Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge)

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DECLARATION

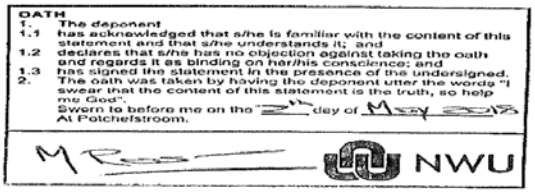
DECLARATION

I the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature

2 May 2018

Date



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ABSTRACT

This study lies at the interface of teachers' pedagogical content knowledge (PCK) and their professional identities. The aim of this qualitative, multiple case study is to shed light on the professional identities of five teacher participants teaching literature to EFAL (English First Additional Language) learners in the FET (Further Education and Training) phase, namely Grades 10-12. Research on teachers' knowledge largely focuses on content and pedagogy, but the focus has recently shifted to critical awareness of teachers' professional identities. Researchers believe that teachers' perceptions of their identities may have an effect on their efficacy, their attitudes towards change and the implementation of innovative teaching practices. Being an effective and confident teacher is subject to the development of a professional identity. The foregrounded aspect of this study is to show how teachers conceptualise the purpose, function and strategies of enacting the pedagogy of English literature teaching. This teaching may be unique to the specific nature of the subject, the kinds of learners and the kinds of contexts. This study also includes probing into how teachers believe English literature should be taught, and the rationale and conceptualisations they developed concerning what is entailed in the discipline of English literature. These beliefs and perceptions are closely linked to teachers' professional identities.

On an operational level, this study also aims at exploring the blend between content and pedagogy within the PCK construct by focusing on teacher knowledge domains and pedagogy via interviews, observations and document analysis. Some common perceptions of PCK held by teachers and examiners of provincial papers are presented from which interpretations may be concluded. The results may serve as useful examples to pre-service and experienced teachers for the enhancement of their effectiveness in classrooms. Opportunities are identified for initial and on-going professional development in accordance with teacher needs. This information may also be useful while reviewing teaching quality, and may be adopted for use by the Department of Basic Education and the Department of Higher Education. The findings suggest an effective framework for facilitating reflection on teachers' knowledge domains and professional identities.

Key Terms: pedagogical content knowledge; professional identities, English literature, teacher beliefs and perceptions

OPSOMMING

Hierdie studie lê aan die raakvlak van onderwysers se pedagogiese inhoudskennis (PIK) en hul professionele identiteite. Die doel van hierdie kwalitatiewe, meervoudige gevallestudie is om lig te werp op die professionele identiteite van vyf onderwyserdeelnemers wat Engelse letterkunde onderrig aan leerders in die VOO- (Voortgesette Onderwys en Opleiding) fase, naamlik Grade 10-12. Navorsing oor onderwysers se kennis fokus grootliks op inhoud en pedagogie, maar die fokus het onlangs verskuif na kritiese bewustheid van onderwysers se professionele identiteite. Navorsers glo dat onderwysers se persepsies van hul identiteite 'n effek kan hê op hul doeltreffendheid, hul houdings teenoor verandering en die implementering van innoverende onderrigpraktyke. Om 'n doeltreffende en selfversekerde onderwyser te wees is onderhewig aan die ontwikkeling van 'n professionele identiteit. Die vooropgesette aspek van hierdie studie is om aan te toon hoe onderwysers die doel, funksie en strategieë om die pedagogie van Engelse letterkunde-onderrig te bepaal, konseptualiseer. Hierdie onderrig kan uniek wees vir die spesifieke aard van die vak, die tipe leerders en die soort kontekste. Hierdie studie sluit ook 'n deurtastende ondersoek in na hoe onderwysers glo Engelse letterkunde onderrig behoort te word, en die rasionaal en konseptualiserings wat hulle ontwikkel het rakende wat in die dissipline van Engelse letterkunde vervat is. Hierdie opvattings en persepsies is ten nouste verwant aan onderwysers se professionele identiteite.

Op 'n operasionele vlak het hierdie studie ook ten doel om die ineensmelting van inhoud en pedagogie binne die PIK-konstruk te ondersoek deur op onderwyserkennis-domeine en pedagogie te fokus aan die hand van onderhoude, waarnemings en dokumentanalise. 'n Aantal algemene persepsies van PIK wat onderwysers en eksaminatore van provinsiale vraestelle daaroor het, word voorgehou, waaruit interpretasies afgelei kan word. Die resultate kan dien as nuttige voorbeelde vir voornemende en ervare onderwysers om hul doeltreffendheid in die klaskamer te versterk. Geleenthede word geïdentifiseer vir aanvanklike en voortgesette professionele ontwikkeling na gelang van onderwysers se behoeftes. Hierdie inligting kan ook tydens die beoordeling van onderwysgehalte voordelig aangewend en verder deur die Departement van Basiese Onderwys en die Departement van Hoër Onderwys benut word. Die bevindinge stel 'n doeltreffende raamwerk voor vir die fasilitering van refleksie oor onderwysers se kennisdomeine en professionele identiteite.

Sleutelterme: pedagogiese inhoudskennis; professionele identiteite; Engelse literatuur; onderwyser-oortuigings en -persepsies

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LIST OF ABBREVIATIONS

ACE	Advanced Certificate in Education
ATP	Annual Teaching Plan
B Ed	Bachelor of Education Degree
BICS	Basic Interpersonal Communication Skills
CALP	Cognitive Academic Language Proficiency
CAPS	Curriculum Assessment Policy Statement
CESA	College of Education of South Africa
CDE	Center for Development and Enterprise
CoRes	Content Representations
DBE	Department of Basic Education
EFAL	English First Additional Language
FDE	Further Diploma in Education
FET	Further Education and Training
GET	General Education and Training
HED	Higher Education Diploma
HOD	Head of Department
NPA	National Protocol for Assessment
NPDE	National Professional Diploma in Education
NSC	National Senior Certificate
OBE	Outcomes-based Education
PaP-eRs	Pedagogical Representations Repertoires
PCK	Pedagogical Content Knowledge

PGCE	Post Graduate Certificate in Education
PU for CHE	Potchefstroom University for Christian Higher Education
SACAI	South African Comprehensive Assessment institute
SCK	Subject content knowledge
TSPCK	Topic-specific Pedagogical Content Knowledge

TABLE OF CONTENTS

DECLARATION I

ABSTRACT II

OPSOMMING III

ACKNOWLEDGEMENTS IV

LIST OF ABBREVIATIONS V

CHAPTER 1: INTRODUCTION: THE AIM AND CONTEXT OF THIS STUDY 1

1.1 Professional identities of teachers: area of research 1

1.2 Teacher knowledge: area of research 3

1.3 Gaps in the literature about professional identities and PCK 9

1.4 Motivation for the study 11

1.5 Body of scholarship: research on teacher identities in practice 12

1.6 Body of scholarship: research on PCK 15

1.7 Research questions, aims and objectives 20

1.8 Theoretical perspectives 21

1.9 Research Design 23

1.10 Methodology 24

1.11 Positioning myself 24

1.12 An outline of chapters 26

1.13 Conclusion 28

CHAPTER 2: PROFESSIONAL IDENTITIES: A REVIEW 30

2.1 Introduction 30

2.2 The concept of identity 30

2.3 Definitions of professional identity 36

2.3.1 Instability and multiplicity of professional identities 37

2.3.2 Professional identities as storied representations 41

2.4 Forces that impact on teacher identity 44

2.5 Why do teacher professional identities matter? 49

2.6 Summary 50

CHAPTER 3: PEDAGOGICAL CONTENT KNOWLEDGE: A REVIEW 52

3.1 Introduction 52

3.2 Knowledge and teachers' knowledge 54

3.3 The Foundations of PCK 58

3.4 Variations of the original model of teachers' knowledge 62

3.5 PCK in mathematics and science 69

3.6 Subject-matter knowledge of English literature teachers in the FET phase 74

3.7 PCK in English literature 78

3.8 Synthesis of selected studies 82

3.9 Tentative connection between identity and PCK 84

3.10 Summary 86

CHAPTER 4: RESEARCH DESIGN AND METHODOLOGY 88

4.1 Introduction 88

4.2 Time-line of study 89

4.3 The key research questions 90

4.4 Methodology – The qualitative case study 91

4.5 Weaknesses and strengths of case studies 93

4.6 Participant sampling and access to research sites 95

4.6.1 Purposive sampling 95

4.7 Methods of data generation 100

4.7.1 Interviews 100

4.7.1.1 Advantages of interviews 102

4.7.1.2 Disadvantages of interviews 102

4.7.2 Observations 103

4.7.2.1 Advantages of observations 104

4.7.2.2 Disadvantages of observations 106

4.7.3 Documents 107

4.7.3.1 Advantages of document analysis 108

4.7.3.2 Disadvantages of document analysis 108

4.8 Data analysis 109

4.8.1 Processes of data analysis 111

4.9 Validation and authenticity 118

4.10 Ethical considerations 119

4.10.1 Access, ethics and informed consent 120

4.11 Summary 123

CHAPTER 5: TEACHERS' NARRATIVES PRESENTED AS CASES 125

5.1 Introduction 125

5.2 The cases 126

5.2.1 Nelra's story 126

5.2.2 Dalene's story 129

5.2.3 Mary-Anne's story 132

5.2.4 Sam's story 136

5.2.5 Jane's story 139

5.2.6 Neo's story 141

5.2.7 Amy's story 143

5.3 Towards data analysis 143

CHAPTER 6: PROFESSIONAL IDENTITIES: THE BLEND OF PCK AND SCK IN THE TEACHING OF ENGLISH LITERATURE 145

6.1 Introduction 145

6.2 Perceptions about becoming and being an English teacher 146

6.2.1 Intending to become a teacher 146

6.2.2 Consideration of hindering aspects prior to teaching 147

6.2.3 Perceptions about pre-service education 149

6.2.4 The influence of significant others on the choice to become a teacher 152

6.2.5 The most satisfactory aspect of being an English teacher 154

6.2.6 Teachers' main aims when teaching texts 155

6.3 Beliefs about English as a subject 156

6.3.1 The affective value of English as a subject 156

6.3.2 The ambiguity of English as a subject 159

6.4 Influences on professional identities 161

6.4.1 The influence of teachers' personal lives (biography) and social contexts on the professional identities of teachers 161

6.4.2 The influence of institutional setting on the professional identities of teachers 169

6.5 Beliefs teachers have about their selves, and beliefs about their classrooms as pedagogical spaces 171

6.5.1 Teachers' beliefs about their strengths and weaknesses 172

6.5.2 Change and its effect on participants 176

6.5.3 The classroom as accommodating physical space 180

6.5.4 Perceptions of success and the value of reflection on professional identities .. 182

6.6 Summary 185

CHAPTER 7: THE KNOWLEDGE DOMAINS OF TEACHERS 186

7.1 Introduction 186

7.2 The nature of teachers' content knowledge 188

7.2.1 How knowledge is/was obtained? 188

7.2.2 Who is responsible for knowledge construction in teachers' classes? 191

7.2.3 Choices of texts 192

7.2.4 Content knowledge needed to teach the four genres: novel, drama, short stories and poetry 202

7.3 Pedagogical knowledge 208

7.3.1 Teaching strategies employed by teachers 209

7.3.2 Questioning technique of participants 211

7.3.3 Learner activities and assessment 217

7.4 Knowledge of learners 219

7.4.1 Social and cognitive knowledge that teachers have of learners 219

7.4.2 Gaps in learner knowledge as an indication of gaps in teacher knowledge 223

7.5 Knowledge and beliefs about the curriculum 225

7.5.1 Teacher agency within the confines of the curriculum 225

7.6 Summary 229

CHAPTER 8: CONCLUSIONS AND IMPLICATIONS FOR FURTHER RESEARCH 232

8.1 Introduction 232

8.2 Reflections on the findings: professional identities of teachers 232

8.2.1 Who teachers are matters: biographical influence 233

8.2.2 Institutional influence and pre-service education 235

8.2.3 Contextual influence: the school and colleagues 235

8.2.4 Why English? 237

8.2.5 Strenghts, weaknesses and teachers' classrooms 237

8.3 Reflections on the findings: Knowledge domains of teachers 239

8.3.1 What is worth knowing to teach? 239

8.3.2 How do teachers teach? 241

8.3.3 How do teachers perceive their learners? 242

8.3.4 How do teachers perceive the curriculum? 243

8.4 Theories drawn from and insights 244

8.5 Limitations of the study 247

8.6 Contribution of the study 249

8.7 Recommendations 251

8.8 Final reflections 256

REFERENCE LIST 258

APPENDIX A: INTERVIEW QUESTIONS 286

APPENDIX B: OBSERVATIONS 293

APPENDIX C: CROSS-ANALYSIS: CONTENT KNOWLEDGE 333

APPENDIX D: EXAMPLE OF LETTER OF REQUEST TO PARTICIPATE IN STUDY 343

APPENDIX E: PERMISSION LETTER FROM CIRCUIT MANAGERS..... 346

APPENDIX F: EXAMPLE OF PERMISSION LETTER TO PARENTS 348

APPENDIX G: EXAMPLE OF ASSENT LETTER TO LEARNERS 350

APPENDIX H: ETHICS APPROVAL CERTIFICATE..... 352

LIST OF TABLES

Table 3-1: CAPS allocation of content and time 76

Table 3-2: CAPS allocation of content per Grade 76

Table 4-1: Information about the participants 99

Table 4-2: Base-line observation: Likert-scale 105

Table 4-3: Example of initial open coding 113

Table 4-4: Example of cross-case comparison 116

Table 4-5: Example of triangulation of raw data 117

Table 7-1: Teacher talk time 192

Table 7-2: Teachers' choices of texts 200

Table 7-3: Gaps in learner knowledge (EFAL papers 2015/1016) 224

LIST OF FIGURES

Figure 3-1: From Grossman's model of PCK (1990:5)..... 63

Figure 3-2: From Carlsen's model (cited by Gess-Newsome & Lederman, 1999:136).... 64

Figure 3-3: From Cochran *et al*., (1991:23) 66

Figure 3-4: From Park & Oliver (2008:279) 68

Figure 3-5: Consensus model of PCK summit (Helmes & Stokes, 2013:17)..... 69

Figure 4-1: Research design..... 90

Figure 4-2: Data analysis 111

Figure 8 1: Framework..... 255

CHAPTER 1: INTRODUCTION: THE AIM AND CONTEXT OF THIS STUDY

1.1 Professional identities of teachers: area of research

Research into teacher knowledge focuses almost exclusively on the professional aspects of their profession, namely content and pedagogy, but the focus has recently shifted to critical awareness of professional identities. This research focuses on teacher practice, beliefs, perceptions and development (Akkerman & Meijer, 2011; Alsup, 2006; Beauchamp & Thomas, 2009; Beijaard, Meijer & Verloop, 2004; Beijaard, Verloop & Vermund, 2000; Connelly & Clandinin, 1985, 1986, 1999). Researchers who advocate that more emphasis should be placed on teachers' professional identities, argue that the 'what' and 'how' questions are often asked in research; *what* should teachers know to be effective and *how* should they teach in order to affect learning?

Emphasis on the pedagogical knowledge base, although important, may lead to neglect of the teacher who is the agent responsible for transforming this knowledge, and has to find the most effective ways to do so (Ball & Goodson, 1985; Palmer, 2007; Tickle, 1991, 1994). Teacher identity is not a new concept. Jersild asserts in his book *When teachers face themselves* (1955:3), that a "teacher's understanding of [himself/herself] is the most important requirement in any effort [he/she] makes to help students to know themselves and to gain healthy attitudes of self-acceptance". Palmer (2007:10) concurs on the effect that teachers' self-knowledge has on the well-being of their learners: "Face to face with my students, only one resource is at my immediate command: my identity, my selfhood, my sense of this 'I' who teaches – without which I have no sense of the 'thou' who learns." In other words, self-knowledge is essential for teachers to develop cognitive as well as affective learning in their students. Ultimately, students benefit from being taught by teachers who know who they are.

Beijaard *et al*. (2000:750) affirm that teachers' perceptions of their professional identities have an effect on their efficacy, as well as on their attitudes towards change and the implementation of innovative teaching practices. Change is inevitable in any environment and teachers are constantly faced with change which may include new learners every year, new colleagues, new subject content and new curricula. Scotland (2014:41) contends that there is a definite relationship between professional identities and pedagogy, and that being more aware of how these identities are constructed in specific contexts may assist teachers to cope better with "threatening transitions", which are inevitable in most teachers' careers. This means that awareness of and reflection on one's own professional identity may assist in adapting more effectively to change.

Self-awareness and a clear view of individual teaching philosophies may also assist teachers in being critical of change and enforced teaching policies. In other words, the notion of teacher agency becomes foregrounded. Teacher agency is especially important when teachers experience divergences of what the profession expects of them, what being a professional teacher entails, what the expectations of the knowledge domains are for their subject, and their personal sense of self. Teachers experience conflict in what they personally desire in their work, and what they regard as good teaching (Ketelaar, Beijaard, Boshuizen & De Brok, 2012:273). Teacher identities are affected in this way, as conflicts between personal desires and external demands arise. Therefore teacher agency is instrumental in maintaining teachers' professional development. According to Ketelaar *et al*. (2012) teacher agency assists in keeping teachers true to themselves in order to reach self-actualisation, which points to the connection between agency and identity. Samuel (2008:8) posits that teachers are regarded as "service workers", and held responsible by the government to implement and deliver educational policies; they are quickly seen as "the villains" to blame for poor results, and thus as "agents to be changed" instead of "agents of change". Thus, Samuel seems to advocate the idea that teachers should be actively involved to bring about change themselves, as they perceive necessary, instead of passively accepting ideas in top-down structures.

In order for teachers to find their own voices, they need to reflect on their own identities and how these are shaped by external forces. This may lead to behavioural changes in strategies and choices, and effect changes in the classroom. In other words, reflection may lead to improvement of content and pedagogical knowledge. Wenger (1998:149) refers to a "profound connection between identity and practice", which implies that in order to make sense of teachers' identities, one needs to make sense not only of their beliefs, but also their practice. Teachers make these choices based on their beliefs and perceptions about their subjects and their learners in specific contexts. This furthermore highlights the importance of the relation between identities and knowledge, as agency also has a direct influence on knowledge in terms of choices for content, pedagogical strategies, learner activities and assessment. That means that teacher identity is positioned in teachers' daily routines of teaching and knowing. This connection raises the question of the relationship between teachers' personal and professional identities.

These boundaries are often indistinct. Akkerman and Meijer (2011:316) maintain that what a teacher regards as relevant to his/her profession, or what he/she tries to accomplish, is "part of the whole personal self". Several researchers comment on the interrelatedness of personal and professional identities (Ball & Goodson, 1985; Hargreaves, 1994; Kelchtermans, 2009; Kelchtermans & Vandenberghe, 1994). Ball and Goodson (1985:18) argue that the ways in which teachers' identities are formed, sustained and developed are essential in understanding teacher practices and their commitment to their work. In this thesis I concur that personal and professional

identity are inseparable and use the word to include both. Teachers' whole beings are invested in their work, and teaching is a profession where the self cannot easily be separated from the profession. If personal and professional identities are interrelated, knowledge of teacher identities therefore also has implications for teacher education curricula. Pre-service teachers will benefit from being guided towards critical reflection of own educational histories, philosophies and perspectives, and how these may differ from those of others. Feiman-Nemser (2008:699) maintains that the following questions may be asked: What kind of knowledge do teachers need? And how do teachers manage the gap between their vision of the kind of teacher they want to become, and the realities they face?

In the local context, for example, teachers may feel that the culture of national examinations and teaching to the test in many high schools is in direct conflict with the aims of teaching literature professed by CAPS. How do teachers reconcile these discrepancies in their teaching? Danielewicz (2001) suggests that teacher education courses become collaborative environments where students can express their thoughts and take notice of and respond to the ideas of others. It becomes increasingly clear through research on the professional identities of teachers that their capacity is more than simply what they need to know and how to transfer the knowledge. Jersild (1955:3-5) urges for a realisation that teaching is more than the methodologies and skills of teachers, and cannot be seen as either abstract or concrete bodies of knowledge. Having emphasised the importance of teachers' professional identities, one also needs to establish how these are constructed.

Identities are partly self-constructed, but context exerts a powerful influence and includes biographical, historical, political and social contexts. One of the aims of this study was to identify the multiple influences on the identity constructions of the participants, and the Force Field model of teacher development provided by Samuel (2008) was useful in this regard. Samuel (2008:11-12) identifies the following key forces that impact on a teacher's professional identity: individual biography, context (macro-social, political, historical), institutional setting (micro-contextual forces), and the programmatic impact (conceptions of curricula). My research was based on an investigation into the professional identities of teachers as well as their content and pedagogical knowledge. To this end identities were studied in relation to knowledge domains. In other words, I do not argue for professional identities and PCK, but rather for professional identities as PCK, which entails a blending of the two. I now turn the focus to knowledge domains of teachers.

