.com, Website: www.ecdoe.gov.za

APPENDIX: 1C

TO: SIZWE JABE

5 ROAN ANTELOPE DRIVE

MADEIRA PARK, QUEENSTOWN, 5320

FROM: DISTRICT DIRECTOR - CHRIS HANI WEST EDUCATION DISTRICT

SUBJECT: APPLICATION TO CONDUCT ACADEMIC RESEARCH IN A PUBLIC SCHOOL

DATE: 22 JUNE 2021

Your written request for permission to conduct research has reference.

After thoroughly reading your letter and acquainting myself with your sphere of work and research, I came to the following conclusion:

Permission is hereby granted to conduct your research provided that you adhere to the following:

- The privacy of all participants must be a top priority,
- The final product of your research, since its Curriculum based, must share the Chris Hani West Education District.

I wish you well in your field of studies and research and I trust that you will contribute to improvement of matric results in Eastern Cape.


Thank you



[Type here]

growth
education

Yours in Education


NRW DE BRUYN
DISTRICT DIRECTOR



Customer care line: 086 063 8636

APPENDIX 1C

5 Roan Antelope Drive
Madeira Park
Queenstown
5320
18 June 2021

The principal

.....
.....

Dear Principal

RE: Request for permission to conduct research in your school

My name is Sizwe Jabe, Senior Education specialist, English First Additional and Home Languages in Chris Hani West district. I am currently enrolled as a Masters degree student at Rhodes University in Makhanda, Eastern Cape, under the supervision of Dr Rethabile Mawela.

The title of my research is: Investigating pedagogical practices of Grade 12 English First Additional Educators in teaching short stories. This study seeks to investigate the pedagogical factors contributing to the poor performance of Grade 12 learners in English First Additional Language Paper 2, Chris Hani West District. My interest is on how Grade 12 educators' current pedagogical practices enhance critical teaching and learning of short stories and the learners' understanding of and attitudes towards short stories. The research involves interviews, focus group discussion and classroom observation with Grade 12 English First Additional Language educators from three high schools in Chris Hani West district.

In order for me to complete this research English First Additional educators from these three high schools will be participants. This letter, therefore, serves to seek formal consent to approach and invite your school as participant.

The research process will not disrupt any school activities as arrangements will be made between the researcher and participants at the time convenient to them. Participation of

these parties will be voluntary, and they will be free to pull out should they deem necessary, without any penalty. I will ensure their anonymity and confidentiality during the course of this research. All the material collected as part of this research will be accessible only to my supervisor and myself.

Please find attached approval letter from Rhodes Research Ethics committee. Any further queries may be directed to myself using the following contact number: 060 527 3133 or email: jabesizwe1@gmail.com.

I thank you for your consideration.

Yours sincerely

Sizwe Jabe (Mr)

Student no: 20J2570

Ethics Coordinator: Mr Siyanda Mangele

Contact: 046 603 7727

Email: s.mangele@ru.ac.za

.....HIGH SCHOOL

Re: Permission to conduct research in our school:

Topic : Investigating pedagogical factors contributing to the poor performance of Grade 11 English First Additional learners in Paper 2 Chris Hani West District, Eastern Cape: Case study

Dear Mr. Jabe and the Rhodes Ethics committee

On behalf of High school I am writing to formally indicate our awareness of the research proposed by Mr. Sizwe Jabe, a student at Rhodes University. I am aware that Mr. Jabe intends to conduct the above -mentioned research in our school, though classroom observation , Interview, and document analysis.

As the principal/deputy principal ofHigh School. I grant Mr. Jabe permission to conduct his research in our school.

If you have any questions or concerns, please feel free to contact my office at

I hope that this exercise will improve the quality of education in our district.

Yours sincerely



.....

06 April 2021

Dear Teacher

RE: Request to participate in educational research

My name is Sizwe Jabe, Senior Education specialist, English First Additional and Home Languages in Chris Hani West district. I am currently enrolled as a Masters degree student at Rhodes University in Grahamstown, Eastern Cape, under the supervision of Dr Rethabile Mawela.

The title of my research is: Investigating pedagogical practices factors contributing to the poor performance of Grade 12 English First Additional learners in Paper 2 Chris Hani west, Eastern Cape: Case study. This study seeks to investigate the pedagogical factors contributing to the poor performance of Grade 12 learners in English First Additional Language Paper 2, Chris Hani West District. My interest is on how Grade 12 educators' current pedagogical practices enhance critical teaching and learning of short stories and the learners' understanding of and attitudes towards short stories. The research involves interviews, questionnaire and classroom observation with Grade 1 English First Additional Language educators and learners from three high schools in Chris Hani West district. Your school is one of the 3 high schools selected for this research. I would, therefore, like to invite you to participate in this research study. The classroom observation and interviews will be audio recorded to ensure all the information is accurately captured and for easy referencing at a later stage. All material collected as part of this research will be accessible to my supervisor and myself. Your participation will be kept confidential and anonymous. Your name and identity will not be used. I would also like to assure you that if you choose to participate, it is voluntary, and you will be able to withdraw anytime without prejudice.