1.2 Teacher knowledge: area of research

Teachers' knowledge domains have been a point of contention for many years. According to Munby, Russell and Martin (2001:878) there is "a legion" of interpretations of what constitutes not just teachers' knowledge, but knowledge in itself. They identify two major components in the

research on teacher knowledge, namely theoretical and practical knowledge, and maintain that the tension in the area of teachers' knowledge lies in where the emphasis is placed. Some researchers focus exclusively on theoretical knowledge; whereas others focus on practical knowledge. This may result in a neglect of either one of the domains. It seems that the ideal is when theory and practice are combined. Fenstermacher (1994) calls these two knowledge domains propositional and practical knowledge. Current debates about what constitutes knowledge in English literature also centre on questions of what is considered knowledge worth knowing and sharing with learners, as well as where this knowledge is produced and by whom. Young (2008) distinguishes between 'powerful knowledge', which is the responsibility of schools to give learners access to, and everyday knowledge that learners bring to school. Doecke and Mead (2017:6) are critical of Young's binary view of 'powerful knowledge', which they still see as knowledge regarded as 'truth', and which they believe do not take into account "the contingencies of social life". In other words, with regards to the teaching of literature, literary texts should be seen as products of the social relationships in which they are read and discussed. The classroom is the social context where teachers and learners interact and where they are mutually responsible for knowledge construction. Yandell (2017:589) regards the idea that knowledge, once transformed (Shulman, 1986) and then "passed on to learners", as "objectivist". These debates open up new avenues when considering the nature of knowledge in English literature. The broader context of these discussions of knowledge still points to theory and practice and the extent to which these are integrated. This thesis is concerned with the importance of a reconciliation (Munby *et al*., 2001) between theory and practice which implies that teachers use their theoretical or content knowledge and apply it in the classroom. This integration of content and pedagogy, as already mentioned, is called PCK (Pedagogical Content Knowledge).

PCK is not a new concept, but has been extensively researched in the last three decades, commencing in the late 1980s. One can however, trace its origin further back; the two domains of knowledge (content and pedagogy) were known as theory (Θεωρία) and practice (πραξίς) during Aristotle's time in 335-323 BC (Kessels & Korthagen, 1996). A century ago, John Dewey (1852-1952) advocated a fusion between theory and practice, and concurred that the tendency to separate the two domains, dates back to Aristotle's time when aristocratic culture regarded "applied knowledge" as less important than "pure knowledge" (Dewey, 1955:268). Experience or practice was associated with dull, irreverent and worldly affairs, which were of course necessary, but not as important as reason (Dewey, 1955:306). The philosopher Ryle (1949) and the theorist Oakeshott (1962) also recognised this theory/practice divide, by calling the two dimensions, technical and practical knowledge, and "knowing what" and "knowing how" (cited by Eraut, 1994:15). Today educationalists are well aware of the importance of blending these two domains of knowledge, but it remains questionable whether this is done effectively. Ball (2000:241) points

to the assumption that teachers integrate practice and subject matter quite simply, but she maintains that this in fact “does not happen easily, and often does not happen at all”. The fact that content and pedagogy are treated as separate domains is supported by Cochran, De Ruiter and King (1993) and Fernández-Balboa and Stiehl (1995). The way in which teachers blend content and pedagogy forms part of the main thrust of this study, as I explored participants’ content and pedagogical knowledge and then specifically how these are amalgamated. In other words, this study aims to shed light on what such a blend looks like.

PCK is a complicated construct (Burn, 2007; Loughran, Berry & Mulhall, 2006; Loughran, Mulhall & Berry, 2004) because critical connections between teachers’ content knowledge and their pedagogy need to be established. Teaching is not merely a question of assimilating content, prescribed by the curriculum, and applying pedagogical strategies. The ultimate goal is that content should be comprehensible to learners, and teachers equipped with excellent PCK and suitable strategies to have an infallible recipe for effective teaching. The main problem with PCK seems to be defining the preferred components of the amalgam or blend for effective teaching and learning to take place. One should, however, be cautious not to propose or dictate the "right" components, as "right" shifts according to different situations in different contexts. In other words, care should be taken not to homogenise teachers since space, time and circumstance change even the most clearly defined conceptualisations of PCK and SCK. This is precisely because a teacher’s professional identity is a major ingredient of this mix. Teachers need to connect with their learners, and know their strengths, weaknesses and interests; and they need to transform classrooms into places where learners feel welcome, safe and respected, and where their input is valued. The ability of a teacher to do just that may have less to do with knowledge and strategies, and more with personality, beliefs and perceptions. As mentioned earlier, PCK is linked to teachers’ professional identities which may complicate the identification, of a common construct for PCK. The question whether a common construct is needed or desirable is also raised.

Professional identities are furthermore not stable or fixed; they are subject to many influences occurring in various contexts. These contexts are socially, historically and politically determined. Maclure (1993:312) asserts that a teacher’s professional identity should not be seen as “a stable identity – something that people have – but as something that they use, to justify, explain and make sense of themselves”. Beijaard *et al*. (2000:750) also note that “identity formation is an ongoing process that involves the interpretation and reinterpretation of experiences as one lives through them”. The researchers who first made the point of the shifting nature of professional identity are Connelly and Clandinin (1985, 1986, 1999). However, teacher PCK is also constructed in social settings (schools, classrooms), which are subject to change, and resides in relations with others. Husu (2005:25) argues that PCK is not only located in individuals; "it is not a static, fixed predetermined commodity, but something individuals "know in contextualized situations". Thus

PCK changes over time as teachers expand their knowledge and gain more experience in new theories and methods of teaching (Cochran, De Ruiter & King, 1991). The changing and unstable nature of knowledge has an effect on the construction and validity thereof. Demands are made on teachers' ability to construct PCK in conjunction with technological knowledge, which is suitable for the 21st century classroom.

Kress (2010) in his book *Multimodality: a social semiotic approach to contemporary communication,* elaborates on the profound changes in knowledge construction in today's society by highlighting the difference between knowledge and information. Information is the "material from which individuals fashion the knowledge they need", and knowledge is regarded as "a tool, shaped contingently in the transformation of information to knowledge by someone who has the relevant information and the capacity for transforming that information into 'knowledge as a tool'" (Kress, 2010:25-26). Kress in other words argues that discernment is needed to be able to discriminate between knowledge sources available today. In an educational context, this implies choice, which in turn implies agency on the part of the teacher: What do I teach? How do I teach it? And which resources would be most suitable? Emphasis is on the transformation of knowledge, and in finding suitable ways to do that by keeping in mind the preferences of learners, which may include using a wide range of media and devices.

Pachler (2011:2), who is the convenor of the London Mobile Learning Group, stresses the importance of learners' interests in bringing about "transformative engagement with curricular ground provided by educational institutions". He believes that the incorporation of technology has far-reaching implications for education in a general sense, as well as literacy in particular (Pachler, 2011). He also argues that there is a reduction now on the significance of writing and print media with more emphasis on multimodal, dynamic, fluid, contingent and shared texts. In this regard, Cook, Pachler and Bachmair (2011:182) argue that mobile phones should be recognised as "cultural resources, as resources for learning and as a mode of meaning-making". They refer to the "mobile complex", as mobile phones are but a small part of the range of a "technological and cultural transformation" (Cook *et al*., 2011:183). These researchers do not argue for mobile phones to simply be added to the already existing list of devices, but to "assimilate the mobile phone into existing practices of teaching and learning". One such example of an innovative teaching activity in science is the movie-maker or 'slowmation' method.

This 'slowmation' method has as purpose the engagement of learners with science content by making short, usually 1-2 minute narrated animations to explain concepts in science (Jablonski, Hoban, Ransom & Ward, 2015). This method may include or combine clay and object animation, as well as digital story-telling. These 'slowmations' (Jablonski *et al*., 2015) are played at a much slower speed which makes it easier to add narration. Learners are mostly expected to create a

sequence of five representations while making use of various modalities, such as research notes, storyboard, making 2D- and 3 D-models, taking digital photographs and adding narration (2015:7-8). Models need not be upright, therefore various materials can be used such as play-dough, 2-D pictures, sketches, written text, existing 3-D models, felt, cardboard cut-outs and materials found in the environment. Learners then use their own cell phone cameras and free movie-making software which are available on their computers (2015:7-8).

The primary intention is to get learners to think innovatively about concepts. More and more learners have access to mobile devices and they become more and more adept at creating their own digital media. One just has to consider the popularity of websites such as Facebook, Wikipedia, MySpace, Twitter and YouTube. These websites provide opportunities for user-generated content, and are popular for this reason. Thus, learners are actively constructing their own knowledge. This questions the idea of 'powerful knowledge' that is transmitted to learners in school, and how receptive today's learners are to such knowledge. Pachler, Bachmair, Cook (2010:23) call these "individualised communication" contexts, which should be heeded to prevent a "schism between learning inside and outside of formal educational settings". The storyboard, for example is an old concept in English literature teaching by plotting the story in a sequence of events. The same concept may be applied by making use of these 'slowmations' in English literature teaching, to provide learners an opportunity to bring their own perspectives to literary texts and to explore them practically.

References to recent scholarship affecting pedagogy are included precisely because this provide insight into how the concept of knowledge has changed from being stable, and produced "by authority/authors to a world of instability, flux of knowledge produced by the individual, out of resources available to him/her", and in accordance to his/her needs and interests (Kress & Pachler, 2007:25-26). I draw on the ideas of Kress (2010) to highlight this relation between knowledge and identities: identity being an individual's involvement in knowledge construction through his/her agency, and knowledge then not regarded as the outcome of power regulations by authority, but the product of individual meaning-making. In an educational context, this means that both teachers and learners are now involved in knowledge construction which asks for considerable discernment among a vast scope of different sources. To return to the focus of this thesis, I consider the question of knowledge in English literature.

What constitutes knowledge in English literature? Who decides what is essential to know and how it should be taught? The reader should note that literature is a category of English as a subject, and not a separate subject. This study focuses on the teaching of literature as a category of the main discipline, termed in South Africa as English First Additional Language. This is true for the South African context. In other contexts, English literature is a separate school subject, e.g. the Cambridge exam system.

English literature content is difficult to pin down. The reason for this is that English literature has many facets and is diffuse in nature (Grossman & Shulman, 1994). The question as to what it is and how it should be taught results in diverse views, and most definitions are vague and broad. Is English literature the written works produced by native speakers of Britain from the 7th century? Does it include major literatures written in English in other countries? Or should it be defined as English literary works divided into genres, such as poetry, novels, dramas and short stories? To this add postmodern questions of what knowledge is, and who decides what knowledge is important, and the question becomes even more complicated. Grossman (1993:7) describes English "as inherently ambiguous" and asserts that as a subject, English is "less hierarchically organized than [is] math", but does not see this as a disadvantage because the subdomains and ambiguity allow teachers greater freedom and autonomy in curriculum development (Grossman, 1993:7). This freedom liberates teachers, but complicates determining what it is that a teacher needs to know in order to teach English (Grossman & Shulman, 1994:14). Apple (1990:38) in *Ideology and curriculum* discusses high status knowledge (technology, maths, science) as having supposedly identifiable content and supposedly stable structures which are teachable and testable. He argues that the humanities are less responsive to such criteria because of the nature of their subject matter. This difficulty in demarcating English as a subject is affirmed by Gordon (2012:375) who says: "The matter of teacher knowledge in the curriculum subject of English is not simple." Kernan (1990:191) states that literature is "a floating and changing social reality". This poses problems for curriculum designers and teachers alike. A shared curriculum is essential to establish norms and standards, but teachers may hold very different ideas about what knowledge they would like to impart or share with their learners. One needs to consider then if the nature of English literature is such that it should be compartmentalised into separate bodies of knowledge or components.

This absence of an objective reality of English as subject, adds to the difficulty of pinpointing general and topic-specific content and pedagogic strategies, and may account for the diverse views held about PCK and what teachers and policy makers regard as essential to know and teach. This study aims to highlight what teachers regard as important in teaching English literature to FET learners and how they teach it. The study therefore probes the ideas of experienced teachers and experts such as examiners of provincial papers, and identifies common perceptions from which some ideas concerning PCK are drawn. These perspectives are offered to intellectually advance the body of scholarship focussed on the PCK of English literature teachers. The study also aims to explain the influence of professional identities on knowledge construction, and highlights the need for teacher educational institutions to raise awareness in pre-service students about how their professional identities are constructed, asserted, renegotiated and altered according to the contexts within which they work.

1.3 Gaps in the literature about professional identities and PCK

As previously mentioned, PCK has been extensively researched. Many studies have been conducted since Lee Shulman's notion of PCK first emanated in the late 1980s (Ball, 2000; Grossman, 1989a, 1989b; Liping, 1999; Loughran, Mulhall, & Berry, 2004; Shulman, 1987; Van Driel, Verloop & De Vos, 1998). Most published articles are not concerned with giving direct attention to a specific subject area, but most PCK studies have been done in mathematics and science teaching (Ball, Thames & Phelps, 2008; König, Lammerding, Nold, Rohde, Strauβ & Tachtsoglou, 2016). There is thus a need for more studies which specifically concentrate on PCK in English literature, and the relation between PCK and the professional identities of teachers. The domain focus of this study is English First Additional Language. The rationale for focussing on this domain is discussed in more detail in Chapter 4. The studies conducted on English as subject (Gatbonton, 1999; Langer, 1995; Richards, 2010) do not address PCK directly. Many studies focus on generic pedagogical skills while neglecting content (Ball *et al.,* 2008). Shulman (2004d:374) calls this neglect of content knowledge the "missing paradigm" and states: "My intention was to call attention to a gap in the field, to a missing place, and to orient people to start to look for what was missing and try to fill it in … What I meant was content" (cited by Berry, Loughran & Van Driel, 2008:1237). This paucity of concrete PCK examples may be ascribed to the fact that teachers' knowledge is tacit (Schön, 1983) and elusive. In other words, teachers find it difficult to articulate this knowledge since it is instinctive and experienced-based. Kind (2009:170) maintains that teachers think "pragmatically", and a teacher is more likely to think "I am preparing a lesson" than "I am using my PCK." Loughran (2008:1180) asserts that teachers need to articulate their pedagogic approaches in ways that capture and offer insight into the "subtleties and nuances of their practice" in order for others to learn from and build on it in constructive ways. This may be done through case studies and, in this study; I aimed to make this tacit knowledge of the participants more explicit.

The examples of PCK, which are provided in the data analysis chapters do not focus on generic aspects of teaching, but entail highly personal ways of teachers and their practice. Shulman argued for a deepened understanding of the knowledge domains of teachers (Pachler, Makoe, Burns, & Blommaert, 2008:438). By connecting these knowledge domains to professional identities may serve to enhance this understanding. This study argues that if teachers are to be aware that their identities have pedagogical implications, then concrete examples of PCK may serve as entry points into discussions.

Therefore despite the literature foregrounding PCK, no specific study has undertaken an analysis of the specific PCK when it comes to literature teaching within the South African school curriculum where the sub-section is incorporated as a part of the school curriculum. Thus the foregrounded

aspect of this study is to show how teachers conceptualise the purpose, function and strategies of enacting this pedagogy of English literature teaching. This teaching may be unique to the specific nature of the subject, the kinds of learners and the kinds of contexts. This foregrounding includes looking at teachers' beliefs about how English literature should be taught and why they developed such conceptions about what English literature entails.

PCK entails making choices about content and how teachers choose to transfer knowledge to their learners. All these actions must be performed within the boundaries of a prescribed curriculum and variables such as different learning phases, the learners' abilities, and their levels of intrinsic motivation. Teachers also have to implement educational policies at grass roots level. Grossman and Shulman (1994:27) refer to the teacher as the "practical broker and interpreter of the curriculum". Teachers need to make choices about what content to teach, how to teach it, and to what extent they should emphasise and expand certain aspects of knowledge. Brodie and Sanni (2014:188) quote a teacher in the title of their article: "We don't know it, since we don't teach it." This reminds one of the age-old debates about whether teachers should know more than they teach, or only what they teach. It also points to the tendency of some teachers limiting the possibilities to increase their own knowledge in order to remain within prescribed borders of knowledge.

In this study I endeavour to address this gap by exploring what teachers and provincial examiners regard as essential content knowledge, and how this content is taught to arrive at some insights concerning PCK. The aim of the research is not to provide a neatly packaged formula for what needs to be taught, but to find common ground among the participants in order to make recommendations about what is regarded as important to know, and how it is taught from the participants' point of view. This study furthermore has been designed to contribute new knowledge to the field by attempting to address a specific gap which is making the relation between knowledge and identities more explicit. Questions informing this study are: what is this relation, and how can two such messy and nebulous constructs be integrated? The approaches used to shed light on the gap included conducting interviews, observing teachers in their natural environment, and document analysis. I attempted to show that teachers identify themselves as people with certain characteristics and how their beliefs underpin their teaching approaches, strategies, and choices of texts. Thus, identifying as such or such a teacher brings professional identities and knowledge or cognition together. Studying teacher identity provides a way to theorise how cognition of teachers is established, shaped, and developed. This study shows how teachers' identity and the development of their knowledge domains are integrated and have a mediating effect on each other. Just as knowledge cannot be considered as independent from the social and other contexts in which it is acquired, shaped, altered, or negotiated; identities also cannot be considered separate from the social and other contexts in which they are formed,

shaped, altered or negotiated. Thus, as both PCK and identities have origins in socio-cultural ecologies, which we are all part of, exploring these is a worthy and perhaps valuable endeavour. The next section explains why teacher identities matter in the construction of PCK.

1.4 Motivation for the study

The perplexing nature of teacher identity is often the reason why people question the purpose of exploring teacher identity. It remains much easier to concentrate on the 'what' and 'how', as these are easy to measure and evaluate. However, teachers are human beings working within social settings with other human beings. As soon as there is an 'I'-and-'you' dynamic involved, identities of the 'I' and 'you' become part of the relationship of teaching. Nicole Mockler (2011:522) maintains that "the articulation of one's identity is a first step towards theorising professional practice through the explicit linking of 'what I do' with 'why I am here', and in this we find a rationale for exploring teacher professional identity in the first place". I believe that 'why I am here', is closely connected to who I am, as the moral dimension ('what I do') is part of a teacher's professional identity (who I am). Every teacher has a philosophy of teaching, which includes the dimension of 'why I am here'. This linking of 'why I am here' to 'what I do' is essential in order for teaching not to be seen as fragmented.

If the focus were to be exclusively on what teachers do, or are supposed to do, according to curriculum prescription, teachers would seem to be agent-less and simply implementing the ideals of others. This may lead to teachers' personal and professional selves becoming disjointed entities. Such fragmentation of teachers' identities may become a social problematic and may not in the broader sense move the profession beyond 'what works' (Mockler, 2011) to larger discourses about the purposes of teaching. Ball (2003:220) argues that teachers become "ontologically insecure", as "alienation of the self", results in "inauthentic practice and relationships" (2003:221). Such "inauthentic practice and relationships" may be the result of external control and constraints which force the teacher to maintain a formal and impersonal relationship with learners when emphasis is placed on teaching the prescribed content and getting the assessment done. If teachers are aware of their ontological selves, they will be capable of agency and reflection. Teachers who are confident in their own knowledge and their selves are more able to resist control and decision-making by others. Short-term goals of ticking curricular boxes may become long-term goals emphasising teachers' own personal philosophies and meaning of teaching. When teachers understand and have control over the construction of knowledge and employ innovative pedagogy that is suitable for the 21st century, relationships with learners may also be positively affected. I do not suggest that increased emphasis on teacher professional identities will magically solve educational problems. However, understanding teacher

professional identities within the larger educational sphere, will benefit those who are at the centre of teaching – our learners.

1.5 Body of scholarship: research on teacher identities in practice

There is a growing body of scholars who highlight the importance for teachers to be aware of their professional identities. This does not imply that teachers are unaware of their identities, but rather that these should be foregrounded more to facilitate understanding of their own cognition and pedagogy. However, awareness is not enough; it is also important to identify the forces that shape teachers' professional identities. Britzman (1993) calls it acknowledgement of the politics of identity. Rodgers and Scott (2008:737) assert that "theorists call for teachers to develop an awareness of the normative contextual and relational forces that shape their identities". They add that teachers should "resist" these forces and find their own voices. This is easier said than done since teachers work in contexts which emphasise and demand specific practices. Samuel and Stevens (2000), in a case study of two South African student teachers, specifically look at the contextual factors which shape professional identities. They concur that teachers bring with them "cultural and personal 'baggage' which will both promote and hinder the development of the nation's schools" (2000:477). The study tracks the two students' journey on the road to becoming English teachers in post-apartheid South Africa, the replication or adaptation of their own school learning experiences, and how to fit in at schools with learners from cultures other than their own. Both teachers eventually come to conclusions about the preferred contexts they want to work in, in order to give voice to their own professional identities. Samuel and Stevens (2000) express their concern about whether student teachers are afforded enough time, space, and curriculum input to form their own professional identities. This raises the question to which extent identities are fabricated and inauthentic in an attempt to conform to external demands. How teachers are made aware of the historical, social, cultural and political influences on their identities should be given more attention, as well as how teacher educators may be helpful in the process.