If you consent for your child to participate in this research study, please sign and return the form below. Do not hesitate to contact me for any additional information you require.

I thank you for your consideration.

Yours sincerely

Sizwe Jabe (Mr)

Contact no: 060 527 3133

Email ad: jabesizwe1@gmail.com

EDUCATOR CONSENT FORM

Research Study: **Investigating pedagogical factors contributing to the poor performance of Grade 12 English First Additional learners in Paper 2 Chris Hani west, Eastern Cape: Case study**

Name of the educator:

I, consent to take part in the above study. I also understand that my participation is voluntary and that I am free to withdraw from the study at any time without prejudice.

Classroom observation and Interview audio recording

- I agree to participate in an interview **YES/NO**
- I agree to participate in the classroom observation **YES/ NO**
- I give permission for the use of audio recorder during classroom observation and interview **YES/NO**

Confidentiality and anonymity

- I have been assured that my participation will remain confidential **YES/NO**
- I have been assured that my identity will be kept anonymous **YES/NO**

Signature..... **Date**.....

APPENDIX 2A

Transcript Lesson 2 Ms. Vida Que Date : 03/08/ 2021

Ms Vida's class 46 learners seating in groups of on desk sharing One book

Ms. Vida: Guys let's take out our books and go to the next door, page 122 of our short story book

Learners take out their books

Ms Vida: ok , silapha moss nerh. Right, I believe before we go to page 123, we go to page 122 to read about the writer of the short story, you know it helps to understand the setting of the short story and again it helps you to understand most of the times what the writer is going to write about.

Let's get somebody to read from page 122 about the writer of the Next door, Banele

Learner read the information about the author on page 122

"Kurt Vonnegut, an American writer, was born in Indianapolis, Indiana in 1922 and died in 2007.."

Ms Vida: Guys that on its own will help us in understanding the setting of the short story. I think you still remember we have two questions to answer when we explain the setting, it is that we should know when this happened, it is the period and then secondly, the geographic area where it happened. Then if you know those two, then you know your setting.

I am saying guys, the fact that we know that the writer is from America is giving us a clue on the setting that the possibility is that the rest of the story is likely to happen in America which is of course is the case with the Next door.

Learner continue to read until the end of information about the author and brief summary of the short story (page 122)

Ms. Vida: Ok, underline just the 'coming of age' because amongst the things we will be talking about in the short story are the themes, and I think that coming of age is directing towards one of the themes. So,, this is an American writer who then writes about an eight-year boy whom his parents think he is too young to experience some other things, but the opposite happens, hence we will be talking about a lot of ironies in the story Next door.

Ms. Vida: Guys, I want us to talk about the title, just Next door, what is your implication? Asikayifundi moss I short story nerh, but I just want us to say, if the title of the short story is Next door, what do you think the story will be about, Mayekiso just explain to me, what do you think? Thetha nomntu osecaleni kwakho and say something guys.

Learner: When you talk Next door you are talking about Neighbourhood

Ms. Vida: ok sizawuva pha moss xa sesingenile kwi short story...masiyithathe lempendulo ka Mayekiso ithi 'neighborhood'... Let's talk guys, if you can't think talk to the person next to you. Thank you Mayekiso. Any prediction? Baxolise

Learner: Since esi story besi sithetha nge eight-year-old boy, yinto ezakwenzeka kwi neighborhood

Ms. Vida: oh, you are using the information that we read from about the author nerh, thank you Simvuyele...Guys when we talk of Next door we actual mean neighbours, we mean literally not far away. I think let's go to the short story, but before we do that what I am going to do, I will give you a list of possible themes of the short story, so that when we read you then say, I think in paragraph so and so this theme is portrayed. Niyandibamba guys andithi? So I will just write the list of themes so that when we read you then tell me when you feel that among the themes written on the chalkboard then that one is portrayed. I think you know what the themes are, masibhale, kuba ziyabuzwa i themes kwi exam

Ms Vida writes the following on the chalkboard:

Difference between adults and children's perception of the world

Coming of Age

Guilt of parents

Loss of innocence

Ms. Vida: Those are the four I can think of for now, but if you can think of any, you can add. Let's now get to the short story sifundeni and explain... The old house was divided...

Learner reads first paragraph of the short story on page 123: The old house was div

Ms Vida: Tsaba can you just come draw this on the chalkboard so that we have a picture, There is this house and in this house we have two families, uyasibhalela ke Tsaba nerh...the Leonards, there is Mr L there is Mrs Leonards, there is a boy, just a picture on the chalkboard. Please come draw on the chalkboard so that we understand what we are talking about. Two families just on the top..

Learner: goes to the chalkboard, and try to draw a picture (visual) the picture of the house and characters mentioned, as he tries to draw, other learners commented: uTsaba wakhe wakwazelaphi uzoba'?

Ms. Vida intervenes: no not pictures but write on the top the 'Two families at the top' wawukhe wakwazelaphi uzoba nyani?. Please help him guys, which is the first family class? Sizama uzoba so that noba ulilibele ibali ujonge apha ebhodini.

Class: (chorus) Leonards

Ms. Vida: Yibhale encwadini yakho. Then the second family?

Class: (chorus) Hagars,

Ms. Vida: Then ndifuna I list after Leonards and Hagars, like Mr. Leonard, Mrs. Leonard etc.

Ms. Vida: bhala nasencwadini yakho, we need to know the characters that we have.

Ms. Vida: We have a boy, Paul, u Paul ngowaphi ? Do we write Paul on the Leonards or Hagars?

Class: (chorus) Leonards

Ms. Vida:Guys, we have these two families. Ngubani owakhe waya eKapa

Class: some mumble, few put up their hands to indicate that they have been to Cape town

Ms. Vida: Niyazibona ezindlu zimbini zidibeneyo?

Class: (chorus) yes

Ms. Vida andizifuni iibharu kemna. Ngabantu abanjani abangazange baye eKapa ?

Class: They laugh, One learner said ' eenkomponi', other mentioned Khayelitsha

Ms. Vida:(laughs) uyazelaphi inkomponi wena? Ndiyanazi nge holiday zik niyenyuka

Ms. Vida: Guys ninayo I picture of a house that is shared by two families, and this side is used by this family and kunomnyango and the other side is used by the other, nayo inomnyango wayo. It is described as an old house that is divided with a by wall. Let's underline 'thin' because as we continue to read the short story we will understand the significance of the emphasis of thin wall.The writer did not just it is divided by a wall, but note specifically the thin wall, just underline that. We have two families guys, what we have heard when we are introduced to the short story is that these two adults Mr Leonard and Mrs. Leonard are arguing about u Paul, they are planning to go and watch a movie, but their difference is that the father Mr. Leonard feel that the movie they are about to watch is not suitable right for an 8 year old. I think nindla ngozibona ezinto e tv(ini) idla ngothini kweza warnings?

Class: (chorus) PG 13, parental guidance

Ms. Vida: Ithetha ukuthi ayibukelwa ngabantwana abancinci nerh?

Class: Chorus , yes

Ms. Vida: So yilanto niyenzayo nisilinda siyolala niyibukele ebusuku, umntu abukele ephantsi kwe coffee table, so that noba uyakroba awumboni uba ubukele.

Class: They laugh

Ms. Vida: Niyayi understand (a) moss lento ye language, it is because maybe I language is not suitable for young children or whatever content of the movie that is going to be shown is not relevant. So that is where they are arguing, by the way I think they final agree, not to go with the child.

Learner readd: until ...'You are not afraid- are you, boy?'

Ms. Vida: Guys, this question 'You are not afraid- are you? Is not a normal question, it is Rhetorical Que..?

Class: (chorus) question

Ms. Vida: Guys every year examiners ask question on characterization. Whilst Baxolise is reading, I want everybody to have a point on characterization on Mr. and Mrs. Leonard. Yes we will be listening to the plot as they are arguing about whether the boy should go or not, whether he needs a baby-sitter. But when we finish this page I will ask you what do you think of Mrs. Leonard, what do you think Mr. Leonard?

Learner : reads until the end of page 1

Ms. Vida: Thank you Baxolise, tell me what they are arguing about generally? Thetha nomntu osecaleni kwakho for two minutes... Baxolise

Learner: (responds in IsiXhosa) U Mr. Leonard ufuna lomntwana ashayeke kuba i movie abozoyibukela ayilungelanga abantwana, kodwa yena u

Ms. Vida: Ok, suyigqiba, uthini omnye, Mayekiso, u Mrs. Leonard uthini yena?

Learner: Mrs. Leonard yena ayimonwabisi into yokuba lomntana ashayeke.

Ms. Vida: yes kunjalo, thank you guys.. Now imagine in exam, you get this extract, just from this page, until the end of page 1.Maybe they say characterize Mrs. Leonard for 2 marks and Mr. Leonard, 2 marks. Just two character traits per character. In two minutes, thetha nomntu osecaleni kwakho...