Samuel's (2008) study concerns the complexity of the forces that influence teachers' professional identities. As previously mentioned, his Force Field model (biography, context, institutional setting and programmatic impact) was used to design the interview questions aimed at determining how identities are formed and influenced by various factors. Samuel (2008:14) argues that teachers should be allowed greater autonomy in matters concerning alternative methods of teaching and learning and in programme design. He adds that "blind compliance de-professionalises [teachers]" (2008:14). This emphasis on the teacher's own voice ties in with transformation theory, which urges that teachers should assess knowledge and knowledge construction in a critical way. This approach could influence the choice of texts, instructional strategies, and learner activities.

Rodgers and Scott (2008) in their review of teachers' professional identities also emphasise the importance of teachers being more self-authoring and the constructors of their own identities. Britzman (1993:33) urges teachers to "resist" normative forces or forces that are "overburdened with the meanings of others", and to voice their own "deep convictions, investments, and desires". Teachers need to implement curricula which may be very prescriptive with regards to content and assessment, and may not agree with the nature and volume of the content since they are most familiar with their learners' strengths and weaknesses. The capacity to be critical of subject matter and pedagogical skills is important, especially in a South African context where teachers work with learners from diverse cultural groups. Teachers in most cases do not teach homogeneous cultural groups. This is also increasingly a norm internationally, and is not unique to South Africa. What is unique though to South Africa is the belief that classrooms were once homogeneous simply because of racial categories, even though in apartheid-style classrooms, diversity was still a key component (perhaps de-emphasised). This has essentialised notions of identities when groups are believed to have some objective and detectable qualities that are in fact unalterable and inherent. Giroux (1992:99) echoes this sentiment of agency: "Rather than passively accepting information or embracing a false consciousness, teachers take a much more active role in leading, learning, and reflecting upon their relationship with their practice and the social context in which the practice is situated." I agree with Samuel (2008) that teacher education programmes should aim to develop students who are able to be critically responsive to subject matter knowledge, to varying pedagogical approaches, and to diverse cultural and physical contexts of learners in order to contribute positively and significantly to the teaching profession. However, teachers should not be constructed as 'anti-establishment', in order to earn the label of 'being critical', as teachers are decision makers which include ideological, social, cultural and political choices. Criticality entails agency and paying attention to all forms of power abuse and marginalisation of perspectives including race-, gender-, class-, and sexual orientations, as well as managerial control. Therefore, teachers are to be seen as intentional beings motivated by their own convictions.

Beijaard *et al.* (2000), in a study among secondary school teachers, explored how teachers saw themselves in terms of subject matter, and as didactic and pedagogical experts. They found that most teachers regarded themselves as experts in a combination of disciplinary fields. This study highlights the connection between knowledge and identities. These teachers perceived themselves as such and such teachers in view of their subject and pedagogical knowledge. The three influencing factors on professional identities namely, teaching context, teaching experience, and biographical details, all seemed to have an equal influence on the development of these identities. Beijaard *et al.* (2000) came to the conclusion that other methods needed to be used to establish clearer connections between factors of influence and teachers' ideas about their professional identities. The findings seem to indicate that to prove the blend between knowledge

and identities is difficult to achieve. I believe that different methods of data generation might have assisted in this regard, as only questionnaires were used in the study.

Clandinin, Downey and Huber (2009) place emphasis on preparing students for "changing " or "shifting landscapes" which translates into changes in teachers' lives which affect knowledge and identity. This supports the notion that knowledge is also not time and space bound. They also mention discourse as crucial in sustaining teacher development, and see teacher educators as instrumental in creating spaces to help "teachers compose stories to live by that will allow them to shift who they are and are becoming as they are more attentive to shifting social contexts, to children's lives … as well as to shifting subject matter". (Clandinin *et al*., 2009:146). Pinho and Andrade (2015), in a single case study of a teacher, investigated how self-knowledge is fostered through narration. The focus of this study was collaboration among working communities, and how such collaboration may lead to a teacher altering her pedagogy. The teacher revised her pedagogical and didactic knowledge after the collaborative experience with other teachers. The researchers (2015:24) concluded that collective learning contexts can be conducive to joint reflection, sharing of experiences and new understandings about language teaching. The fact that identities are shaped in social contexts is underscored in this study. The participants in my study were asked to consider similar occasions where they revised their pedagogical strategies, and content choices in view of what they considered appropriate in the context of their work and in view of the type of learners they teach.

An insightful study conducted by Scotland (2014) concerns pedagogical adaptation to local context and how this may result in the renegotiation of professional identities when teachers work in foreign countries. Scotland (2014:35) argues that western trained English second language teachers have "acquired fragments of dominant Western discourses which contribute to their professional identities". This means that the teachers employ pedagogies which are related to ideologies such as the communicative approach which is not accepted everywhere. Scotland (2014) describes his experience as an English teacher in Qatar where he had to adapt a pedagogy which was culturally appropriate. He affirms that there is a relationship between pedagogy and identity but that for teachers in the study who saw flexibility as a core trait in their identities, the pedagogical changes were not permanent and a renegotiation of their identities did not take place. Other teachers who took part in the study made major pedagogical changes to fit into the local contexts which led to renegotiations of identity. The conclusion Scotland (2014:41) comes to is that teachers need to be made aware of how their professional identities are constructed within the contexts in which they work in order for them to handle major changes in a better way. This was also suggested by Samuel and Stevens (2000) discussed at the beginning of the section. These findings emphasise that awareness, self-authoring and adaptation of teachers' professional identities are important as they have an impact on classroom practices and PCK. The studies

above seem to suggest that knowledge in itself, just like identities, is also not a stable concept. This has implications for the nature of teachers' content knowledge, which need to adapt, change, and expand according to the context as well as cultural expectations as in the case of Scotland's (2014) study. I deem it necessary at this stage to give a brief overview of PCK.

The studies I discussed in this section were helpful in providing guidance in terms of data collection and methodology for my own study. The study of Samuel (2008) is a case study and highlights contextual factors that shape professional identities. I also wanted to explore the influence of contexts on professional identities. Beijaard *et al.* (2000) made use of questionnaires, but informed my study with regards to the type of questions they asked highlighting biographical detail, teacher subject- and didactic knowledge. Clandinin, Downey and Huber (2009) explored how teachers' voices could be foregrounded through narrative constructions, while Pinho and Andrade (2015) explored the effect of change on teachers' professional identities.

1.6 Body of scholarship: research on PCK

This section serves as an introductory section to a body of scholarship which is elaborated on in Chapters 2 and 3. This was done to give the reader a glimpse of what is expected later on in the thesis in view of studies undertaken in PCK, how these were conducted, what the findings were and how these contribute to the debate. The term pedagogical content knowledge was introduced by Shulman for the first time in 1985 at the yearly meeting of the American Educational Research Association (Segall, 2004). Resulting from research done, Shulman and his colleagues and students (Gudmundsdottir, 1987a, 1987b; Gudmundsdottir & Shulman, 1987; Hashweh, 1987; Wilson, Shulman & Rickert, 1987) proposed that PCK was a unique domain of teacher knowledge. In Shulman's first article on teacher knowledge in 1986 entitled 'Those who understand: knowledge growth in teaching', he identifies three categories of content knowledge, namely subject matter knowledge, pedagogical content knowledge and curricular knowledge (Shulman, 1986). The definition Shulman (1986:9) gives of PCK is:

> *the most regularly taught topics in one's subject area, the most useful forms of representation of those ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations – in a word, the ways of representing and formulating the subject that makes it comprehensible to others.*

This definition includes the three knowledge domains that Shulman (1986:9) proposes, namely content and curriculum knowledge, and knowledge of pedagogy. The domain of knowledge about learners is already alluded to with the words "makes it comprehensible to others'. Thus, according to Shulman, teachers need to transform knowledge in such a way that learners can understand it. In Shulman's second article in 1987 entitled 'Knowledge and teaching: foundations of the new reform", he and several colleagues (Gudmundsdottir, 1987a, 1987b; Gudmundsdottir & Shulman,

1987; Hashweh, 1987; Wilson, Shulman & Rickert, 1987) suggest the construction of seven types of knowledge, namely content knowledge, general pedagogical knowledge, pedagogical content knowledge, curricular knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, and knowledge of educational ends, purposes, and values (Shulman, 1987:8). Since 1987 many studies have been conducted, the majority in science closely followed by mathematics. PCK has been interpreted in various ways by various researchers emphasising various skills, and many models have been constructed. It does not lie within the scope of this thesis to give an overview of all or even many studies, or to propose a new model which may add to the already existing array of models. Although the field of interest and study is English literature, I offered a wider discussion of research in subjects in addition to English, namely mathematics and science. It is important to note that although Lee Shulman's ideas had a marked influence on the field of PCK, he was not the first to propose the idea of PCK.

The importance of both theory and practice was noted by Aristotle, and John Dewey (1897:78) remarks, "I believe that this educational process has two sides – one psychological and one sociological; and that neither can be subordinated to the other nor neglected without evil results following." Dewey acknowledges the fact that teaching and learning is a complex enterprise that involves more than just the transfer of knowledge from teacher to learner.

To return to studies in PCK, Grossman (1989a) investigated the influence of subject-specific course work in the development of PCK in English, and conducted six case studies on beginning English teachers, three of whom graduated from teachers' colleges and three who did not. All six teachers had excellent subject matter knowledge, but Grossman (1989a) found that subject-specific coursework can influence the thoughts of teachers and how they teach. Subject-specific courses helped the teachers with a background in teaching to transform their knowledge and put their ideas into practice. The ones without specific teacher training found it difficult to "re-think" their knowledge for teaching (Grossman, 1989a:30). Here the idea that PCK entails knowledge specific to the teaching profession, is highlighted.

Grossman also added two new components to Shulman's PCK components, namely knowledge and beliefs about purposes, and knowledge about curriculum materials. The importance of novice teachers' beliefs about teaching is discussed in her book entitled *The making of a teacher: teacher knowledge and teacher education* (1990). In this study (1990:8), Jake, one of the participants in the research project, believes that the purpose of teaching *Hamlet* is critical reading and close analysis of the text (similar to how he was taught), whereas Steven, another participant, places emphasis on guiding students to make connections between the text and their own lives. These two examples of teachers having different beliefs about the purpose of teaching literature may have been influenced by their own experiences in classrooms. Their underlying beliefs about their

orientations to literature teaching are evident in the way they teach texts. Orientations point to basic attitudes and beliefs teachers have about their subjects, e.g. seeing the aesthetic, moral, semantic or textual value in texts, and highlighting these while teaching. However, this may also point to different teachers' personal perceptions of what they believe the purpose is of teaching English literature. This very personal component of teachers' beliefs about their subjects, and the orientations they have when teaching, also inform my study. These beliefs are part of a teacher's identity.

Gudmundsdottir (1990:45) includes teachers' values in her definition of PCK. She argues that teaching is "saturated with values, both explicit and implicit, because teaching involves evaluation, judgment, and choice". She examines the values of four high school teachers through interviews and observations and comes to the conclusion that values influence aspects such as choice of content, use of textbooks, pedagogical strategies employed, and teachers' beliefs about learners' instructional needs. Values are closely connected to a person's identity, and the value aspect of English literature is also addressed in this study. Teachers were asked to comment on which soft skills are addressed when dealing with literary texts.

Loughran, Milroy, Berry, Gunstone and Mullhall (2001) did not devise a model with components, but they examined science teachers' PCK by capturing, discussing and portraying their knowledge through PaP-eRs (Pedagogical and Professional experience Repertoires). Loughran *et al.* (2001:289) explain PaP-eRs as "an attempt to make the tacit nature of science teachers' practice explicit". They understand the extreme difficulty of giving examples as "neat concrete packages" that can be utilised by others. A PaP-eR concerns a specific content area as they believe that content determines pedagogy (Loughran *et al.,* 2001:294). However, one PaP-eR is not enough to show the complexity of the knowledge involved in a specific content. Loughran *et al.* (2001:297) believe that the common ground, the interaction and relations between PaP-eRs in a specific content are vital when considering the complex nature of PCK. Their work can be seen as a breakthrough, as so many studies centre around the generic nature of PCK without giving concrete examples of specific content matter. Their initiative to give concrete examples that can be used by teachers in their everyday teaching is another aspect that influences the proposed study. Teachers' views are combined to give a comprehensive account of what teaching content they deem necessary, as well as the way this content can be transformed into a blend of content and pedagogy to become topic-specific PCK (PCK of various selected topics with a much narrower focus than the wider discipline). A more detailed discussion on Loughran *et al.*'s (2001) study can be found in Chapter 3 of this thesis. It is perhaps worthy to note here that Shulman argued for *signature pedagogies* quite early on in his work. He refers to them as "the characteristic forms of teaching and learning" (Shulman, 2005:52), and regards them as important as they signify what is essential and what counts as knowledge in a field (2005:54). Loughran *et al.* (2001) indirectly

address signature pedagogies when they propose topic-specific PCK to be developed. They guide students to address not only the surface, but also the deep structure of pedagogy when they consider how best to share a certain body of knowledge with their learners. I considered including examples of topic-specific PCK in this study, as I also see specific examples of teachers' PCK while teaching specific learners in specific contexts as having potential to advance research on teachers' PCK. I was also interested in exploring whether content indeed determines pedagogy as suggested by Loughran *et al.* (2001) as Yandell (2017:596) does not see knowledge as a "precondition for teaching", but rather a "product of pedagogic processes" in the teaching of English literature.

Hashweh (2005:290) does not regard PCK as either a sub-category of subject matter, or as a generic form of knowledge. He categorises PCK as one of seven teacher professional constructs or TPCs and is of the opinion that this better communicates the meaning and progress of PCK. Hashweh (2005:277) uses the following definition to explain the seven teacher professional constructs:

> *Pedagogical content knowledge is the set or repertoire of private and personal content-specific general event-based as well as story-based pedagogical constructions that the experienced teacher has developed as a result of repeated planning and teaching of, and reflection on the teaching of, the most regularly taught topics.*

Hashweh's definition of PCK does not differ significantly from Shulman's (cited earlier on in this chapter); he emphasises the individual or subjective nature of PCK which may have been tacitly understood by Shulman but not explicitly mentioned. Planning is included in Hashweh's definition which also features prominently in the PCK model decided upon at the PCK summit in 2012 in Colorado. Hashweh refers to generalised event-based and story-based memories. The former is generalised knowledge which the teacher has about previous experiences of teaching specific topics, and the latter refers to memories of specific learners and experiences around a specific incident while teaching specific topics. In other words, Hashweh emphasises the subjective aspect of PCK. He specifically mentions that reflection on the teaching of the most regularly taught topics is a vital meta-cognitive activity neglected in many cases by teachers. Through the use of words such as "story-based" memories and "reflection", Hashweh, establishes a link between PCK and the professional identities of teachers. This study also aimed to show how teachers' enactment of their PCK is influenced by their professional identities. It addresses teachers' beliefs about their subjects, the content, the preferred pedagogical strategies and the reasons for having these beliefs. Hashweh's study is related to this study in that I also focus on specific topics, and his study reminded me of the importance of reflection and guided me towards thinking of possible ways to improve this meta-cognitive strategy of teachers. Withrell and Noddings (cited by Leitch,

2006:550) assert that teachers' personal identities can be brought into self-awareness through narrative self-refection:

> *Self-knowledge not only assumes that one can establish one's own personal identity by means of stories, but also assumes that one can be accountable narratively for how one has developed as a person, as a teacher – for how one has become what one has become.*

The interviews conducted with participants yielded narrative self-reflections, and provided glimpses into their professional identities and PCK. Bruner (1985) calls it narrative knowing – structured as stories. He states that "narrative is concerned with the explication of human intentions in the context of action" (1985:100).

The research of Ball *et al.* (2008) has also contributed in highlighting PCK in the teaching of mathematics. They (2008:389) assert that PCK as a term "lacks definition and empirical foundation" and that without an empirical foundation, the ideas originated by Shulman almost three decades ago, will remain only hypotheses "based on *ad hoc* arguments". The researchers (2008:399) distinguish between two categories of content knowledge, namely common content knowledge and specialised content knowledge. Common content knowledge is used in a variety of settings by different professionals such as mathematicians, actuarial scientists, bookkeepers and teachers of mathematics. In other words, this knowledge is not unique to the teaching profession. Specialised content knowledge in contrast, is knowledge needed by teachers; skills unique to the teaching profession. Dewey (1902) also refers to teachers' knowledge being different from other professionals who work in the same discipline. This is a very important distinction made by Ball *et al.* (2008) although no amalgam between subject matter knowledge and pedagogical content knowledge is indicated in their model. It is evident from Ball *et al.'s* (2008) model that they did not attempt to negate Shulman's model, but rather to expand and develop it. They included the following categories in their model: subject matter knowledge which as a domain, consists of common content knowledge, specialised content knowledge and horizon knowledge (how topics are related over the span of a curriculum), and pedagogical content knowledge which as a domain consists of knowledge about students and content, knowledge of content and curriculum, and knowledge of content and teaching (2008:403). Ball (2000) and Ball *et al.* (2008) challenged the fragmented view of teachers' knowledge, which Shulman's original model seems to promote, as well as the difficulty teachers experience to integrate these constructs like content and pedagogical knowledge. I elaborate on the critique against Shulman's proposed knowledge domains in Chapter 3 of this thesis.

In a study conducted in South Africa, Mavhunga and Rollnick (2013), like Loughran *et al.* (2001), emphasise the topic-specificity of PCK. Their field of study is in science, and the aim was to make the development of PCK explicit within a specific topic, namely equilibrium. Mavhunga and

Rollnick (2013:114) concur that pre-service teachers should not only know how to teach, but how to teach specific topics such as electricity or stoichiometry. They regard teaching topic by topic as useful in the South African context where many teachers are poorly prepared to teach science (2013:115). Topic-specific PCK for them consists of students' prior knowledge, curricular saliency, what is difficult to teach, representations including analogies, and conceptual teaching strategies (2013:115). The word "saliency" narrows curricular knowledge down to what is prominent and important to concentrate on in the curriculum. Mavhunga and Rollnick (2013:123) recommend that teacher education programmes in the South African context be "defined and packaged" at a level where topics are discussed. In other words, concrete examples of how specific topics are taught may be useful to pre-service and in-service teachers. Such pre-packaging may be very effective in the teaching of science, which is a subject with more definable content than for example English literature. However, one needs to ask whether such "pre-packaged" examples may be desirable in the teaching of English literature and whether the subject lends itself to such defined examples of teaching specific topics. The intentions behind such efforts to support teachers are no doubt noble, but question teachers' professional judgement as interpreters of the curriculum. More studies, as well as various PCK models are discussed in Chapter 3 of this thesis. I, now, turn to the research questions informing this study.

1.7 Research questions, aims and objectives

The following research questions have guided this study:

- What is the nature of the professional identities of the participants?
- To what extent do (if at all) teacher professional identities influence/not influence the choice of teachers' practice?
- What is the nature of an English teacher's required knowledge base to teach English literature to First Additional Language learners[1] in the FET phase?
- What pedagogical skills do English teachers employ while teaching literature in the FET phase?
- To which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English literature?

[1] An additive approach to languages is followed in South Africa. The nine official languages are offered at different levels, namely first, second and third additional language (DBE, 2011: 8-9).

General aims and objectives

The general aims and objectives for this study were:

- To observe the nature of the professional identities of the participants.
- To observe how these professional identities may/may not influence their practice.
- To compare the participants' views regarding essential knowledge in the teaching of English literature in the FET phase.
- To compare the participants' views regarding essential pedagogical skills required for the teaching of English literature in the FET phase.
- To observe whether the PCK of teachers is aligned with how the CAPS envisions the teaching of English literature in the FET phase.

Specific aims and objectives

- To indicate how participants' professional identities are reflected in their PCK as far as content choices, texts, and pedagogical strategies are concerned.
- To interview and observe participant teachers and other experts and gain some insight on their views of what pedagogical skills are essential to teach English literature in the FET phase.
- To analyse various documents to gain some insight on what content and pedagogical skills teachers regard as essential when teaching English literature in the FET phase.
- To explore the extent to which teachers' practice is aligned with the expectations of the CAPS through observations and document analysis.

1.8 Theoretical perspectives

The study was conducted within a social constructivist paradigm, meaning that the viewpoints of many participants were studied without arriving at one truth. De Vos, Strydom, Fouché, and Delport (2011:310) contend that "constructionists believe there is no truth out there, only a narrative reality that changes continuously". The findings are based on similar and contrasting participant views and the understanding that all interpretations are subject to a specific time, moment and context. An interpretivist/constructivist orientation provides for multiple realities socially constructed by individuals. The construction of reality is subjective and may differ from person to person (Guba & Lincoln, 1994:110). Creswell (2009:8) states that the constructivist/interpretivist method is aimed at understanding phenomena from an individual

perspective while observing interactions among individuals as well as the contexts within which they work. Hidden social influences may also be highlighted through constructivism/interpretivism. Many factors shape a teacher's worldview, namely experiences, beliefs and ideas about how to teach learners. These may include the influence of teachers' own schooling careers, as well as their tertiary education. When teachers become more aware of their professional identities and how these are shaped, the influence of social forces may be foregrounded. Teachers may realise how these social forces transformed their initial ideas, or how they resist transformation.

Participants were asked to express ideas about institutions like the schools and tertiary institutions they attended, the schools where they currently teach, as well as the curriculum. These are just some of the social forces that helped shape teachers' beliefs about their subjects and what is worth knowing, best pedagogical strategies, or orientations towards literature. Therefore, even though this study's theoretical perspective is interpretivist, there are other theories informing it, albeit less prominently. I agree with Varghese, Morgan, Johnston and Johnston (2005:21) that "multiple theoretical approaches allow a richer and more useful understanding of the processes and contexts of teacher identity". The researchers base their convictions on Feyerabend's (1988) belief that a "'proliferation of theories is beneficial for science'" (cited by Varghese *et al*. 2005:24). I therefore believe that Foucault's (1926-1984) postmodern notions of power in society are relevant to this thesis. I base my argument on the following: schools may be seen as regimented social institutions where learners are organised in classrooms and where the teacher is seen as a figure of authority. Learners are taught content in order to pass national examinations rather than leading learners towards independent thinking. Foucault (1980:93) states: "What I mean is this: in a society such as ours, but basically any society, there are manifold relations of power which permeate, characterise and constitute the social body." Teachers, in turn teach what is regarded by those in power as knowledge worth knowing. This has implications for teacher identity, as a teacher's disciplinary identity is "underpinned by specific knowledge of the content" [and pedagogy of such discipline] (Pennington & Richards, 2016:13). When what teachers regard as legitimate knowledge or knowledge worth knowing is in conflict with the views of the collective view, agency is required to either retain or adapt personal views. Pennington and Richards (2016:13) suggest that possessing the knowledge generally regarded in the larger field as 'legitimate' knowledge "leads to professional recognition and status". The underlying implication may be that those who do not possess such knowledge may not enjoy such accompanying professional recognition and status. This may in turn affect feelings of efficacy which is directly related to one's professional identity.

Foucault believes that control of knowledge constitutes a form of oppression, and this results in teachers' autonomy being limited. Cohen, Manion and Morrison (2007:27) explain that "what counts as knowledge is determined by the social and positional power of the advocates of that

knowledge". Apple (1990:viii) in his book *Ideology and curriculum* mentions that Spencer is not wrong when he says that a fundamental question that teachers need to ask is: "What knowledge is of most worth?" This question also informs this study, and introduces traces of transformative theory in this thesis. Teachers can and should become more involved in decision making with regards to knowledge construction. According to Creswell (2013:25) the basic tenet of the transformative paradigms is that "knowledge is not neutral and it reflects the power and social relationships within society". Apple (1996:22) affirms this by stating that "curriculum is never just a neutral assemblage of knowledge", but is always part of a "selective tradition, someone's selection, some group's vision" of what constitutes legitimate knowledge. An example of such "selective tradition" is choices of set works. These choices are linked to cultural identities and ideologies are embedded in these choices. Therefore, selections of texts are at times contested, as people have different ideologies. The South African context is culturally diverse, and choices of texts are bound to incite dissent and spark debates. This study explores teachers' ideas about what they regard as legitimate knowledge, and how this knowledge should be constructed. These additional theories are revisited in the data Chapters 6 and 7.

As already mentioned in a previous section, teachers need to be aware of social, historical and political influences in order to question dominant forms of knowledge construction, as well as aiming to transform these forces. Although the ultimate aim is change, teachers need to be made aware of their situations before any changes can be made. In other words, teachers need to expose hidden ideologies by examining where they are empowered or disempowered. Awareness of professional identity may facilitate such reflection.

The topic of this study involves human subjects asking for a methodology that entails data generation through various methods, as well as data analysis in the form of a narrative report. This explains the rationale of selecting qualitative methods. Professional identities and PCK are complicated constructs with different meanings and applications for different individuals which could not have been established by quantitative research. The following sections 1.9-1.14 serve to inform the reader briefly of the methodology employed in this study, before a more detailed discussion in Chapter 4.

1.9 Research Design

A research design is a detailed framework or outline of how a study will be conducted. Yin (2009:29) explains that: "The design is the logical sequence that connects the empirical data to a study's initial research questions and, ultimately, to its conclusions." This multiple case study relied on purposive sampling to shed light on the PCK of teachers, as well as the connections between PCK and professional identities. Data were generated using interviews, observations and document analyses because these methods combined give a comprehensive picture of the

essential content and pedagogical blend of teachers' PCK, and the influence of their professional identities on these.

1.10 Methodology

A qualitative approach was used in this study since it is concerned with "understanding rather than explanation, with naturalistic observation rather than controlled measurement, with the subjective exploration of reality from the perspective of an insider as opposed to that of an outsider predominant in the quantitative paradigm" (De Vos *et al.*, 2011:308). This methodology is compatible with the study as I endeavoured to understand the multiple perceptions of the participants regarding their professional identities and PCK of English literature in the FET phase. The purpose of eliciting multiple perspectives was triangulation. Several cases were studied via various methods which means this is a qualitative multiple case study. This methodology correlates with the definition of a case study given by Creswell (2013:97), namely an exploration of a bounded system (bounded by time, context and/or place), of a single or multiple case, over a period of time through detailed, in-depth data generation involving multiple sources of information (interviews, observations, and documents). Teachers are bound by time, context and place and multiple methods of data generation were employed to construct a reliable picture of their professional identities and PCK. A detailed discussion about the methodology is offered in Chapter 4 of this thesis.

1.11 Positioning myself

I have 17 years of secondary English teaching experience, and became a lecturer of English for Education at a university 4 years ago. My experience at secondary school level includes 5 years of teaching English in Sparta, Greece, to learners whose home language is Greek. I also taught German to learners in the intermediate phase while living in Greece. I first became aware of the difficulties first additional and third additional language learners experience when learning English as a foreign language in Greece. At that time, almost twenty-three years ago, I was still learning Greek myself as a third additional language. At the time my own language skills in the learners' home language, namely Greek, were rudimentary. This experience allowed me to understand the implications of not being fluent in the learners' own home language when teaching them English. I had to employ many additional strategies, such as code switching, gestures, and translation. Although this experience was predominantly in language teaching, as literature was not part of the syllabus, I was nevertheless able to incorporate what I had learned during that time into my own teaching once I returned to South Africa. I realised how strong the influence of context was on the pedagogical choices that teachers make.

The participants in this study also teach learners whose home languages are not English. I was therefore able to relate to the challenges teachers face. Their satisfactions and frustrations were once mine too. My few years of experience in tertiary education also helped me recognise that my own ingrained teaching methods needed to be reviewed in line with innovative changes in teaching methodologies and approaches. However, I also realised that there is not one 'best' way of teaching and that is disrespectful to students and their views, gained through many years of apprenticeship in schools, when tertiary educators judge these views as deficient. I concur with McLean (1999:60) that pre-service teachers do not enter teacher education programmes with empty “How-to-teach compartments” that need to be filled by teacher educators. I was therefore able to relate to the belief which many experienced teachers hold about their own teaching methods, namely that they are tried and trusted, and may not need to be re-negotiated in terms of new developments and improvements. My experience in both secondary and tertiary fields thus enabled a connection between the participants and me as the researcher, and gave me valuable insight into the field of study. I was aware that teachers at times feel that they are expected to apply theories and ideas proposed by others in a top-down approach enforced by experts. They also find that the demands of assessment required by the CAPS document (in South Africa) may curb innovative teaching methods which are more student-oriented; as a considerable amount of time is spent on the administration around assessment. To conclude, I was caught in the space between the insider and outsider positions in this study. I have sufficient experience and knowledge of the research phenomenon from an insider's point of view, having been a teacher for secondary school learners for many years, both in South Africa and in Greece. Therefore, I needed to be aware of my own biases, and not to impose my ideas on the participants. I am also aware that neutrality is not possible. However, at present, I am not personally involved in secondary teaching as a teacher any longer. My focus has shifted to the training of prospective teachers, and this again cautioned me not to be prescriptive. Thus, I believe it is not possible to fully occupy the insider or the outsider positions. I often, during the time of the research, thought back about my own reservations I had as student and teacher about the sometimes prescriptive ways of university educators in their insistence on a "correct way" of teaching. My interest in exploring professional identities of teachers arose from my observations of teacher agency in response to external authoritative discourses and how these manifest in their practice. My belief is that as teacher educators and researchers we need to recognise that teachers are unique beings and identities have a profound influence on their practice. Therefore, every teacher will have a preferred way of teaching which is suitable within the different contexts that he/she works. However, I also hold the belief that good and effective teaching is shaped by questioning what is taught and how it is taught. Teachers need to consider alternative ways of teaching by modifying their reasons for having done things the way they have, and in this process find plausible reasons for justifying a change of practice in view of improvements and changes in previously stable conceptions about knowledge.

1.12 An outline of chapters

To answer the research questions, the thesis is organised in seven chapters.

In Chapter 1, I map out the background to the study including an introduction to professional identities (Akkerman & Meijer, 2011; Alsup, 2006; Beauchamp & Thomas, 2009; Beijaard *et al*., 2000; Beijaard *et al.* 2004; Connelly & Clandinin, 1985, 1986, 1999; Samuel, 2008; Samuel & Stevens, 2000) and the knowledge domains of teachers (Ball, 2000, 2008; Cochran *et al.*, 1993; Dewey, 1955; Grossman 1990, 1994; Gudmundsdottir, 1987a, 1987b, 1990; Hashweh, 1987; Loughran *et al.*, 2001; Mavhunga & Rollnick, 2013; Shulman 1986, 1987). Certain gaps in the research on professional identities and PCK of teachers are highlighted (Ball & Goodson 1985; Palmer, 2007; Tickle, 1991, 1994). I explain why the study of teacher identities in relation to PCK may be of value. This is followed by a section on a small body of scholarship related to the topic of this thesis which serves as introduction to the literature review chapters that follow. The research questions, as well as the aims and objectives informing this study are introduced. In the next section, I place the study within a theoretical framework (Apple, 1990, 1996; Foucault, 1980). A brief section on methodology follows. My own position within the research is explained.

Chapter 2 reviews literature in the field of identity construction from the time of Cooley (1964), Goffman (1956) and Mead (1967). I also present an overview of research done on professional identities (Akkerman & Meijer, 2011; Alsup, 2006; Beauchamp & Thomas, 2009; Beijaard *et al.,* 2000; Beijaard *et al.*, 2004; Britzman, 1991; Coldron & Smith, 1999; Connelly & Clandinin, 1985, 1986, 1999; Danielewicz, 2001; Day, Kington, Stobart & Sammons, 2006; Gee, 2000; Goduka, 2000; Goodson, 1992; Kelchtermans, 1993, 2009; Kelchtermans & Vandenberghe, 1994; Letseka, 2000, 2012, 2013, 2016; Lortie, 1975; MacLure, 1993; Scotland, 2014; Zeichner, Tabachnik & Densmore*,* 1987). A tentative connection between personal and professional identities is drawn (Day *et al*., 2006), and some characteristics of professional identities such as instability, multiplicity and its narrative nature are highlighted – followed by a discussion of the forces that impact on the formation of professional identities. This chapter concludes with a section on the importance of professional identity construction.

Chapter 3 reviews the literature on pedagogical content knowledge. The chapter opens with a brief introduction of the concept of knowledge in general, as understood by Aristotle, Dewey (1902), Fenstermacher (1994), Young (2008) and Kennedy (1990). I show how the ideas of the following people relate to teachers' knowledge: Connelly and Clandinin (1985, 1986, 1999) and Elbaz (1983) on teachers' practical knowledge, and Schön (1983) on reflective practice. The foundations of PCK are introduced with a discussion of the work of Lee Shulman (1986, 1987), who is credited with first having coined the term PCK. The work and models of researchers who extended, altered and built on the work of Shulman are presented (Ball, 2000; Ball *et al.,* 2008;

Carlsen, 1999; Cochran *et al.,*1991; Gess-Newsome, 1999; Gess-Newsome & Carlsen, 2013; Grossman, 1989a, 1989b, 1991a, 1991b; Magnusson *et al.;* 1999; Park & Oliver, 2008). I discuss a few studies done in mathematics and science as school subjects (Ball, 2000; Ball *et al.,* 2008; Brodie & Sanni, 2014; Loughran *et al,* 2001; Loughran *et al*, 2004; Rollnick & Mavhunga, 2013). The research of Agee (1998); Grossman (1989, 1990, 1991a, 1991b, 1992); Gudmundsdottir (1990); Wilson *et al.* (1987) and Zancanella (1991), which entails studies in English teaching, is presented. I endeavour to show a tentative connection between identity and PCK, and offer a synthesis based on the research conducted on PCK.

Chapter 4 outlines the design approach and methodology of my study which is a qualitative case study (Cohen, Manion & Morrison, 2000, 2007, 2009; Creswell, 2009, 2013; Denzin & Lincoln, 1998; Guba & Lincoln, 1994). The case study approach which was followed is presented, while also considering its strengths and weaknesses (Cohen *et al*., 2000; Yin, 2009). I provide a time line to the study and re-cap the research questions informing the study. The participant sampling is explained, as well as how access was gained to the research sites (Cooper & Schindler, 2008; Creswell, 2013; Sarantakos, 2005). The methods which I used to generate data are presented in view of their advantages and disadvantages (Cohen *et al.,* 2000; De Vos *et al*., 2011; Huysamen, 2001; Morrison, 1993; Richie & Lewis, 2003; Weir & Roberts, 1994; Yin, 2009). Thereafter, I explain how the data were analysed by using first in-case, and then cross-case analysis (Cohen *et al.,* 2000; Creswell, 2013; Miles & Huberman, 1994; Weir & Roberts, 1994). The chapter also includes an overview of the validation and authenticity strategies that were used (Lincoln & Guba, 1985; Schwandt, Lincoln and Guba, 2007). I conclude the chapter by offering a discussion on the ethical considerations (Polanyi, 1958; Resnik, 2015) of this study, together with an explanation of the measures that were taken to ensure that the study was conducted in an ethical manner.

Chapter 5 serves as introduction to the chapters in which the data are described and explored. This chapter has a short introduction explaining the reason for the teachers' narratives presented as cases before presenting a storied-version of each participant based on their constructions through the interviews and observations.

In Chapter 6, I discuss the findings of the data gathered during the interviews and classroom observations on the professional identities of the participants. Themes and sub-themes from each method of data generation were identified, and these were then reduced as there was evidence of communality across the instruments. Four major themes focusing on professional identities emerged. These were: perceptions about becoming and being an English teacher, beliefs about English as subject, influences on the professional identities of teachers and beliefs teachers have about their selves, and beliefs about their classrooms as pedagogical spaces. I attempted to answer the first two research questions that inform this study in this chapter. These are: What is

the nature of the professional identities of participants? To what extent (if at all) do teacher professional identities inlunce/not influence the choice of teachers' practice?

In Chapter 7, I present the findings of the data on the knowledge domains of the teachers. The analysis is based on the interviews held with them, the classroom observations and document analyses. This chapter also serves to answer the last three of my research questions, namely: What is the nature of an English teacher's knowledge base needed to teach literature to first additional language learners in the FET phase? What pedagogical skills do English teachers employ while teaching literature in the FET phase? To which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English literature? The main themes that emerged during the data analysis were: content knowledge, pedagogical knowledge, knowledge of learners, and knowledge and beliefs about the curriculum. The sub-themes which emerged from the main themes contribute to a composite description of what teachers regard as essential knowledge to teach English literature in the FET phase; how they teach their subject, what they regard as essential knowledge about their learners, and what their beliefs are in view of the curriculum.

Chapter 8 focuses on the implications of this study which concerns knowledge and identities, namely the relation between professional identities and PCK (Pedagogical Content Knowledge). I contend that the participants' professional identities have a significant effect on their knowledge domains, as well as on their practice. I highlight the importance of giving attention to the professional identities of teachers in research, as well as in pre-service and in-service education. Limitations to the study are pointed out, and certain suggestions for further research are made. I include a schematic framework of the findings of the study which may be used by teacher educators and in-service teachers to serve as a guide towards reflection on professional identities and PCK. A set of reflective question are also suggested which may serve to enhance this meta-cognitive faculty.

1.13 Conclusion

This chapter has provided an overview of the context, aims, research questions, theoretical perspectives and methodology of this study. It provided an outline of the chapters included in this thesis. The aim of this study is to show the relation between participants' professional identities and PCK. The emphasis is therefore particularly on the nature of participants' professional identities and their perceptions about becoming and being English teachers; their beliefs about English as subject, the various influences on their professional identities, and how these relate to their knowledge domains. In Chapter 2, I extend the major foci on teacher professional identities introduced in Chapter 1. A historical overview of identity is provided to show how the understanding of the concept has changed over time. An overview of research done in the field of

teacher professional identities will provide the reader with more insight into the field. I also comment on how the research of others in the field of identity influenced this study.

CHAPTER 2: PROFESSIONAL IDENTITIES: A REVIEW

2.1 Introduction

I presented the rationale for this study in the first chapter, namely an exploration of knowledge and identities; more specifically the relation between professional identities and PCK (Pedagogical Content Knowledge). The problem statement is presented with a brief overview of gaps in the literature about professional identities and PCK in the teaching of English literature in the FET phase. An introduction to the body of scholarship in the fields of professional identities and PCK is discussed. In this chapter, I highlight the theoretical context of identity in teaching by exploring the body of scholarship in more detail. The chapter starts with the conceptualisation of identity by providing definitions and exploring the development of research on identity and the ways in which identity is shaped. Followed by this is a section on professional identities, giving definitions and characteristics. I also explore the major forces that have an impact on professional identity. The last section explains why it may be beneficial for tecahers to be aware of their professional identities. I emphasise that by this I do not imply that teachers are not aware of their professional identities, but rather that these may be foregrounded more.

2.2 The concept of identity

Although this study is about the professional identities of teachers, a brief overview of the meaning and origin of identity, as well as its connection to professional identity is necessary. I provide dictionary definitions to indicate how the concept of identity is often simplified even though it is complicated and subject to multiple interpretations. The online Merriam-Webster Learner's Dictionary provides a very rudimentary definition of identity: "Who someone is: the name of a person", or "the qualities, beliefs, etc., that make a particular person or group different from others". The online English Oxford Dictionary defines identity as follows: "The characteristics determining who or what a person or thing is." The etymology of the word identity comes from the late 16th century Latin word "*identitas"*, and from Latin "*idem"* (same) (Reader's Digest Oxford, 1993). The notion of sameness is problematic as it suggests a consistency/stability/coherence which does not do justice to the inconsistency/instability/incoherence of identities from a modern perspective. Day *et al.* (2006) observe that the concepts of self and identity are often used interchangeably in teacher education, and that they are complex concepts influenced by major theoretical areas such as psychology, philosophy, sociology and psychotherapy. Beauchamp and Thomas (2009) mention the difficulty of defining identity as one struggles to comprehend many aspects at the same time such as "the connection between identity and self", "the role of emotion in shaping identity", "the power of stories and discourse in understanding identities", "the role of reflection", "the link between agency and identity", and lastly the responsibility of teacher education

programmes to promote the development of teacher identities. Identity thus encompasses a multitude of aspects connected to an individual, and should be granted serious consideration in teaching, as such an understanding ultimately has a bearing on teaching and learning. The concept of identity has changed considerably over the years. The next section entails a historical account of the changing notion of the concept of self. These shifts are, however, not only time but also paradigmatically linked. I deem this necessary as I endeavour to emphasise how this changing notion of the self affects teacher identity today.