Ms. Vida: two minutes is over, Nomana uthini

Learner: Mr Leonard is uncaring, akakwazi umshiya umntana omncinci, kwakumele umlindile abemdala, ukuze akwazi ushiyeka yedwa

Ms. Vida: haybo, bangayobukela I movie ade abemdala?

Class: They laugh

Same learner: okanye ke ayomgcinisa emzini, angamshiyi yedwa

Ms. Vida: Uthini omnye? Ungumntu onjani yena u Mrs. Leonard?

Learner: Mrs. Leonard is disciplinary, she still think her child is still young ukuba ashiywe ekhayeni yedwa.

Ms. Vida: Yes guys, injalo... Now that you get it, let's read until the end of the story.

Learner: Learner reads until the end of the story page 130

Ms. Vida:(reads the summary of the short story from the study guide). Thank you guys, as usual we will revise from past question papers but tomorrow we will finish Act Five Macbeth.

APPENDIX 2B

Ms. Candy Lesson Transforming Moments (Transcript)

Date: 03/08/2021 Duration: 50 minutes

Ms. Candy: Good afternoon Grade 12

Class: Good afternoon teacher

Ms. Candy how are you feeling today

Class: (chorus) we are ok teacher and how are you

Ms. Candy: I am very nervous, but we move

Ms. Today we are going to do “Transforming Moments” by Gcina Mhlophe, it’s on page 96. You are going to take notes as far as much as possible as this story will be part of your final exam. You know when we write our final examination, we don’t know which short story is going to be there, so you need to make sure that you know all the characters of the short story, the plot, that is how the story goes and you keep in mind as possible that this might be part of the final exams. Do you all understand?

Class: (chorus) yes teacher

Ms. Candy: I am going to read to read the short background and the author of the short story, we have a background on page 96. (Ms. Candy reads the background of the author and short story on page 96 (Anthology short stories) .

You see that part of the background also appears in the short story. Because we see that in the short story Gcina Mhlophe portrays herself as someone who likes to read and write. Learning about the background of the short story is very important because it gives us an idea of what is inside the writing of the short story. So, it is very important that you keep in mind the background of the short story, so that at least when you get into the short story you have an idea of what the story might be about. Do we all understand?

Class: (chorus) yes teacher

Ms. Candy continues to read the rest of the background on page

Ms. Candy: This is one of the things you need to write down that in the first part of the short story she has a certain idea of herself which is very different from the last part of the story, so her thoughts changed along the short story, and we get the idea that she is the main character. Remember when we spoke at the beginning of the year, I think we spoke about how round characters change. Do you remember?

Class: (silent)

Ms. Candy: Remember when we spoke about the short story, which short story kanene? The one about Jimmy and Arthur, we spoke about how Jimmy has changed. Do you remember that?

Class: (no answer)

Ms. Candy: So you will see that even in this short story Gcina Mhlophe will change, so we are identifying her as a round character and main character...Do you all understand?

Class: (mumbling)

Ms. Candy: So what she thinks of herself in the beginning is not what she will think of herself in the end. The other thing I want us to keep in mind is the title of the short story. The title there is Transforming moments, what is the word Transforming mean? Is it the first time you hear about it.

Learner: I think it is 'change' Miss

Ms. Candy: Change hey, so we have change...so when something is transforming it means it changes. Already from the background of the short story we get a hint that there is going to a change because Gcina Mhlophe is going to change. Do you all understand?

Class: (chorus) yes

Ms. Candy: so the transformation that is going to happen is that she will change from having a low self-esteem to being confident in herself. The next part of the title is 'moments' the word moment, what does it mean?

Class: (no answer)

Ms. Candy: it is time, things that happen in time. Let us go into the short story. Can we have someone to read for us? Or let us take turns, I will read first then someone reads later. (Ms. Candy reads first two sentences of the short story on page 97.

Ms. Candy: There is something I want you to notice, the narration, there is a use of first-person narration. You need to write that down. How do we know class?

Class: (no answer)

Ms. Candy: The use of the word 'I' *kaloku* guys.

Ms. Candy: Continues with reading on page 97

Yes guys you must know that I can't explain every word otherwise we won't finish. So far we know that this main character was smart, but that did not help her anyway because she feels that she was ugly and she describes her hair a 'dry as grass' and on top of that she had knocked knees, *i kiss madolo*. Kids would tease her at school. You know how you guys can be rude. Look at the figure of speech used, that is 'simile' her hair is being compared to dry grass. Knowing figure of speech is also very important.

Guys let's go to page 13 of our study guide and look at the figures of speech, which are very important for exams.