Identity originated from the idea of "the self" in psychology during the first half of the 20th century. It was previously seen as a fixed or stable concept that was not affected by contextual or biographical factors (Akkerman & Meijer, 2011; Beijaard *et al*., 2004; Day, Kington, Stobart & Sammons, 2006). These initial views were contested, as they failed to explain the changes in human behaviour, as well as the variety which was influenced by contexts. These stable selves were forced upon people by authoritative institutions, such as state and church. One had a specific position in society, for example a male or female, peasant or royalty (Gee, 2000). The Enlightenment (late 17th and 18th centuries) placed emphasis on rationalism and individualism rather than tradition, especially of church and state (Hall, 1992). The main philosophers during the Enlightenment were Descartes, Locke, Newton, Kant, Goethe, Voltaire, Rousseau, and Adam Smith. The emphasis was on liberty and reason, and how individuals understood the world. At the centre of Descartes's (1596-1650) philosophy was his idea of the individual's capacity to think and reason: 'Cogito ergo sum' (I think, therefore I am). Gee (2000) argues that the Enlightenment set in motion a long process in which the individual was freed from the demands of authorities who determined and demanded certain identities. However, with this freedom the responsibility to form one's own individual identity became a reality. One way in which this is realised is through discourse. Discourse can be with oneself and others which facilitates an invention or re-invention of the self. An individual can choose an identity, but others need to recognise one as such and such a person. One's created identity then depends on the dialogical connections one has with others which imply at least two individuals and a social setting. This feedback which individuals need and get from others to shape their identities is not a novel concept. Shakespeare's (1599) Cassius communicated this very idea to Brutus in his play *Julius Caesar.*

Cassius: Tell me, good Brutus, can you see your face?

Brutus: No, Cassius. For the eye sees not itself

But by reflection by some other things.

Cassius: Tis just

And it is very much lamented, Brutus,

That you have no such mirrors as will turn

Your hidden worthiness into your eye,

That you might see your shadow

Therefore, good Brutus, be prepared to hear,

And since you know you cannot see yourself

So well as by reflection, I, your glass

Will modestly discover to yourself

That of yourself which you yet know not of

Cooley (1964) developed the idea of a "looking glass self" in his book *Human nature and the social order*. The "looking-glass self" is a concept about the effect of interpersonal interactions with different people on the growth of the self. The concept can be explained as follows: when we look into a mirror/glass and we see ourselves, we are either impressed or not with what we see. Therefore, in our imagination, we have a perception of how others perceive the way we look, our actions, character and friends. People construct their selves based on how they understand people's perceptions of them. In turn, others also form an idea of how we perceive them. Mead (cited by Cooley, 1964:xxix) concurs that it is out of this bi-polar process that the individual appears. This bi-polarity alludes to the two extremities of perception, namely being satisfied/impressed, or dissatisfied/unimpressed. Cooley recognises that the individual is not only a perception that the individual has of him/herself, but is shaped because of the imagination of the notions others have of that specific individual. The notion others have of themselves is also shaped by the ideas the individual has of others. Cooley (1964:184) maintains: "A self-idea of this sort seems to have three principal elements: the imagination of our appearance to the other person; the imagination of his judgment of that appearance, and some sort of self-feeling, such as pride or mortification." This idea of the self being created within social interactions was elaborated on by Mead (1967).

Mead built on the notion that identity is formed when an individual has relations with others. He asserts that the "self is something which has a development; it is not initially there, at birth, but arises in the process of social experience and activity" (1967:135). A distinction is also made by Mead between the "I" and "me", the former constituting the response of an individual to the attitude of those around him/her, and the latter constituting the assumption an individual has of the attitude

of others towards him/her. According to Mead (1967:174), the "I" "reacts to the self which arises through the taking of the attitudes of others", and the "me" is "the organised set of attitudes of the others which one himself assumes". Both these dimensions of a person, namely the "I' and the "me" are necessary to form a person, as Mead (1967:182) asserts "these two [the "I" and "me"] assert the personality". It matters to teachers what their learners, colleagues and parents of learners think of them. Kelchtermans and Vandenberghe (1994:46) argue that teachers are at the centre of classrooms and the education process, and that it therefore matters to teachers and learners alike "who and what they are". A healthy self-image is essential for teacher professional identity formation, and from the above it becomes clear that such identities are shaped by many contexts, influences and role players.

Goffman's *The Presentation of Self in Everyday Life* was published in 1956. He emphasises face-to-face interactions between people, and how an individual tries to manipulate or guide the impression that others form of him/her. The other person simultaneously attempts to form an opinion about the individual he/she is interacting with. Self-presentation, according to Goffman is guided by an individual's wish to reach his/her goals, display a desirable image to others, and comply with the norms of society (Goffman, 1956). Goffman's notion of self-presentation is significant to this study, as teachers have professional roles to fulfil. Teachers interact with departmental officials, colleagues, learners and parents and their self-presentation may be influenced by how they perceive these roles. Sometimes these roles may be in conflict which may result in teacher identities becoming fragmented. In these interactions, teachers project images of themselves. Goffman (1956:8) defines face-to-face interactions roughly as "the reciprocal influence of individuals upon one another's actions when in one another's immediate physical presence". Day *et al.* (2006:602) comment on Goffman's belief that individual ability to adapt to different social settings is fundamental to communicate effectively. This study is conducted in a South African context, and therefore a discussion on identity in this context is necessary.

I referred to Descartes's famous quote of 'I think, therefore I am' which entails the problem of knowing, and which is often regarded as a cornerstone of the Eurocentric view of humanity. Descartes regarded all beliefs, notions, and thoughts with doubt. He even doubted his own existence, but came to the conclusion that the ability to doubt proved his existence, as doubt is a manner of thinking. Hence, the argument – he could not doubt if he did not exist. In other words, thinking was the one thing that could not be refuted. This Cartesian way of reasoning is meta-cognitive, as it implies thinking about thinking.

Descartes's separation of the mind from the physical world around it is called solipsistic individualism. This entails the notion that only what exists in one's own mind really exists, and the world and other minds do not exist. The idea has been criticised by those who interpret Descartes's

famous quote as meaning the individual is the only being that exists, and that he disregards the existence or importance of society. Bramann (2004) argues that if it is possible to doubt the existence of the external world, it is just as possible to doubt the existence of other human beings. Bramann (2004), like Ferraiola (1996), is of the opinion that parts of Descartes's texts usually cited in support of individualism should not be taken as conclusive evidence of Descartes' commitment to individualism. This point of contention falls outside the scope of this study. However, it is in essence this solipsism that African philosophers question as a valid argument for identity in the African sense of the word. Solipsism means regarding the individual as an abstract entity, individually defined. According to Letseka (2013:355), the Kenyan theologian and philosopher Mbiti (1969), gave prominence to the aphorism of 'I am because we are; and since we are, therefore, I am.' This seems to be in stark contrast to Descartes who places emphasis on the individual. Goduka (2000:63) contends that Cartesian epistemology "excludes and marginalizes other ways of knowing". She finds this Cartesian emphasis on rational knowledge disconnected from "environmental/ecological relationships, cultural practices and spiritually centred wisdoms". All these wisdoms are formed within social communities. Appiah (2004:540) highlights the stark contrast between Descartes and African views of the individual; for example, an African will not ask "'who am I?', but rather 'who are we?'". Letseka (2000, 2012, 2013, 2016) points out that the concept of *Ubuntu* is pervasive and fundamental to African socio-ethical thought.

The expression: *'umuntu ngumuntu ngabantu'* (Nguni) or *'motho ke motho ka batho'* (Sotho) – a person is a person through other people – captures the deep-rooted principles of humanism in an African context (Letseka, 2000:11-12). In a later publication, Letseka (2012:48) defines *Ubuntu* as "humanness, personhood and morality". The emphasis is on community and the fact that the individual owes its existence to others. Although there are communalities with the ideas of Mead, Cooley and Goffman mentioned earlier, regarding identity and the African worldview on identity, and specifically the concept of *Ubuntu;* the emphasis for these scholars seems different. The idea that identities are formed within social settings and that identities are shaped by the input of others is fundamental to what Mead, Cooley and Goffman, Mbiti, Letseka and Goduka postulate. However, the proponents of an African worldview seem to place more value on the inter-connectedness of humans, as well as social responsibility within communities and gratitude to others for contributing to one's existence, rather than the observation that identities are formed within social settings. This African worldview and indigenous knowledge systems are significant to this thesis because they relate to the texts chosen by selection committees and teachers for literature studies. McCarthy, Giardina, Harewood and Park (2003:458) argue that those in favour of a Eurocentric canon "maintain a monological interpretation of culture and, as such, advocate a curricular approach that is deeply informed by several ideological assumptions" that are "specific to particular groups". Indigenous knowledge systems refer to the systems developed by

communities in contrast to more scientific knowledge, or in essence, Eurocentric knowledge. Indigenous knowledge systems value different ways of knowing; the objective of these systems is to include the knowledge of people who have been excluded in favour of Eurocentric knowledge systems. Lansink (2004:134) argues that “the imposition of Western knowledge, the denigration and subjugation of African and indigenous knowledge systems has led to a marginalisation of African knowledge systems”. She agrees with Ramose (1999) that there can be no moral or pedagogical justification for such a marginalisation. To rectify this imbalance, the suggestion is there that more attention should be given to African ways of knowing in the South African educational context. English literature lends itself to this objective, and the national curriculum “promotes knowledge in local contexts, while being sensitive to global imperatives”, and values “indigenous knowledge systems” (DBE, 2011:4-5).

However, as much as IKS are desired to be included in policies, one needs to be wary that indigenous knowledge may also be used to include features contrary to the constitution (1996), for example, fostering the promotion of oppressive regimes in the name of culture, or promote indigenous "truths", such as polygamy, negative views about homosexuality, and the abuse of women and children. Therefore, conceptions of *Ubuntu* ought not to lead to the suppression of the notion of individual agencies in favour of a communal agenda. The latter is also argued to promote the view that equality of all selves trumps the value of the individual agent. Samuel (2015:124) warns against an embedded "hidden agenda of racialised African affirmation, and perhaps silencing of anything non-African" in the valuing of *Ubuntu*. Waghid (2014) proposes that *Ubuntu* as an African philosophy of education should be regarded somewhat differently. He criticises the understanding that *Ubuntu* is already seen as actualised, and suggests that the aphorism 'I am, because we are', can "potentially be 'I am because we can become'" (Waghid, 2014:274), with the understanding that we are still becoming. Such a community would not seek a common identity, and would therefore not exclude people on the grounds of them not belonging to certain cultural or racial groups. Everyone should be considered worthy to be included in engagement and discourse. Taking into account the mandate that IKS forms part of the national curriculum, it is worthy to explore other avenues to re-consider *Ubuntu*, as a form of IKS, as suggested by Waghid.

There are numerous studies on the concept of self or identity, but this study does not lend itself to an exhaustive discussion. What becomes apparent from the above discussion is that identity or the self is formed within social contexts and through interactions with others. The social perspective of professional identities is foregrounded in my study. Teaching takes place in a social context in which teachers interact with many different role players on a daily basis. These trends discussed point to identity not simply being a psychological, personalistic construct of selfhood, but also now understood as deeply embedded in society, politics, culture and ideology. This may imply that teachers need a deep awareness of where and how they are part of societal, political

and ideological contexts. Such awareness may be conducive to having a critical stance towards such contexts, which may lead to empowerment of teachers and their profession. However, teachers may also realise that within these various contexts, their own identities need to be re-negotiated in order to be their best possible selves. This does not mean that external forces should determine identities of teachers with the result of rendering these inauthentic. What these theories in this section imply is that teacher professional identity is the result of a fine balance between individuality and how this individuality should be maintained, renegotiated or altered in the social and political context of teaching. There seems to be a constant dilemma for teachers to unify their identities, but different discourses ask for fragmentation. Therefore, it seems to be essential that identities be constantly renegotiated in view of the roles one is expected to play. Participants in my study also expressed their views on how they fit into their various contexts. The interview questions were designed to explore how participants position themselves within their contexts which have been shifting, and asking for a re-negotiation of identity at times. Having discussed the concept of identity, I briefly turn to the concept of professional identities and how these are related. This is to focus the attention of the reader on the indistinct boundaries between the two concepts and to indicate my own understanding of the two concepts. Scotland (2014:32) contends that teachers who have a thorough understanding of who they are, understand themselves better in their practice, and better understand their practice in relation to themselves. When referring to practice, professionalism is equated with identity; being a professional is part of a teacher's identity.

2.3 Definitions of professional identity

Beijaard *et al*. (2004) conducted a meta-review of the research undertaken on the professional identities of teachers. They confined their search to relevant literature for the period 1988-2000, as they believe that research on teacher identities appeared during this time-span (Beijaard *et al*., 2004). After a rigorous sifting process, they focussed their attention on studies which they divided into three categories. These were: studies focussing on teachers' formation of professional identities; studies focussing on the characteristics of teachers' professional identities as seen by themselves and studies focussing on the stories told by teachers themselves (Beijaard *et al.,* 2004). Six of the 11 studies they explored gave no explicit definition of professional identity. In the remaining studies, the researchers defined professional identity in terms of how teachers perceive their roles and aspects of their work, or in terms of how they saw themselves as a professional group. These studies seem to suggest that identity is not a product, but a construction of the individual. However, such constructions may be prone to misinterpretation, distortion, or elaboration. What is also true is that identity cannot be dependent of the self interpreting itself. To return to Beijaard *et al's* (2004) study, the absence of explicit definitions point to an underscoring of the complexity of the term. Scotland (2014) mentions that reaching a full understanding may be

challenging. This "full understanding" may not only be ambitious, but in fact impossible. What I am suggesting is that teacher identity can only yield partial insight. Clarke (2009) asserts that the task of "capturing" another is not possible. The fact that teaching has such a personal dimension to it, and that everyone has his/her own perceptions of the profession, makes common definitions of professional identity difficult.

Teachers give a personal dimension to all these aspects. Day *et al.* (2006:603) maintain that there is “unavoidable interrelationships between professional and personal identities” since teaching requires “significant personal investment”. Goodson and Cole (1994:88) also connect the personal and professional in their definition: “We consider teachers as persons and professionals whose lives and work are influenced and made meaningful by factors and conditions inside and outside the classroom and school.” Jansen (2001:242) defines the professional basis of teacher identities as follows: “[It is] the ways in which teachers understand their capacity to teach as a result of, *inter alia*, subject matter competence, levels of training and preparation, and formal qualifications.” Jansen’s definition at first glance seems to exclude identity, but on closer inspection, understanding capacity is related to a teacher’s understanding of efficacy. One’s perception of how efficient one is as a teacher is closely related to one’s identity. It would be fair to say that for most researchers, professional identity also include aspects, such as emotions and the influence of social forces, and is not exclusively confined to work-related aspects. The personal and professional identities of teachers are intertwined. For the purposes of this thesis, the definition of Rodgers and Scott (2008:733) is most useful. They contend that

> *…identity is dependent upon and formed within multiple contexts which bring social, cultural, and historical forces to bear upon that formation … is formed in relationships with others and involves emotions … is shifting, unstable, and multiple … involves the construction and reconstruction of meaning through stories over time.*

Although this is a general definition and not only associated with the teaching profession, it encompasses the most important aspects of a teacher’s identity. It challenges a purely cognitivistic understanding of taxonomic conceptions of identity, as it emphasises a sociological conception. This is compatible with the worldview of the researcher, and the research paradigm, which is interpretivist. This definition overlaps and has synergies with the concept of the self, associated with *Ubuntu*.

2.3.1 Instability and multiplicity of professional identities

Many studies investigate the multiple character of teacher identity (Beijaard *et al*., 2000; Beijaard *et al*., 2004; Coldron & Smith, 1999; Day *et al.,* 2006; Scotland, 2014). Beijaard *et al.* (2004:108) state that it is not a fixed attribute of any person, but a relational phenomenon. Identity development occurs in an intersubjective field and can be best characterised as ongoing; a

process of interpreting oneself as a certain kind of person and being recognised as such in a given context. Identity can also be seen as an answer to recurrent questions: What type of teacher was I when I started my career? Who am I at this moment? (Beijaard *et al*. 2004), and what type of teacher do I want to be? Thus, the past, present and future of a teacher inform identity at any given moment. Coldron and Smith (1999:712) argue that teachers are forever creating themselves and redefining their identities within different social settings. These identities are socially legitimated by colleagues, learners and parents. Mishler (1999:8) identifies sub-identities as part of a teacher's core identity and uses the following metaphor: teachers see themselves as "a chorus of voices, not just as a tenor or soprano soloist".

The notion of multiple identities makes sense because teachers grow and change throughout their careers, and work in diverse contexts which continually demand negotiation of strategies. Teachers are expected to fulfil many roles such as caring for students, being subject matter experts, knowing how learners learn, and being able to assess learners meaningfully. Akkerman and Meijer (2011), Danielewicz (2001) and Day *et al.* (2006) agree with the postmodern idea that identity is not stable and unitary, but argue that this notion can be problematic when one interprets it to mean that there is no sense of self. They contend that identity is in essence ambiguous. Day *et al.* (2006:601) refer to a four-year research project, called VITAE (Variations in teachers' work lives and their effects on pupils), which investigated changes in teachers' work, and found that identities are "neither intrinsically stable nor intrinsically fragmented". The findings of the VITAE study indicate that when teachers balance personal, social and work environments, their effectiveness may improve. Seen in this light, teaching is a balancing act. Gee (2000) explains that ambiguity of identity means being multiple and fixed at the same time. Although he supports the view that identity is multiple, he regards "core identity" as something different from this, and believes that it "holds more uniformly, for ourselves and others, across contexts" (2000:99). These core identities may be equated with aspects such as gender, race, and ethnicity which are core aspects of an individual which remain stable while others, such as the teacher as subject or pedagogical expert, may be subject to change. The balancing act referred to earlier can only be accomplished when there is dialogue between the teacher and the different role players in every environment. The teacher is also in a dialogical relationship to him/herself when diverse voices vie for prominence, namely the teachers' own beliefs about subjects and those of curriculum developers.

The work of Mikhail Bakhtin (1981), and specifically his notion of a dialogical self, is relevant in this regard. He sees identity as dialogic which means that our identities are connected to those of others, and that we only exist in relation to others. Our identities are thus shared with others. The self is always in dialogue with others; everything an individual says is uttered in response to things that have been uttered previously. In other words, an individual is never a fixed entity, and can

never be finalised because of the influence of others. Bakhtin's model of the human psyche can be seen as follows: I-for-myself; I-for-the-other; and the Other-for-me. I-for-myself refers to how an individual perceives him/herself; I-for-the-other points to how other individuals perceive one, and Other-for-me refers to how other individuals' identities are shaped through their connections with a specific individual. Humans only develop a sense of identity through the I-for-the-other, and therefore, the I-for-myself cannot be seen as a reliable source of identity (Bakhtin, 1981). The I-for-the-other model allows for a fusion of how others see me, and others also include my perceptions of them into their identities. The 'me' entails a sociological component while the 'I' refers to a personal component of identity (Beijaard *et al*. 2004). This view correlates with the earlier view of Cooley (1964), who explains the interdependence between the individual and others in society. These theories guided me to consider how the participants in this study might choose particular aspects of their professional identity to disclose in interviews or to display during the class observations because these were important to them, or because they wanted to create impressions.

I concur with this mixed notion of identity as having elements of modern (constant) as well as postmodern (fluid) characteristics. A question informing this notion is: who decides when, what and how these forms of identity may reside within an individual or his/her outward appearance? I have already touched on the matter of agency in identity, as well as the concept of blind compliance to external forces. However, one has to keep in mind that identity can be deeply concealed, not manifest, but still inform the nature of one's actions. Thus, people may be labelled as having certain identities purely on the basis of their actions. Identities are unfixed, but as individuals, teachers have selves that can be recognised. These recognisable selves are similar to Gee's (2000) core identities. At different times and places teachers have various discourses, but the storied version of each person constitutes the "core identity". This storied version is individual, while the discourses are social. These different and at times conflicting I-positions are instrumental in understanding teacher identity. Teaching does not take place in a vacuum, but has strong social connections. As already mentioned, teachers relate to learners, colleagues, principals, government officials, and the curriculum. The implication is that discourses take place among the different role players in teaching, and it is inevitable that these discourses may either coexist or compete within certain contexts. These contextual spaces are never void of conflict.

Gee (1999:13) gives a comprehensive definition of discourses:

> *…different ways in which we humans integrate language with non-language 'stuff,' such as different ways of thinking, acting, interacting, valuing, feeling, believing, and using symbols, tools, and objects in the right places and at the right times so as to enact and recognize different identities and activities.*

Teachers are defined by the groups to which they belong and according to Scotland (2014:35) discourses play a crucial role in the formation and maintenance of professional identities. Bahktin's (1981) notion of *heteroglossia* (from the Greek *hetero,* meaning different and *glossa,* meaning tongue), points to the fact that there are many voices within discourses. Danielewicz (2001:11) affirms that identity development is dependent on discourse, and maintains that discourse is a system of "beliefs, attitudes, and values" prevalent within certain "social and cultural practices". Teachers have specific ideas about the main aims of their subjects, they have certain orientations towards teaching these subjects, and they have ideas about the learners whom they teach. These ideas may not always be aligned with what others expect from them. These others are curriculum developers, principals, parents and the learners themselves. Teachers are expected to meet the demands and expectations of all these role players and in the process stay true to themselves and their personal beliefs and value system. An example of competing discourses is when a specific teacher believes that high stakes testing is counterproductive to effective learning, but is nevertheless expected to follow the curriculum, and especially the assessment policies. The teacher may be in discourse with herself, her departmental or subject head, the principal and policy makers, and needs to come to terms with, renegotiate, and adapt a working strategy which aligns with her own ideas while still adhering to policy.

Another example may be when a pre-service teacher holds personally persuasive ideas about the success of a traditional classroom based on his/her own success as a learner. His/her belief may be driven by the idea that if he/she was successful by being taught in a traditional way, it has to work for his/her future learners. If this pre-service student is exposed to innovative, more constructivist ways of teaching, he/she might start renegotiating his/her initial personally persuasive ideas about the success of traditional teaching ways. When the student enters the teaching profession, he/she might be confronted with performativity criteria, and the notion that teaching should be measured by student output in the form of results. Once again the in-service teacher has to reconsider her own beliefs in relation to what is expected in view of curriculum demands. Each experience contributes to the negotiation, renegotiation or altering of identity. Alsup (2006) calls the negotiation of personal and professional selves "borderland discourses". These are the conversations one has with oneself and other individuals.

In a study with six pre-service teachers, Alsup found that they were able to maintain workable professional identities without giving up their personal ideals. Alsup (2006) identifies a few of these borderland discourses, namely the discourse of the university, the discourse of the students' own school experiences, and the discourse of their own personal lives. Teachers may be aware of the need to employ innovative teaching strategies, but avoid them because they may be seen as time consuming, or undermining discipline. Such teachers may find themselves in discourses with themselves or colleagues about how best to be innovative, but still complete the syllabus. It is

important to find a balance between these discourses, which may or may not be aligned. Teachers in my study are also involved in their own discourses on a daily basis and through the interviews and observations provided a snap-shot of how they maintain these discourses.

Teachers themselves spent many years in classrooms as children forming opinions about teachers and subjects, and may have been taught certain approaches or methodologies at university. These personal lives and life experiences have a profound influence on their teaching. Alsup's (2006) main concern is that university teacher education programmes concentrate on knowledge and pedagogy, but that students are not assisted in reflection on their own professional identities. This point will be expanded on in a later section on recommendations for further studies (Chapter 8). Having looked at attempts to define professional identities, some characteristics associated with professional identities, and the importance of discourse on the formation of professional identities, the next section deals with ways of discovering or representing professional identities in teaching.

2.3.2 Professional identities as storied representations

Paley (1990:xii) remarks that "[n]one of us are found in sets of tasks or lists of attributes; we are known only in the unfolding of our unique stories within the context of everyday events". Paley's remark resonates with my own beliefs that to get a holistic image of a teacher one needs to take note of how they construct their stories within the various contexts of their lives. This study uses case studies as a methodology and includes interviews and observations which reveal much about the lives and stories of the participants. What participants say about themselves and their practices is not presented as cold hard facts in columns. Paley's statement indirectly comments on the distinction between positivist and interpretivist ways of knowing. The former presents facts in a distant and disengaged way, and the latter insists on opinions in an involved and committed way about the actions of teachers. However, the interpretive paradigm has its own shortcomings. Scotland (2012:12) argues that the interpretive paradigm "rejects a foundational base to knowledge" which leads to doubts about validity. He also comments on the limited control that participants have, as researchers may impose their own subjective interpretations onto the data. This, once again, highlights the sensitivity that researchers need to display when interpreting data. Taylor (1993:59) mentions that understandings are "structured historically in the traditions, prejudices and instructional practices". In other words, participants are oftentimes unaware of invisible ideology guiding their actions, and may therefore be unable to explain phenomena.

Lyotard's makes a distinction between scientific and narrative ways of knowing; he is against scientific knowledge which makes universal claims since he believes that there is no objective knowledge. In *The postmodern condition* (1984:37) Lyotard refers to the meta-narrative as "the grand narrative" that has lost its "credibility". In other words, there is no overarching truth. This

implies that there is not only one accepted way of teaching. From the above, I suggest that there is a relationship between the interpretivist and postmodernist stance. An interpretive paradigm promotes the ideas of the individual, which may not have truth values, as these ideas are subjective. Similarly, a postmodern paradigm advocates the idea of *'petit recits'* (small narratives), which are also not expected to have truth value. In other words, both paradigms promote multiple realities. Kroeze (2012:43) maintains that interpretivism has many postmodernist traits as it acknowledges that the world is "diverse, and that knowledge is contextual". He believes that interpretivism can be characterized as a postmodern research philosophy. However, he also asserts that a postmodern paradigm goes beyond a mere description and understanding to include challenging issues (2012:47). That there are overlaps between an interpretivist and postmodern research approach is a truism, but goes beyond the scope of this thesis.

Fenstermacher (1994:43) also argues that absolute truth is not possible: “Pristine, absolute, unfettered truth is neither required nor possible in the social sciences.” In the place of grand narratives, Lyotard suggests *petit recits*, or small narratives. These *petit recits* may, in the educational sphere, be seen as the varied stories and ideas of teachers. This study draws on the theoretical orientation that knowledge is contextual and has a personal dimension, influenced by the identity of the teacher.

Gudmundsdottir (2001:229) observes that social science researchers, including educational researchers, “are gradually abandoning their search for the one great truth”. Storytelling as a way of presenting teachers’ professional identities and knowledge construction has become popular in educational research in an attempt to bring back the voice of the teacher. It is a form of agentic development. What I am alluding to is that teachers' voices have been marginalised by researchers, policy makers, and curriculum planners. This means that instead of reports on teachers and their practice by researchers, teachers are given the opportunity to tell their own stories. Instead of reporting on how teachers should teach, they are asked how they teach. Participants in this study revealed through interviews and observations how they choose and approach the teaching of different texts.

This return of the teacher’s voice is explained by Gudmundsdottir (2001) who maintains that narrative descriptions of school practice actually date back to the 18th and 19th centuries. Narrative discourse was published in newspapers and other forms of media, and contributions came from many different ranks, such as religious leaders, farmers, writers, and teachers. The voice of the teacher fell silent with the founding of new universities and teacher training colleges from 1850 onwards. This resulted in a profession of teacher educators who took over the official narratives of teachers (Gudmundsdottir, 2001:228). In other words, researchers dictated the ‘what’ and the ‘how’ to teachers. This *status quo* is reinforced in present day time as many studies about teachers

do not heed the ideas of teachers or elicit their views on their teaching practices, but rather tend to dictate. Doecke, Locke and Petrosky (2004) argue that there is no shortage of accounts of English teachers' work by others, and that these accounts are usually given more credence than those by teachers themselves. The researchers refer to Bakhtin's belief that such second-hand accounts reduce teachers to the "'voiceless objects of another's gaze'" (2004:103). I attempted to provide a platform to participants in this study to voice their own stories through the interviews.

However, not everyone is in favour of allowing the teacher an own voice. Carter (1993:5) observes that this inclination (to include the stories of teachers) is "upsetting to some who mourn the loss of quantitative precision, and they argue, scientific rigor". Carter argues that storied representations often go beyond curriculum implementation and presentation of lessons to include the life stories or biographies of teachers. Therefore, they advocate that the personal and professional identities of teachers are closely connected to their practice and should be afforded attention. I explore the work of a few researchers who firmly believe that to get a comprehensive image of teachers, one should heed their stories.

The works of Connelly and Clandinin (1985, 1986, 1999) emphasise the connection between storytelling and the professional identities of teachers. They argue that the act of teaching is an "expression of biography and history … in a particular situation" (Connelly & Clandinin, 1985:184). In a later work, the pair refers to teaching as a "professional knowledge landscape" which is made up of two very different contexts: "the out-of-classroom place" and "the in-classroom place" (Connelly & Clandinin, 1999:2). The former is filled with the ideas of others such as researchers, policy makers, and administrators who impose prescriptions; whereas the latter refers to the inner sanction of the classroom where teachers are free from scrutiny. Such a view de-emphasises an ideological political dimension which is ever-present in, for example, any curriculum. This study also explores how policy influences practice, and how agency becomes foregrounded. In other words, it observes how teachers manage the external demands with their own internal convictions. This balancing act is fraught with conflict.

Clandinin and Connelly (1996) want to show how teachers' secret, sacred and cover stories "unfold on the landscape". From the teaching experiences of three teachers in three sets of stories they conclude that Fenstermacher's four questions, which permeate research on teacher knowledge construction, can at most produce generic answers. These questions are: What is known about effective teaching? What do teachers know? What knowledge is essential for teaching? and who produces knowledge about teaching? Furthermore, answers to these questions result in slight improvements only in teachers and teaching. If Clandinin and Connelly (1996) are right about these questions of Fenstermacher only producing generic answers, one may question whether the demarcation of knowledge components is justifiable, especially in the

teaching of English literature. Clandinin and Connelly (1996) suggest that researchers need to reach an understanding about the personal practical knowledge of teachers in highly complex environments. This means that teachers' practice should be observed. What is interesting about Connelly and Clandinin's (1986, 1993, 1999) research is that they saw the connection between knowledge and identities through the questions that teachers themselves were asking. They realised that teachers were more concerned with questions of who they were than what they knew. "Their questions were ones of identity; 'Who am I in my story of teaching?'" (Connelly & Clandinin, 1999:3). This study intended to provide answers to this question, by focusing on how teachers, through discourse with multiple voices, positioned themselves as particular types of teachers.

This thesis draws on the theoretical stance that teachers should be given space to voice their own stories which are unique within the contexts they reside and work on a daily basis. This stance has certain implications for researchers. Samuel (2015:10) posits that [researchers] should pay attention to "validation, authentication and trustworthiness considerations when reporting on the life histories of subjects, as a neglect of the above may result in "disguised attempts at self-satisfaction and narcissistic hero-worship". This study also draws on the theoretical stance that these stories are part of larger spaces where conflicting stories may be asked. This does not mean that teachers need to discard their stories, but that these should be re-negotiated and re-interpreted. Samuel (2015:12) also suggests that researchers keep in mind that the "context, audience and purpose of why the story is told is an act of interpretation of one's world". Furthermore, according to Samuel (2015:18), researchers should be cognizant of how their own positionality in relation to the participants, their contexts and how this positionality influences the nature of the data. These are considerations I kept in mind throughout the study. I included in-case narrative representations of the participants in Chapter 5, which narrate the stories of the participants from their own perspectives.

To return to what Connelly and Clandinin observed has been confirmed in subsequent studies, namely that; it is important for teachers to know themselves in order to become good teachers (Kelchtermans, 2009; Kelchtermans & Vandenberghe, 1994; Loughran, 2006; Palmer, 2007). This study also endeavours to show the connection between knowledge, identities, and practice. It seems plausible from the above discussion that identities are multiple and forever in the process of changing and adapting. This is inevitable since internal (biography) as well as external (history, institutional settings and curriculum) all influence teachers' identities. The following section explores these forces in more detail.

2.4 Forces that impact on teacher identity

Teachers come from diverse backgrounds, work in very different environments and everyone's personal and professional experiences are unique. It is, however, possible to identify a few general

influences that impact to various degrees on the identities of most teachers. Samuel (2008) identifies the following in his Force Field model of teacher development: forces of biography, context, institutional setting and programmatic impact. Forces of biography include aspects such as age, gender, race, culture and religion. Samuel (2008:12) regards biography as an 'inertial' force into which teachers retreat when other external forces exert too powerful an influence. An example may be a teacher who is overburdened by policy implementation, and may, in order to survive, rely on his/her own ideas of what a learner should know and how the content may best be taught. Contextual forces are related to political and historical environments. In South Africa, education has gone through many political changes; from pre-colonial education up to 1800, British control after 1815, the Trekker states, social and educational change, industrial growth, and apartheid education to today's democratic educational system (Christie, 1988). Institutional forces refer to the ethos in schools and tertiary institutions. Samuel (2008:13) concurs that teachers are "infused with the vibe of the institution and its ethos", which influences their identities as members of these institutions. Programmatic forces include those exerted by the curriculum; the content and sequence of teaching and learning. The next sections highlight different studies in which these influences on the formation of teacher identities (biography, institution and programmatic) are discussed. These helped inform the choice and organisation of the research questions for this thesis.

In a case study by Samuel and Stevens (2000), two young black teachers' critical dialogues with selves are articulated. Emmanuel, one of the teachers, grew up in a rural area under trying circumstances characterised by violence during political changes in South Africa in 1994. He opted to follow a Rastafarian way of life while at secondary school to counter this violent environment. After his first three years of tertiary study, he was placed in an urban school with mainly black, and a few Indian learners, and gradually started distancing himself from his colleagues' actions of corporal punishment which was in conflict with his own ideas and employed a more humane Rastafarian approach to discipline. During his own primary schooling, Emmanuel was taught English grammatical structures in an isolated way and also did not believe that this was the best way to promote language acquisition. He felt that he was not able to communicate properly in a multi-racial school environment, as his own schooling did not prepare him for it; he could not reach the African children and they could not relate to him. However, after completing his training he realised that he did not want to teach in a rural area such as the one in which he grew up, but that he could make a difference in the lives of African learners in a multi-cultural environment. He saw the passive silence of the African learner as a consequence of the indoctrination of apartheid schooling, and even though he was taught in a mechanical way himself, he wanted to change this in his own teaching. His own life history thus had a powerful influence on the choices he made in

his own teaching career; he had to negotiate between different borderland discourses (Samuel, 2000).

Sanelesiwe, a black female teacher who also grew up in a rural area, was very aware of rigidly marked roles for males and females. She thought that married female teachers were more respected than the unmarried teachers, and made a decision not to teach in a rural area since she believed that the hierarchies would inhibit her from employing the skills she was taught. Her own English teacher refused to teach poetry since he considered it too difficult for learners. This incident made her determined to become a teacher and in fact choose poetry as genre. She also realised that her own teachers had very narrow views on how to teach English effectively, and resolved to make a conscious effort to use the progressive and more constructivist approaches she was taught at university. As a graduate, she feared that some teachers might feel that she regarded herself superior to the teachers who had diplomas, and came to the conclusion that her skills would be best applied in an urban multi-cultural school. Sanelesiwe became critical of the values her community placed on biography (gender). Emmanuel saw himself as able to make a difference in the incorporation of African learners into a multi-cultural environment because they are not adequately prepared for this transition. Both teachers reacted to the way they were taught in a critical sense. Samuel and Stevens (2000) thus highlight the influence of biographical, institutional and programmatic forces in this case study. Participants in my study were asked to consider the impact of these forces on their identities during the interviews conducted. They considered their biography as a major influence in how they perceive themselves as teachers, as well as how they are perceived by their learners. This study also includes four females, who commented on how they regarded their gender especially in relation to their learners.

Samuel's (2008) Force Field model is one among many used to discuss the influences on teacher identity. It would be impossible to discuss all of them, or even most of them within the scope of this study. I used Samuel's model as a basis for devising questions in the two interviews that were held with participants. Gee (2000) identifies four ways to view identity, namely nature- institution- discourse- and affinity-identity. Two of these, namely nature- and institution-identity equate with Samuel's biographical and institutional forces. Nature identities are unalterable factors such as gender, age and race (core identities), whereas Institution-identities are imposed by an external force. Gee (2000) sees himself as an example of someone who is bound by the institution he works in. As university professor of education, he is subject to the rules, laws, and traditions of the university, which means that the source of power exerted on the individual is not nature, but the institution. Teachers find themselves in similar positions at schools where they are also subjected to the regimented ways of the different institutions.

Beijaard *et al*. (2000) conducted a study with ten teachers from secondary schools in the Netherlands. In the study they identified the following influences that shaped the participants' professional identities: teaching context, teaching experience, and the biography of the teacher. The researchers assumed that these were major influences, and based their assumptions on the studies of other researchers. The findings indicated that participants regarded all three influences as more or less equal on their professional identities. The context comprised the "ecology" of the classroom and the "culture" of the school. Ecology has to a large extent to do with tacit knowledge about teaching which is not easy to codify as it appears spontaneously in classrooms, and guides the daily activities of the teacher. The culture of schools includes aspects such as values and norms which may be understood by colleagues, learners and parents, and influences the way teachers work (Beijaard *et al.* 2000). The researchers based their assumptions regarding teaching experience on the findings of Carter (1990) who compared the teacher knowledge of novices to experienced teachers and concluded that the knowledge of the experienced teachers is "specialized and domain-specific", "organised in more encompassing knowledge units", and "implicit". These different studies had an influence on the choice of purposive theoretical categorisation of factors to consider when choosing my sample of cases to be explored. I also wanted different contexts to explore teachers' practice and how different identities create their own unique stories within these contexts. Experienced teachers were chosen by making use of purposive theoretical sampling in this study, as I also believed that such a sample might provide an insight into their specialised and encompassing knowledge domains.

Beijaard *et al*. (2000) also mention the tendency in educational research towards focussing on the narration of teachers' stories with a focus on critical incidents in teachers' lives, and people who had an influence on teachers' work and decisions. In other words, the importance of biography in shaping identity, is highlighted. This may include teachers' educational histories (schools they attended and the teachers they had during their school careers), and the influence of family members. Many researchers have highlighted the biographical perspective when writing about the practice of teachers (Beijaard *et al*., 2000; Goodson, 1992; Kelchtermans, 1993, 1996, 2009; Kelchtermans & Vandenberghe, 1994; MacLure, 1993). Kelchtermans (1993:443-444) identifies five general biographical approaches to exploring teachers' professional development: narrative – the autobiographical account which focuses on the meanings of the facts; constructivist – the teacher's construction of his/her own version into a meaningful story; context – the school environment; interactionist – the interactions between teachers and others in the school environment, and dynamic – the temporal aspect of a teacher's thinking and acting. The interview questions posed to participants were grounded in Kelchtermans's biographical approach. To elicit holistic views of participants' professional identities questions such as age, gender, years of experience, qualifications, cooperation with colleagues, institutions attended, career, and other

changes were also posed to the participants. MacLure (1993:311-312) argues that interest in the personal dimensions of teachers' lives ties in with the "ideology of holism" and includes "personal qualities and values, as well as professional expertise". She cautions against "interpretive theft" and stresses that allowing teachers to have their own voices adds validity to research (1993:312). This confirms Samuel's (2014) views on the position of the researcher. The next study conducted by Lortie (1975/2002) continues the argument about biographical influences. The influence of teachers and family members is powerful in shaping the professional identities of teachers.

Lortie (1975) confirms that identification with teachers and family members who are teachers contributes to individuals becoming teachers. As learners in primary and secondary schools, individuals spend hours observing teacher models. Lortie calls this an apprenticeship of observation. He mentions that identification cannot happen if there are no appropriate teacher models or family members who support those who have aspirations. However, one has to keep in mind that inappropriate models may also serve as motivation to individuals not to become like them. Discouragement from family members to pursue teaching as a career may not always deter someone, especially if the person is determined to pursue a career in teaching. Whether the influence is positive or negative, the influence of primary and secondary teachers on prospective and in-service teachers is undeniable. Gudmundsdottir (2001:227) postulates that "each of us, upon entering the profession, does so with our favorite or most-hated teacher firmly printed in our mind". Lortie (1975:44) in his study of five towns of elementary school teachers, observed a tendency in individuals to identify with same-sex adults. One of the elementary school teachers in the project commented: "I think the fact that my father has always been a teacher had a great deal to do with it" (1975:45). Another participant in the project argues: "I was pretty good at explaining things to other people, and I was called upon by my teacher to instruct … they used to say I was a born teacher" (1975:45). Lortie calls this type of socialisation "labeling by significant others", and this notion recalls the ideas of Mead and Cooley whose theories state that an individual's identity is shaped by how others perceive and respond to the individual. Britzman (1991), Flores and Day (2006), Katz and Raths (1982) and Zeichner *et al.* (1987) concur that the influence of teachers on the socialisation of teachers is highly significant. Teachers in this study were asked to consider the influence of others, such as family members, teachers and lecturers on their choice of becoming teachers. Teaching is the profession that individuals are exposed to more than any other from a young age.