Learner: sorry teacher, I did not bring my study guide to school, teacher

Ms. Candy: Come on guys, your study guide is your bible, you can't leave it at home, but you can take notes if you don't have it or mark the pages and look at it when you at home.

Ms. Candy: *We have these figures of speech from this from this short story... Because you are sharing a study guide, please write them down guys (she reads from the study guide, page 13)*

*Page 97 we have a **simile**, the narrator compares the texture of her hair to dry grass... describe it as dry grass in winter.*

*Secondly Grade 12s on page 99 we find **personification**; the sun is given human qualities when referred to as lazy. 'The winter sun seemed as lazy as we were.'*

*You can read the rest guys, I think we have **metaphor** on page 97, the last one is irony...in the interest of time I won't read everything.'* Do you understand?

Class: (chorus) yes

Ms. Candy continue reading on page 97

Ms. Candy: Yes guys now they mention Bulelwa, I will keep on telling you these characters. Remember I have told you about the main character who will change as the story unfolds.

Whilst I'm on characters, Let me tell you that there are these 3 people who played a role in Gcina Mhlophe's life. We have Bulelwa, the second one is Sizwe, the rugby player then there is minister, we don't know the name of the minister yet but it is going to come. Those are the three people who played a role in Gcina Mhlophe's life. I don't know if I should bet on this but I am sure. I can bet R50 that this question will be there in the exam. If it's not there I'm going to give you R50. But if it's there you owe me guys. This question always appears in the exams...Who are the people who played a role in Gcina Mhlophe's life and you are expected to answer the way I am telling you; you must mention Bulelwa, you must mention Sizwe and the minister, then you mention what type of role they played. Do you understand?

Class: (chorus) yes teacher

Ms. Candy: continue reading on page 97

Ms. Candy : You see this girl is like you girls, playing hard to get

Class: (laughing)

Ms. Candy: Look at what she said about the rugby guy '*Sizwe said he really wanted to spend time with me and we could have good times together talking and reading if that's what I wanted. I asked him to please leave me alone. Well, the boy didn't leave me alone...*

Ms. Candy: Do you think Gcina Mhlophe meant it? Do you think she wanted to be left alone?

Class: (chorus) no

Ms. Candy: I think so too, ha ha ha, you cannot be lonely and when someone shows interest you begin to reject that person. I would grab him with both hands mna, ha ha ha

Class: (laughing)

Ms. Candy: This reminds me of the themes of the short story. Ok guys, let's write the following themes (copied from the study guide)

First one is Self-discovery

, second one is self-love,

the jealousy

'Ms. Candy: yes, now we don't see these now, but as we read the story we are going to see these ...

And the last one is friendship. Do you understand?

Ms. Candy: reads until page 99, (the bells rings) to signal the end of the lesson

Ms. Candy: good, that's the end of my lesson guys as you all know we cannot not finish. Finish it at home, read the mind the gap also for explanation. Thank you for behaving in-front of my visitor.

Learner: we are always like this Miss.

Class: (laughing)

APPENDIX 2C

Mr. Que's lesson observation Transcript July 2021 (Last Breath)

Duration: 45 minutes

Mr. Que: Good morning class

Class: good morning Sir

Mr. Que: *Ndihamba nondwendwe ke namhlanje, lundwendwe lwam ke ayilolweni.* Good morning Mr. Jabe. Today we are going to do a story 'The last breath'. Let's turn to page 116, I will read the introduction of the author and background. (Mr. Que reads the introduction as is on page 116 of the Short story book (Changes).

Mr. Que: just from the introduction guys we know that we are going to hear about someone who is in love. He is in love with a certain girl, and he wants to marry this girl, Eva. But at this point in time, we also understand that Eva, the girl he plans to marry is blind and the father is against him marrying this girl. But the son is in-love with this girl. Now I will ask one of you to read. What is important for us as she reads is to understand what she is reading. (One learners reads from page 117).

Mr. Que: Don't be fast hey

Mr. Que: As I said when I read the introduction of the short story, someone here is love. We even talk of the narrator and the dormitory. What is a dormitory according to your understanding? It is a place where learners sta...?

Class: (chorus) stay

Mr. Que: yes, it says that the lady stays in a boarding school, dormitory. It is not a school like ours. But as you have read, the father is hating this girl because this girl cannot see. As the son and the father are on their way from school they are discussing this issue. *Uyamxelela ukuba awukwazi ukumtshata tuu umntu ongaboniyo.* But the son is so determined to marry Eva at the age Of 16

According to the South African constitution we know we can get married at the age of 18 but in Kenya they can get married at the age of 16. This boy uthi: *'tata ngowam u Eva, ndizakumtshata, ebona engaboni'*.

Mr. Que: let me ask this question to you boys, If you love someone, can you allow anyone to stop you from marrying her?

Boys: (chorus) no, sir

Mr. Que: yes uyamthanda moss, *noba uqhutywa nge wheelchair*

Mr. Que: guys do you have your study guides with you?

Class: yes, sir (some said 'no')

Mr. Que: For those who do not have, you can ask someone next you to you to help. But remember I told you to bring your study guides today. Let's turn to page 16 and read together. I might not finish everything ke guys. Mr. Que reads from the study guide starting with the summary, title and themes. Guys I want to jump to the notes on tone, page 18, in exams they will always ask the question on tone. Are you with me?

Class: yes, sir

Mr Que: guys in exams every year they ask about the tone, now you can see that this guy is frustrated that the father does not allow him to marry the lover of his choice. Let's now look at tone of the short story...I hope you have your study guides with you?

Learners: yes sir

Mr Que: (reads from page 18 of Mind the gap study guide., Tone and Mood... They say : **Frustrated tone**. The narrator is frustrated because his father does not approve of his relationship with Eva.

Upset tone: The father's narrator is upset that his son can even consider marrying a blind girl.

Sad tone: The narrator is sad that his father is sick

Joyful tone: The narrator is happy that he is going to spend the rest of his life with Eva because his father donated cornea to her. So this is how we deal with tone guys.' Do you think you can answer the question on tone guys?

Class: (no answer)

Mr. Que: I know you have study guides, practise this question, I will also at a later stage give you questions from past papers on tone and other questions. I don't think they will ask this short story though, but Village People, they will definitely ask. Examiners are predictable, ha ha ha.

(The bells rings)

Mr. Que: *yhoo ixesha liyabaleka*. Guys finish the short story on your own. Read the rest of the notes on study guide as well. Do not bother about the notes on structure of the short story, they do not ask that in the exam. Just focus on important things like figures of speech, tone, the understanding of the short story. Do you understand?

Class: (chorus) yes, sir

APPENDIX 3A

Excerpt from Pre- Lesson interviews : Ms. Vida

QUESTION ASKED	RESPONSES
4. What are the key aspects in the short story that you are about to teach?	The key aspects in this lesson are: understanding of the plot, characters, setting, themes and figures of speech
5. Briefly explain the sequence you will follow to teach this short story	I will start by the author and background of the short story. I will then move to the short story, learners will read and I will explain and analyse the short story.
6. Does your lesson involve any procedural knowledge that learners must know? If, so what does this procedure entail?	Not that I know of, as long as we read and understand the short story.
7. Are you comfortable with the content of the prescribed Grade 12 short stories?	I have to be honest meneer, that English in not our language, I do struggle sometimes. I don't teach some short stories, Next door and New tribe until late in the year because I am not confident in teaching them. Sometimes I make copies of these stories from the study guide and give my learners so that bazifundele (they study on their own). Ndithandaze ke uba zingaphumi ekupheleni konyaka (then I pray that these short stories are not examined at the end of the year. I do the same with the poems as well, poem like 'To learn how to speak'. I also make notes from memos from past papers to add on study guides notes. The key thing for me is for the learners to follow the plot.
8. Are you qualified to teach English?	Senior Teachers Diploma

9. For how long have you been teaching Literature?	I have been teaching English for 26 , Grade 8-12.
10. Did you receive any special training as an English literature teacher?	No, sir. I don't have literature as a major subject.
11. Do you attend workshops to improve your content knowledge of short stories or literature?	No, I haven't
12. Which teaching strategy will you employ to ensure the successful and effective delivery of this lesson?	Most of the time I will explain and give them more information and facts about the short story I will give them chance to discuss some stuff if I get time.
13. Provide reasons for your choosing this teaching strategy	As a paper 2 marker I know what the examiners are testing when it comes to short stories, so kwezizi aram zethu I focus kwezondawo zizokubanceda kwi exam. Giving them chance to participate kwi lesson allows them to be part of the discussion and discoveries about the short story. I think it also empowers their critical thinking skills
14. Does your lesson have real life examples?	Not really, but I will make reference to that if I come across something efuna loo nto.
15. Which learners' prior knowledge do you regard as important before this short story can be taught?	I have to be honest mfundisi wam , andazi, or ndingathi andilungisanganto kumcimbi onjalo
16. What possible learning difficulties do you anticipate?	I can't think of any mfundisi, Into endingakuxelela yona kunzima to understand English kwabantwana..
17. How do you plan to assist learners who experience difficulties?	I regularly switch to vernacular so that all learners can understand. If I get time I will give extra classes, but ingxaki yethu sine numbers ezinkulu mfundisi, alikho neloo xesha lokubahoya. Sincediswa nazi study guides mfundisi, eza summaries ne analysis ziku Mind the Gap ziyabanceda
18. Have you prepared an assessment to evaluate whether the goal of the lesson has been achieved?	I will probably give them classwork or homework, and later we use questions from past exam papers to revise.