The researchers mentioned in the previous section all refer to the assumption that teacher education courses have little influence on the actions of teachers once they enter the teaching profession. Flores and Day (2006:224) argue that pre-service training seems to have "a relatively weak impact" on the actions of teachers. I use the word 'assumption' as there is not enough empirical evidence to prove this supposedly limited influence. Pre-service teacher training in the

implementation of pedagogical skills usually takes place in a simulated environment, and does not take into account the contextual factors that may impact this implementation in real situations. There is sometimes a discrepancy between being aware of the preferred or 'ideal' pedagogical theories and the day-to-day realities of the classroom which ask for immediate management of very dynamic, and at times unexpected situations, that teachers encounter. If what the researchers assume were true about the relative weak impact of pre-service training, would it not be necessary to determine why this might be the case. Such research needs to determine the extent to which this may be ascribed to ingrained personal beliefs that are resistant to renegotiation, or the extent to which this may be due to a discrepancy between what is taught and what policy and performativity agendas demand. Another socialising influence on teachers is the effect of other teachers and collaboration among teachers. Zeichner *et al.* (1987) regard this collegial influence on teachers as part of institutional influence.

Teachers generally work under the same conditions in schools and the influence of colleagues may be connected to the shared circumstances in the contexts they work in which impact on their identities. It is also necessary to explore why teachers need to have knowledge of their professional identities.

2.5 Why do teacher professional identities matter?

> *Education in its deepest sense and at whatever age it takes place, concerns the opening up of identities – exploring new ways of being that lie beyond our current state … education is not merely formative – it is transformative … issues of education should be addressed first and foremost in terms of identities and modes of belonging and only secondarily in terms of skills and information (Wenger, 1998:263).*

Wenger clearly regards the formation of professional identities as a crucial aspect of education, and believes that it should be one of the major concerns in teacher education programmes. These programmes should not only address curriculum issues such as content and pedagogical skills, but also the importance of the formation of professional identities. Alsup (2006:4) observes that learning about theories and pedagogical approaches is not sufficient. She adds that discussions surrounding professional identities are often avoided because people feel uncomfortable revealing "perceived weaknesses". By omitting these, teacher educators leave out or choose to forget "an important part of being a teacher" (2006:14). Knowledge *per se* reflects only one dimension of a teacher's development. Focussing on teacher identities may accomplish the necessary changes which in turn may lead to enhanced learner performance. The arguments of the different studies, chosen to share with the reader, influenced the choice of my own theoretical lens for the production of data. This thesis is concerned not only with knowledge domains of teachers, but their identities and the relation between the two.

As discussed in an earlier section, discourse shapes the professional identities of teachers in the sense that teachers develop increased intellectual capacity when considering and reflecting on alternative discourses. These discourses are necessary when shifts in identity occur. During a teacher's career there are many shifts that occur naturally; starting with the shift from student teacher to teacher. After that a teacher may transfer to another school, teach a different grade or subject, or be promoted to a higher position. Interactions within the school and wider community take place, and ask for negotiation or sometimes renegotiation of ideas, beliefs and practices. Teachers are obliged to implement policy, but should not do so without taking a critical stance and reconciling what is expected of them with what they regard as important and feasible to teach. A teacher cannot negotiate or renegotiate if he/she does not have a clear understanding of his/her identity. Understanding where one comes from has implications for one's practice. Brookfield (1990:39) asserts that when one acknowledges the biographical basis of teaching, one may be more open to the criticism that one's practice is subjectively based.

One may question how a teacher then acquires an understanding of his/her identity, and many researchers emphasise the importance of reflection. Beauchamp and Thomas (2009) concur that reflection is a major means by which teachers become more aware of their selves, and also how they fit into the wider contexts in which they interact with others. Danielewicz (2001:131-176) argues that discourse constitutes everything; communities, institutions, selves and identities to name but a few. The issue should then be to foster specific identities, and an ideal location may be the university.

Danielewicz (2001:131-176) proposes a pedagogy to develop teacher identity. For the purposes of this study, I only mention the proposed ten strategies for building identity, namely discourse, dialogue and dialogic curriculum, collaboration, deliberation, reflexivity, theorising in practice, agency, recursive representation, authority, and enactment. A major benefit of knowing oneself or being aware of one's professional identity, is mentioned by Rodgers and Scott (2008:748) when they argue that it makes teachers reflect on their practice, and pay attention "to what is, rather than what they think should be, or what they wish were so". Reflection may result in making a choice either to follow one's own inclinations or to adhere to the requirements of the system (Rodgers & Scott, 2008). Awareness therefore is a catalyst for agency. This study proposes reflective questions that pre-service or in-service teachers may ask themselves prior to, during and after the teaching or sharing of specific content in collaboration with learners.

2.6 Summary

In this chapter, I provided a context for the concept of identity by exploring its meaning, origin and social dimensions. I showed the connection, focusing on teachers, between identity and professional identity. An overview of the early work of Cooley (1964), Goffman (1956) and Mead

(1967) confirmed the personal as well as social components of identity. The African concept of identity was presented in the concept of *ubuntu* with reference to African philosophers, such as Appiah (2004), Goduka (2000) and Letseka (2000, 2012, 2013, 2016). Bakhtin's (1981) dialogical self-theory and Gee's (2000) discourses were examined to emphasise the significance of dialogue in the formation of professional identities. Characteristics such as instability and multiplicity, and the storied representation of teacher identities were investigated, as well as the forces that impact on professional identities. These forces, according to Samuel, comprise biographical, contextual, institutional, and programmatic forces. The ideas of key researchers, such as Beijaard (1995), Beijaard *et al.* (2000), Beijaard *et al.* 2004) and Kelchtermans (1993, 1996, 2009) were discussed, confirming the importance of a biographical approach in research on teachers' professional identities. Finally, I elaborated on the reasons why teacher professional identities matter with reference to the body of scholarship. In the following chapter, I focus on pedagogical content knowledge, and venture to make the connection between professional identities and PCK. In Chapter 1, I explained that every teacher has a philosophy of teaching, which includes the dimension of identity answering to the questions 'who am I'? and 'why am I here'? However, the identity dimension is also linked to the question of 'what I do'? Who I am and why I am here cannot be considered separate from what I do. Teachers identify themselves as individuals with certain characteristics and beliefs underpinning their teaching approaches, strategies, and choices of texts. Identifying as a certain teacher implies a connection between professional identities and knowledge or cognition. Therefore, exploring teacher identity provides a way to theorise how cognition of teachers is established, shaped, and developed. Chapter 2 focused on how professional identities are formed, shaped and re-shaped. The next chapter focuses on cognition in a general sense and also how it has been considered by various researchers in view of knowledge needed for teaching.

CHAPTER 3: PEDAGOGICAL CONTENT KNOWLEDGE: A REVIEW

3.1 Introduction

The debate around the knowledge base of teachers is not new. Calderhead (1996) regards an attempt to delineate a knowledge base in any professional area as a challenge and a never-ending feat. Wilson *et al.* (1987:104 &121) start a chapter with the question: "What do teachers need to know?", and come to the conclusion that that there "is no easy answer" to this question. The knowledge debate also focuses on the question of how much teachers need to know. Kennedy (1990) argues that answers to this question vary from: teachers need to know less than others majoring in the same subject since they need to know only what the curriculum or textbook prescribes; teachers need to know more than others who majored in the same subject; to teachers need to know their subjects differently from those who majored in the same subject. However, it is apparent from the different models constructed about teacher knowledge that such a base should at the very least include content or subject-matter knowledge and general pedagogical knowledge. Given this context, the contribution that this study may add to the extant literature, is how participants in this study conceptualise their content and pedagogy of English literature teaching in view of their contexts and learners, their beliefs about the subject and why they developed such conceptions. The literature review guided me towards moving from foresight, to renegotiation of initial ideas on how literature is taught, and could be taught to insight. As I mentioned before, research is never a neutral endeavour and the position and ideas of the researcher have a bearing on the methodology of a study. I highlight a few studies and indicate how they informed this thesis.

Shulman (1986, 1987, 2004a) and others (Ball, 2000; Ball *et al*., 2008; Grossman, 1990; Rollnick & Mavhunga, 2013) found that teachers possess a special kind of knowledge, namely pedagogical content knowledge. The concept of specialised teacher knowledge will be elaborated on in the section on the foundations of PCK, as well as in the subsequent section on the research of others. PCK constitutes a blend between content and pedagogy which is essential for effective teaching to take place. Shulman (2004e:415) endorses Aristotle's belief that "the deepest understanding one can have of any field is an understanding of its pedagogy". The amalgam of knowledge and pedagogy is crucial to Shulman who insists that "deep knowledge is never enough for rich pedagogy", and neither is advanced skill (Shulman, 2004e:415). Fives and Buehl (2008:135) contend that effective teachers possess ample content knowledge as well as knowledge of pedagogy, namely "the processes, contexts, and theories that influence teaching practice". This blend is not easily accomplished; some researchers and teachers still see content and pedagogy as dichotomies (Ball, 2000; Munby *et al.,* 2001). Grossman (1992) also points to researchers' conflicting views on where emphasis should lie with regards to content and pedagogy.

Grossman (1992) starts an article entitled 'Why models matter: an alternative view on professional growth in teaching' with two quotes; the former by Kagan and the latter by Feiman-Nemser. Kagan claims: '"Procedural routines appear to be the sine qua non of teaching"'; and Feiman-Nemser asserts: '"Understanding of subject matter is a sine qua non in teaching"' (cited by Grossman, 1992:171). These two quotes are indicative of the often-conflicting views about what constitutes good teaching practices; some teachers place exclusive emphasis on either content or pedagogical knowledge. This blend may be important to ensure a balanced and constructivist way of teaching, allowing a space for learners to participate in the teaching and learning process. I do, however, also believe that teachers should be guided towards such ways of teaching not through prescription, but careful renegotiation of their existing practices. I endeavoured to observe the extent to which participants in this study understand the blend between content and pedagogy through their verbal stories, practice and documents.

The rest of the structure of this chapter has been organised as follows: section 3.2 entails an overview and discussion of what knowledge is from a historical point of view, including ideas of Aristotle and Dewey. The rationale for this is to indicate how their ideas about knowledge are still relevant in today's teaching context. This section also includes the ideas of Fenstermacher on knowledge. I briefly mention Elbaz's notion of practical knowledge and Schön's reflection. Connelly and Clandinin's work, although discussed in the previous chapter also informs this chapter, as teachers' storied versions necessarily contain their views on what constitutes knowledge. Included is also a brief section on the tacit quality of knowledge. This quality of teachers' knowledge has a specific bearing on this thesis, as I was wary that this quality may hinder the collection of data from the interviews in particular. In section 3.3, I then trace the roots of PCK, and specifically Shulman's contribution. Over the years, many variations of Shulman's model have been implemented by researchers and a few of these variations are described in the following section. The third section of this chapter describes examples of PCK in core subject areas, such as mathematics and science. Section four informs the reader about what is regarded, in a general sense, as the subject-matter knowledge of English literature teachers in the FET phase. The section includes a short overview of what is expected of English literature teachers in the National Curriculum and Policy Statement for EFAL in the FET phase. This is necessary as policy is used as a framing for teachers, not only in the sense of what is taught, but also how it is taught and assessed. According to Jansen (2001:3-4) teachers are "framed by policy images", which may be weak or strong, and that it is an overstatement that policies do not have an effect on practice. I have also included a section on a range of scholarly research on PCK in English literature. The chapter concludes with reflections on teacher knowledge, including Aristotelian and Deweyan perspectives. Shulman's foundations, what developed alongside and after, are elaborated on in discussions about mathematics, science and English literature. I conclude the chapter by

commenting on the connection between PCK and professional identity. The separate discussions of professional identities and PCK (Chapters 2 and 3) do not mean that I regard them as dichotomies or binaries, but rather serve to ease the structure of this thesis.

3.2 Knowledge and teachers' knowledge

The question of what constitutes knowledge is well-debated. Saugstad (2002:373) argues that Aristotle's view of three different forms of knowledge provides a "novel perspective" on the modern understanding of theory and practice in education despite its "historical distance". Aristotle (384BC-322BC) classified knowledge in three different categories (*episteme, techne and phronesis*) in *The Nichomachean Ethics*, Book iv: *episteme* (επιστήμη), which refers to scientific knowledge or theory which is explicit, universal knowledge. The word episteme comes from the Greek verb (επίσταμαι), meaning to know or understand. This knowledge is theoretical, and aimed at giving man "an insight into the cosmos (the divine), so as to become more godlike" (Saugstad, 2002:378). The implication is there that this knowledge was considered superior to other forms of knowledge. The second category is called *techne* (τέχνη), which refers to craftsmanship or skill. In other words, it is practical knowledge and can never be certain as it is subject to life's changing circumstances. Note here the idea that knowledge was stable existed. This second category of knowledge is tacit and not easy to explain. The third category is *phronesis* (φρόνησις), which relates to wisdom or intelligence. It is relevant to practice and includes the ability to discern how and why to act appropriately in different circumstances. All three forms of knowledge are relevant to the field of education even though Aristotle's discussions took place in an entirely different context. The first two categories (*episteme* and *techne*) could be translated as theory and practice, or more specifically to content and pedagogy. *Phronesis* is connected to identity in that teaching implies judgement and ethics. Kinsella and Pitman (2012:2) assert that "*phronesis* involves deliberation that is based on values, concerned with practical judgement and informed by reflection". Most teachers strive to be professional and do what is ethically, as well as academically right by their learners. Kelchtermans (2016:37) argue that "technical decisions, not only entail the selection of the most effective strategies but also include a moment of judgment on whether this is the right thing to do if one wants to do justice to the pupil(s)" in particular contexts. Sound judgement is thus necessary, and this reminds of Shulman's "wisdom of practice" (Shulman, 1987). This "wisdom of practice" does not only refer to gaining knowledge over years, but also to the very unique ways of teachers which are closely connected to their identities and practice. The word 'practice' can be interpreted here as either a noun or a verb if one relies on the American way of spelling it. As a noun it refers to custom, habit, routine, action, and procedure; something that is done on a regular basis, every day, such as the act of teaching. When taken as a verb the word may mean to do, to perform habitually, and to go through. Both as a noun and a verb, there is a connotation of experience, and one gains wisdom through experience. Experienced teachers

have the ability to draw on useful knowledge acquired through experience, while beginner teachers rely on their schooling and tertiary experiences.

Teachers need to reflect on content and adapt it to be suitable and comprehensible to their specific learners. The process requires considerable cognitive as well as practical skills on the part of teachers. This wisdom or ability to discern the best possible ways to formulate content knowledge equates to Aristotle's *phronesis.* PCK, according to Shulman (1987:8), is the category "most likely to distinguish the understanding of the content-specialist from the pedagogue". In other words, teachers should have the wisdom to act in the most appropriate and effective ways in particular situations. Kinsella and Pitman (2012) believe that *phronesis* is the tool necessary to do just that. Aristotle's work has had an influence on many educationalists, including Dewey (1859-1952).

Dewey advocated the importance of theory in education, but also saw the importance of practice. In learning to teach, the tension between theory and practice gives rise to questions such as: To what extent should learning to teach depend on the development of subject matter knowledge? To what extent should learning to teach depend on the development of pedagogical knowledge? Dewey & Archambault (1964:161) recognised this tension: "Scholastic knowledge is sometimes regarded as if it were something quite irrelevant to method. When this attitude is even unconsciously assumed, method becomes an external attachment to knowledge of subject matter." He saw the importance of a blend between theory and practice, and called this psychologising the subject matter, a term which reminds one of Aristotle's *phronesis* and Shulman's "wisdom of practice". He distinguished between a scientist's idea of what subject matter entails, and how a teacher regards subject matter (1902:285-286):

> *For the scientist, the subject matter represents simply a given body of truth to be employed in locating new problems …. To him the subject matter is self-contained. The problem of the teacher is a different one …. He is concerned with the subject matter of the science as representing a given stage and phase of development of experience. His problem is that of inducing a vital and personal experiencing. Hence what concerns him, as a teacher, is the ways in which the subject may become a part of experience; what there is in the child's present that is usable with reference to it; how such elements are to be used …. He is concerned not with the subject matter as such, but with the subject matter as a related factor and growing experience. Thus to see it is to psychologize it.*

Dewey regards teacher knowledge as specialised knowledge which differs from that of others using the same knowledge in other fields, and he is concerned with taking the child's experience into consideration when teaching subject matter. This necessarily implies prior knowledge and context. The subtle interplay between content, pedagogy and child manifests in his explanation above. The allusion to constructivist teaching is present in the words "what there is in the child's present that is usable". To "psychologise" the subject matter is to transform it so that it is understandable to the child. Shulman also built on the ideas of those before him to make the work

of teachers more explicit and to professionalise teaching. Numerous researchers have contributed to the field of teacher knowledge, and I highlight only a few of these in this study, as the scope does not allow a more exhaustive investigation (Carter, 1990; Fenstermacher, 1994; Grossman, 1989a, 1989b, 1990, 1991a, 1991b; Kagan, 1990; Schön, 1983; Shulman, 1986, 1987). Fenstermacher (1994), in an article entitled 'The knower and the known; the nature of knowledge in research on teaching', he formulates four questions to illuminate teachers' knowledge. These questions are already mentioned in the previous chapter. The first question: What is known about effective teaching? requires researchers to produce knowledge about teaching and not about teachers. This he called "formal teacher knowledge", and an example is the process-product studies of teaching. The second question: What do teachers know? needs an answer to teachers' knowledge gained in experience, and is called practical teacher knowledge (1994:5-6). What knowledge is essential for teaching? and lastly who produces knowledge about teaching? These two questions should preferably be considered from the point of view of many stake-holders, including teachers. One could argue that Fenstermacher's formal teacher knowledge equates to Aristotle's episteme (επιστήμη), and his practical teacher knowledge to Aristotle's (τέχνη). Although Fenstermacher believes that practical knowledge needs justification to have epistemic merit, this justification is arrived at via the Aristotelian concept of (φρόνησις), meaning wisdom or intelligence (Munby *et al*., 2001:886). Fenstermacher (1994:9) divided the research on what teachers know into two parts. The first concerns the work of Connelly and Clandinin (1985, 1986, 1999) and Elbaz (1983, 1991) which revolves around the practical knowledge of teachers. The second part entails the work of Schön (1983) on reflective practice. Both these parts of knowledge are influenced by the professional identities of teachers since practical knowledge is gained in contexts which shape identities, and reflection is necessary for a teacher in order to have self-knowledge.

Elbaz (1983:5) regards practical knowledge as "first-hand experience of students' learning styles, interests, needs, strengths and difficulties, and a repertoire of instructional techniques and management skills". Here is already evidence of two of the components in Shulman's model (discussed in section 3.3), namely knowledge of students and general pedagogical knowledge. Connelly and Clandinin (1985) call this form of teacher knowledge "personal practical knowledge", and the emphasis seems to be on the word "personal", which includes knowledge of an individual's present and past experiences; as well as future plan, prior knowledge, and various contexts. Schön describes knowledge in *The reflective practitioner* (1983) as demonstrated in action, and therefore not theoretical. He introduces the notions of reflection-on-action and reflection-in-action which shed light on how professionals think about their practice. Reflection-on-action refers to the action of teachers thinking about their practice in order to expand their knowledge. This may point to a teacher reflecting on teaching strategies and determining which are most successful. Reflection-in-action refers to the knowledge teachers display in their practice, for example when

a teacher encounters an unexpected moment or challenge while teaching and has to decide quickly how to transform the moment into a teaching experience. Teachers may also, while teaching, realise that the lesson is not proceeding as anticipated, and need to improvise on the spot. Schön is critical of the over-emphasis placed on “technical rationality”, and the fact that practical knowledge gained in action is underestimated. Knowledge gained in action is called “knowing-in-action”. According to Munby (2012:31), Schön “proposes a fundamental reorganization of how to think about professional practice and the relationship of theory to practice”. Schön’s notion of reflection is similar to Aristotle’s *phronesis* since teachers use reflection to judge their own actions in practice. Capturing this meta-cognitive thinking is however not easy or regularly recorded.

The works of Clandinin and Connelly (1996) and Connelly and Clandinin (1985, 1986, 1999) on professional identities is discussed in the previous chapter in section 2.3.2. Specific reference is made to the storied representations of teachers’ lives. Teachers reveal much about their knowledge base through these representations. Fenstermacher (1994) observes that researchers of the Connelly and Clandinin persuasion regard teachers’ beliefs as part of their knowledge base. Despite the differences between the viewpoints of Clandinin and Connelly (1996), Connelly and Clandinin (1985, 1986, 1999) and Elbaz (1983, 1991) on the one hand, and Schön (1983) on the other, they all support the notion that knowledge is rooted in practice. Having established the importance of heeding theoretical as well as the practical knowledge, one needs to consider to which extent this knowledge is detectable and definable in teachers. Schön and Connelly and Clandinin's emphasis on practical knowledge is in contrast to Young's 'powerful knowledge' which emphasises propositional knowledge. This knowledge is different from "everyday knowledge of communities and workplaces" and the type of knowledge gained through "local experiences" (cited by Doecke, 2017:231). Young, in other words, sees the purpose of schools as places where learners acquire knowledge. This knowledge should go beyond knowledge gained in experience and should allow disadvantaged learners access to the forms of knowledge available to advantaged learners. Thus, 'powerful knowledge' may provide a way out of circumstances, especially for oppressed communities. What Young fears it that an over-personalised curriculum may become devoid of content. These differing ideas about what constitutes knowledge also have implications for the teaching of the subject English literature.