Thank you	You are welcome, sir
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APPENDIX 3B

Excerpt from Pre- Lesson interviews : Ms. Candy

QUESTION ASKED	RESPONSES
19. What are the key aspects in the short story that you are about to teach?	The key aspects in this lesson are: plot, characters and characterisation, narrators's point of view, structure and development and figurative language used
20. Briefly explain the sequence you will follow to teach this short story	I will start with pre-reading activities just to introduce the lesson Then I will read the information about the author and background of the short story. We will now read the short story and analyse it with my learners.
21. Does your lesson involve any procedural knowledge that learners must know? If, so what does this procedure entail?	My main focus is just for Grade 12's to understand the short story and be able to make their own summary of the short story
22. Are you comfortable with the content of the prescribed Grade 12 short stories?	For just the plot of the story and to explain it to my learners I don't have a problem. Kodwa (but) the analysis part is not easy. But we keep on trying mfundisi (Sir).
23. Are you qualified to teach English?	Bed arts and culture (English & Music)
24. For how long have you been teaching Literature?	I have been teaching English for 7 years
25. Did you receive any special training as an English literature teacher?	No, I didn't receive any special training. I just have English three (3).

26. Do you attend workshops to improve your content knowledge of short stories or literature?	No, sir
What strategy will you employ to ensure the successful and effective of this lesson?	I will explain the short story to them with simple language, using the notes from the study guide, perhaps I will give them opportunity to explain parts in the lesson, just to show understanding.
Why are you choosing this teaching strategy?	I am the one who know the story, so our kids rely on us for explanation, hence I will be one doing to explanation. Although I would think of forming groups and let them discuss, with big classes it becomes chaotic since it is difficult to manage all groups and get feedback. Some don't even give feedback bayenza indlalo, uske ubone uba uyazilibazisa.
Do you have real life examples?	I don't really write it down or plan, if there is an example that is relevant at that particular stage of the short story I use it..
5. Which learners' prior knowledge do you regard as important before this short story can be taught?	Nothing specific mfundisi (sir)
6. What possible learning difficulties do you anticipate?	These learners do not understand the figures of speech, even if they identify it, they can't explain it...And their English vocabulary is limited, it makes it difficult for them to follow the basic plot.
7. How do you plan to assist learners who experience difficulties?	Ndiyanyanzeleka ndilumele ngesiXhosa mfundisi wam, (I have no choice but to mix with isiXhosa, sir)otherwise they will not understand the story. I make use of examples from past exam papers to explain things like irony and other figures of speech.
8. Have you prepared an assessment to evaluate whether the goal of the lesson has been achieved?	Yes , I will give them some activities from the study guide and revise some questions from past papers.
Thank you	Thank you Mr Jabe

APPENDIX 3c

Excerpt from Pre- Lesson interviews: Mr. Que

QUESTION ASKED	RESPONSES
27. What are the key aspects in the short story that you are about to teach?	Understanding of the short story is one the key aspects and perhaps the figures of speech used in the short story.
28. Briefly explain the sequence you will follow to teach this short story	I will read the first part about the author and background of the short story, then explain. I will ask those learners who can read to take turns in reading, and I explain
29. Does your lesson involve any procedural knowledge that learners must know? If so what does this procedure entail?	Not really mfundisi (sir)
30. Are you comfortable with the content of the prescribed Grade 12 short stories?	I cannot say with certainty that I am comfortable. My experience in teaching is in GET phase, but I try my best and Mind the gap study guide helps me a lot. For some stories I normally call subject advisor to assist, but now during covid time I have to do it myself because they are not allowed to come and teach.
31. Are you qualified to teach English?	Diploma in Education
32. For how long have you been teaching Literature?	I have been teaching English for 27 years, but 23 years at GET phase and I have just joined FET recently...I think 4 years back.

33. Did you receive any special training as an English literature teacher?	No, I was trained as an English teacher, no specific training in literature
34. Do you attend workshops to improve your content knowledge of short stories or literature?	No, when the current prescribed literature was introduced, the department of education through teacher development organised a literature workshop. The registration was done one line and they could only accommodate few people, I could not attend.
35. Which teaching strategy will you employ to ensure the successful and effective delivery of this lesson?	I always explain things myself; it makes things easier and quicker for me
36. Provide reasons for your choosing this teaching strategy	I have big classes and these learners struggle with speaking English. Having groups will delay me because they do not want to speak anyway and it is not easy to control those groups. It will only delay me and I have to finish syllabus.
37. Does your lesson have real life examples?	Not that I can think of any, but apha ekufundeni I story wethu mfundisi ingazenzekela, but I can't think of one now.
38. Which learners' prior knowledge do you regard as important before this short story can be taught?	I really don't bother myself about that sir. These kids don't even know what they know.
39. What possible learning difficulties do you anticipate?	I don't know sir; I normally deal with problems as they come.
40. How do you plan to assist learners who experience difficulties?	I normally refer them to study guide and ask other learners who seem to understand the short story uba bacacisele abo kunzima kubo.
41. Have you prepared an assessment to evaluate whether the goal of the lesson has been achieved?	I will give them homework and we also revise from past papers.
Thank you, sir,	Enkosi nakuwe Mr Jabe (Thank you too Mr. Jabe)

**English FIRST ADDITIONAL LANGUAGE
PLAN****GRADE 10 / 11 / 12 LESSON**

EDUCATOR: Ms. Vida	TOPIC: Short story: NEXT DOOR	
TIME DURATION: 45 minutes	objectives: Learners will be able to interpret and analyse the short story and perform well in paper 2 at the end of the year	
RESOURCES: LITERATURE SETBOOKS, DICTIONARY		
	LESSON 1:	
CONCEPTS TO BE TAUGHT	Plot,, setting, climax and themes	
TEACHER & LEARNERS ACTIVITY	<p>INTRODUCTION:</p> <p>Oral presentation from learners</p> <p>TEACHER ACTIVITY</p> <ul style="list-style-type: none"> • Introduces the narrator as a character and her life in a boarding school • Ask meaning and understanding of the following concepts: self-love, low self- esteem etc. • Narrator's relationship with Bulelwa and Temba • Make learners understand the tone, themes etc. <p>LEARNER ACTIVITY</p> <ul style="list-style-type: none"> • Learners read the text, give their own interpretation with the assistance of the teacher and are allowed to ask questions 	
ASSESSMENT STRATEGIES (Who)	<p>Teacher√ :</p> <ul style="list-style-type: none"> • Discussion • Written classwork 	
TASKS (What)	Homework	Classwork
TOOL (How)	Memo√	
REMEDIAL & ENRICHMENT	Feedback for the classwork to be given by teacher and allow learners to participate Peer tutoring and extra classes	

EDUCATOR: Ms. Candy	TOPIC: Short story: Transforming moments		
TIME DURATION: 50 minutes	OBJECTIVES: The goal of this lesson is to read and understand the shot story and be able to answer questions during exams.		
RESOURCES: Short story Anthology (Changes) , Mind the gap study guide, newspapers and magazines			
	LESSON 1:		
CONCEPTS TO BE TAUGHT	Title of the short story The author's life and background Characterization Tone Themes Structure and plot		
TEACHER & LEARNERS ACTIVITY	LEARNER ACTIVITY <ul style="list-style-type: none"> • Share their experiences • Responding to questions and also making examples • Learner sharing their moments of change (what happened) • Learners responding to different tasks given as Post reading activities TEACHER ACTIVITY <ul style="list-style-type: none"> • Introduces the narrator as a character and her life in a boarding school • Ask meaning and understanding of the following concepts: self-love, low self-esteem etc. • Narrator's relationship with Bulelwa and Temba • Make learners understand the tone, themes etc. 		
ASSESSMENT STRATEGIES (Who)	Teacher√ : <ul style="list-style-type: none"> • Responding to questions while reading orally. • Respond to questions after the lesson presentation (previous question papers) 		
TASKS (What)	Homework	Classwork	
TOOL (How)	Memo√		
REMEDIAL & ENRICHMENT	None		

APPENDIX: 4C

English FIRST ADDITIONAL LANGUAGE GRADE 10 / 11 / 12 Lesson Plan

EDUCATOR: Mr. Que	TOPIC: Short: Next Door
TIME DURATION: 50 minutes	OBJECTIVES: To help my Grade 12 English learners to pass paper 2
RESOURCES: Short story Anthology (Changes) and Mind the gap study guide	
LESSON 1:	
CONCEPTS TO BE TAUGHT	The author's life and background General understanding of the story
TEACHER & LEARNERS ACTIVITY	LEARNER ACTIVITY Learners taking turns to in reading the short story TEACHER ACTIVITY <ul style="list-style-type: none"> • Explaining the story to learners • Asking them questions
ASSESSMENT STRATEGIES (Who)	Teacher√ : <ul style="list-style-type: none"> • I will give them previous question papers to look at the questions asked on this short story
TASKS (What)	Homework Classwork
TOOL (How)	Memo√
REMEDIAL & ENRICHMENT	-