As mentioned previously, the tacit quality of teachers’ knowledge makes identification and measuring difficult (Kagan, 1992). This especially applies to PCK since teachers cannot readily account for their theoretical and practical knowledge. Justification for choices regarding texts and teaching strategies, learner activities, questions asked, and sequencing of lessons, are not easily articulated. Tacit knowledge is implied, but not explicitly stated. It includes what we know by means of prior experience, and what we do habitually which has become second nature. Polanyi (1966:4)

asserts that “we can know more than we can tell”, while Russell, Munby, Spafford and Johnston (1988:67) affirm this belief when they state that “professional knowledge consists of more than that which can be told or written on paper”. Access to teachers’ knowledge is hardly ever gained directly. Teachers find it difficult to relate thinking processes which entail tacit knowledge (here reminding of Aristotle’s *techne*). Shulman (2004b:225) adds another dimension when he asserts that teachers not only have difficulty articulating what they know, but also how they know it. Elbaz (1991:11) identifies a few aspects of this tacit knowledge: it is not linear, it is holistic, it is at least partly patterned or organised, and it has personal meaning. Personal meaning points to individualised knowledge which is part of a teacher’s identity. I was aware that these aspects would affect my aim of making this tacit knowledge of teachers more explicit. Sharing of stories/ideas/practices by teachers would not be in chronological sequences, and would entail snatches of their identities and PCK by drawing from their pasts and futures, as well as what is happening now. Furthermore, as sharing includes personal knowledge, interpretations should be made carefully displaying the necessary sensitivity to the possibility of misinterpretation. In order to understand teachers’ knowledge better, efforts should be made to make this tacit knowledge explicit. Carlgren (1996:26) argues that there is a discrepancy between theory and practice, and if teachers’ formal knowledge is not integrated with “tacit-based experience knowledge, this contradiction will remain”. An attempt is made in this study to elucidate this tacit knowledge which teachers have. I explain how this greater elaboration of teacher knowledge beyond subject matter knowledge assists to clarify, diversify and complexify the conception of what teacher knowledge entails and how this has affected the way in which research about teacher knowledge is presently conceptualised in a section at the end of this chapter.

3.3 The Foundations of PCK

I provided a brief overview of Shulman's work in Chapter 1, which I now extend. This extension should not be regarded as my having an unshakeable belief in his views with regards to knowledge and its construction. However, his model is still used as basis today by many researchers, and this section may shed more light on the reasons for his work being seen as seminal. In 1973-1974 Shulman started dividing his time between medical school and the school of education to enquire into the ways which professional people reason. He saw similarities between medical professionals and teachers in their practice, and believed that the work of a teacher was actually more complex than that of a medical practitioner.

Shulman (2004c:258) asserted that a teacher is:

> *… confronted, not with a single patient, but with a classroom filled with 25 to 35 youngsters. The teacher’s goals are multiple; the school’s obligations far from unitary. Even in the ubiquitous primary reading group, the teacher must simultaneously be concerned with the learning of decoding skills as well as*

> *comprehension, with motivation and love of reading … and must both monitor the performance of six or eight students in front of her while not losing touch with the other two dozen …. The only time a physician could possibly encounter a situation of comparable complexity would be in an emergency room of a hospital during or after a natural disaster.*

Shulman observed the way in which diagnosticians reasoned when presented with simulated symptoms in patients, and also investigated the nature of teacher reasoning. As in the case of physicians, reasoning about a specific patient and his/her illness, and taking into cognisance multiple factors, teachers also need different kinds of knowledge to teach specific content to specific learners. Many knowledge domains are drawn upon; content and pedagogical knowledge, the knowledge of the learners, the context and the curriculum. The congruence between the work of medical practitioners and teachers gave impetus to Shulman and his colleagues' (Carlsen, Grossman, Gudmundsdottir, Hashweh, Marks, Rickert, Wilson & Wineburg) to probe into teacher knowledge.

In an article entitled 'Those who understand: knowledge growth in teaching' (1986), Shulman commences with a discussion on the emphasis that has been placed on content knowledge in tests for teachers during the last century in America. He observes that 90-95% of tests has been on content, the subject matter to be taught, or at least the knowledge base thought necessary for teachers (1986:5). This means that teaching quality is measured in terms of how much content knowledge teachers possess. However, this emphasis on subject matter knowledge was contrary to what was expected in the 1980s when the emphasis moved from content to other categories for testing, such as recognition of individual differences, cultural awareness, and understanding of the learners. Shulman and his colleagues (Grossman, 1989; Gudmundsdottir, 1987a, 1987b; Gudmundsdottir & Shulman, 1987; Wilson, Shulman & Rickert, 1987) called this resulting absence of focus on content "the missing paradigm", and policymakers found the research on the teaching of literature replete with considerations such as "direct instruction, time on task, wait time, ordered turns, and the like" (Shulman, 1986:6). This indicated that teaching was seen as a generic exercise, because these aspects could be applied to any subject (Cochran *et al.*, 1993). Shulman argued that the emphasis was on general aspects of teaching and content did not feature prominently. Questions such as how teachers decide what to teach, how to represent content to learners, how to question learners about the content, and how to deal with problems of misunderstanding, were not asked.

Shulman and his colleagues, Pam Grossman, Sam Wineburg, Bill Carlson, Maher Hashweh, Suzanne Wilson, Anna Rickert, Rick Marks and the late Sigrun Gudmunsdottir (cited by Berry *et al*., 2008) realised that teacher knowledge was not the focus and intended to rectify this disproportion through a research programme called Knowledge Growth in Teaching (Shulman, 1986:8). Shulman (1986:25-26) criticised the lack of attention to subject matter: "Where the

teacher cognition program has clearly fallen short is in the elucidation of teachers' cognitive understanding of subject matter and the relationship between such understanding and the instruction that teachers provide to students." In other words, the blend between subject matter and pedagogy, and how teachers interpreted and practised this, was not adequately attended to. The result was that teachers either knew content, and pedagogical skills were seen as secondary, or they had pedagogical skills, but could not be held accountable for their content knowledge (Shulman, 1986:6). In effect Shulman advocated for the same blend of theory and practice proposed by Aristotle and Dewey.

In an interview with the editors of the Annual Meeting of the American Educational Research Association in 2007, Shulman formulated an essential question: "How do people who already know something learn to teach what they know to others?" (cited by Berry *et al.*, 2008:1274). What became apparent was that both content knowledge and general pedagogical knowledge were important, but "when you added the two together, you didn't get the teacher" (cited by Berry *et al*., 2008:1274). The blend is not just the sum total of two ingredients, namely content and pedagogy. The essential question was eventually changed to: "What is it that a teacher knows and is able to do that a specialist in the subject matter that that teacher is teaching, no matter how smart they are, doesn't understand and can't do?" (cited by Berry *et al*., 2008:1275). This search for the correct blend gave impetus to Shulman's well-known definition of PCK (1986:9):

> *… the most regularly taught topics in one's subject area, the most powerful analogies, illustrations, examples, explanations, and demonstrations – in a word, the ways of representing and formulating the subject that make it comprehensible to others. Since there are no single most powerful forms of representation, the teacher must have at hand a veritable armamentarium of alternative forms of representation. Some of which derive from research whereas others originate in the wisdom of practice.*

From the above definition, it is clear that simply knowing content is not enough for teachers, but knowing how to represent it to others in comprehensible ways is what teachers should aim at when teaching content to learners. Cochran, DeRuiter and King (1991:4) call PCK an "integration or synthesis" of teachers' pedagogical and subject matter knowledge. Shulman also emphasises the personal element of teaching by saying that teachers will be able to use teaching strategies or methodologies proposed by research, but will also develop their own strategies from experience in practice. This autonomy emphasises the concept of agency and individuality.

Shulman divided the domain of content knowledge into subject matter, pedagogical content, and curricular knowledge. Content knowledge refers to the "amount and organization of content knowledge in the minds of teachers", and curriculum knowledge refers to the "full range of programs designed for the teaching of particular subjects and topics at a given level" (Shulman, 1986:9). However, in a subsequent 1987 article, called 'Knowledge and teaching: foundations of

the new reform' , Shulman adds more categories of the knowledge base of teachers, namely general pedagogical knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, and knowledge of educational ends, purposes, and values, and their philosophical and historical grounds (Shulman, 1987:8). General pedagogical knowledge entails the daily management of a classroom, including maintaining discipline, the organisation of seating arrangements, and procedural aspects. This is an aspect included in the repertoire of all teachers, but not related to content. Knowledge of learners and their characteristics is context related, and will necessarily differ from class to class. The last two categories are also not related to content, but are necessary knowledge bases for a teacher in order to function in a teaching community. The emphasis placed by Shulman and his colleagues on content dimensions of knowledge did not, however, mean that they regarded pedagogical knowledge as less important (Ball *et al.,* 2008:391).

The discussion on the foundations of PCK shows how Shulman laid the basis for the development of the PCK construct of teachers' knowledge. His model is still used primarily as a foundational construct. However, many models were devised by other researchers after Shulman's model appeared, and consensus has still not been reached. As a researcher, I encountered many diverse views about teacher knowledge. I never-the-less felt it necessary to map my research to the knowledge domains of Shulman (1987). The next section on the variations of the original model of teachers' knowledge elaborates on subsequent models including their similarities and differences. It is evident that consensus on what should be included in the various models is difficult to reach and that it may also not be desirable. Consensus implies that there may be a one-size-fits-all model, which in turn may reduce teachers' knowledge to something generic. Some later models (Carlsen, 1999; Magnusson, Krajcik & Borko, 1999; Park & Oliver, 2008) show a move in the direction of more subject and topic-specific constructs. I concur with Kagan (1990) that PCK is partly an internal, personal construct for specific topics within a specific subject. This does not imply a sense of relativity or that every model is as good as the next one. The next section explains briefly how these models for teacher knowledge are generally constructed.

Gess-Newsome (1999:10) identifies two elements of a good model of PCK, namely the degree of precision and its heuristic power. She explains precision as a discriminating value, the relationship among the constructs, and the match of these constructs to the available research data. The word heuristic is derived from the Greek word *ευρίσκω* which means to find or discover. Gess-Newsome (1999:10) sees heuristic power of a model with the potential to explain data similarities, acknowledge gaps, and predict gaps in knowledge. To measure a model's precision or heuristic power is no easy task, as the constructs appear in an integrative form or have been transformed into new forms of knowledge. Gess-Newsome (1999) argues that models can be characterised as integrative or transformative. In the former case, subject matter, pedagogical and contextual

knowledge are developed separately and are integrated in the act of teaching; PCK is not seen as a domain of teacher knowledge. In the latter, subject matter, pedagogical and context knowledge are transformed into PCK which is a synthesis of all the knowledge domains.

This section focussed mostly on pioneers in the field of PCK, and the next provides insight about how this research was extended and further developed. An exploration of various models of PCK is deemed necessary as it allows one to make assumptions based on the constructs.

3.4 Variations of the original model of teachers' knowledge

The construct of PCK has been a point of discussion in educational circles for almost four decades. This indicates that it is a dynamic field to which researchers constantly contribute, add new dimensions, amend, or critique existing models. I will discuss only a few of these to indicate how Shulman's original model was extended on and interpreted by a few researchers.

Grossman (1990) expanded Shulman's model and identified four domains of PCK (figure 3.1). These are subject-specific understanding of teaching, specialised curricular knowledge, knowledge of students' understanding, and instructional strategies. Subject-specific understanding of teaching refers to a teacher's knowledge and beliefs about the purposes of teaching a subject. These beliefs influence what a teacher elects as content to teach based on specific objectives for the texts in question. A teacher's knowledge of the curriculum includes knowing what content has been covered in previous years, as well as what content will follow. A teacher needs an understanding of how learners comprehend content, including their misconceptions of the content in order to assist them. This includes knowledge of which texts are most suitable for learners in diverse contexts. Knowledge of instructional strategies is the ability of teachers to choose the most appropriate, and multiple ways to represent content to learners. See Grossman's model below (Figure 3.1).

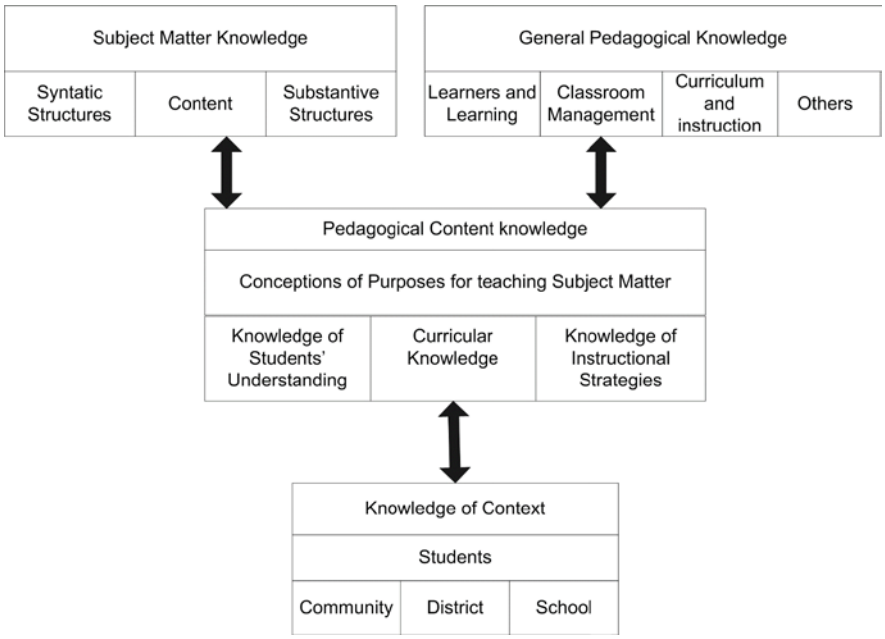

Figure 3-1: From Grossman's model of PCK (1990:5)

Shulman also identified a category of learner knowledge and their characteristics as well as curriculum knowledge, but this was not part of the PCK construct as can be seen in Figure 3.1. Grossman included knowledge of instructional strategies, whereas Shulman included strategies of classroom management in the category of general PCK. In a later study, Grossman added another element, namely knowledge of self. This correlates with increased emphasis on teacher identity, instead of knowledge and technique only. My study also aims to emphasise the importance of the self in the whole teaching experience of participants. In other words, this study aims to show that models describe, or in some cases prescribe which components should be included in a construct, but without a teacher's individual use or display of these components, whether integrated or transformed, will remain just that – constructs of a model – without the teacher's self. Some differences in these proposed models are slight, and researchers tend to place emphasis on certain domains, or focus on specific subjects.

Carlsen's (1999) model resembles Grossman's in many ways; in Grossman's model subject matter knowledge is on the left side and general pedagogical knowledge on the right. The domains are reversed in Carlsen's model. This reversal as such does not seem to be significant in itself. His model is however more subject specific, as he adds nature of science and technology to the subject matter domain. His model includes students' common misconceptions instead of Grossman's knowledge of students' understanding, which may also include misconceptions. In the PCK domain, he places more emphasis on context by adding words, such as "this" classroom and "these" students. Thus, for Carlsen, PCK is a unique construct of individual teachers in a specific context working with specific learners. Figure 3.2 below shows Carlsen's model. Both Grossman and Carlsen include purposes of teaching the subject matter. These purposes are

closely related to the professional identities of teachers, and depend on perceptions established in their own schooling or institutional learning, or through their own experiences as teachers. This study focuses on subject-specific knowledge in English literature, held by teachers in specific contexts working with specific learners. Carlsen's model guided me to realise the centrality of contexts, and therefore to foreground that in my own study by concentrating on various contexts. Carlsen also included the debate concerning the knowledge about the general education context: institution, regional, national and historical knowings. These contexts place teacher knowledge within larger contexts than the curriculum and the enactment thereof in classes. I also explored the influences of these contexts on participants in my study. I agree with Carlsen that knowledge of these contexts will greatly improve teacher agency, in that awareness leads to criticism, which in turn leads to agency.

See Carlsen's model below (Figure 3.2).

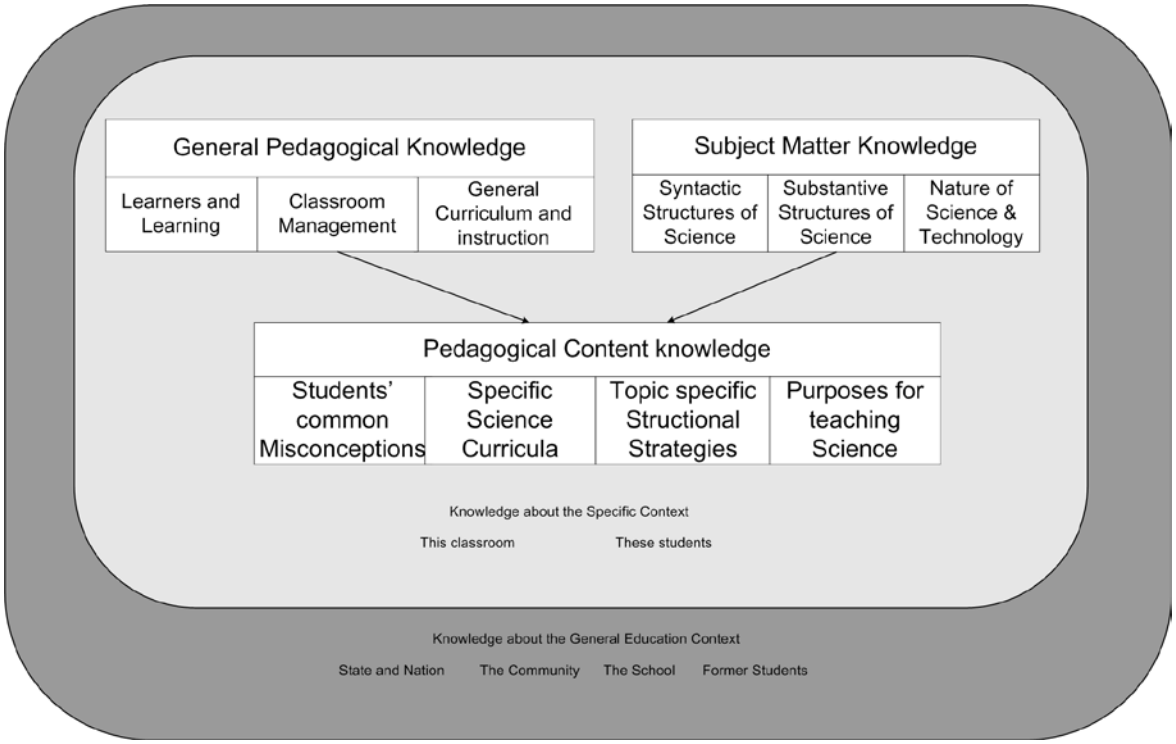

Figure 3-2: From Carlsen's model (cited by Gess-Newsome & Lederman, 1999:136)

Cohran *et al.* (1991:11-12) devised their own definition of PCK seen from a constructivist point of view:

> *[PCK] is an integrated understanding that is synthesized from teacher knowledge of pedagogy, subject matter content, student characteristics, and the environmental context of learning. In other words, PCK is using the understanding of subject matter concepts, learning processes, and strategies*

for teaching the specific content of a discipline in a way that enables students to construct their own knowledge effectively.

The emphasis on constructivism shows that PCK, and specifically the pedagogical domain, should not resemble transmission models of teaching, but that learners' contributions should be valued. This definition does not differ greatly from that of Shulman, but there is more emphasis on the context in which the teaching takes place and the knowledge that the teacher has of his/her learners. Cochran *et al.* (1991) identify four knowledge domains which intersect with PCK at the core. These are knowledge of subject matter, pedagogy, students, and environmental context (Figure 3.3). The researchers felt strongly that the components should not be seen as separate components retaining their individual identities after integration. The different components of the model are not indicated with concentric circles. This highlights the fact that the different components of PCK do not develop symmetrically. Teachers may start their teaching careers with underdeveloped content knowledge, and more developed context knowledge as a result of hours spent observing in classrooms, referring here to the "apprenticeship of observation" identified by Lortie (1975) (cited by Cochran *et al.,* 1991:13). Experienced teachers' content knowledge may increase, but they may not always take cognisance of new developments in pedagogical strategies, and therefore this domain may remain undeveloped. This unequal development of domains has been reiterated by Magnusson *et al.* (1999). According to them, knowledge domains (subject matter, pedagogical, and context knowledge) influence one another, but may unequally influence the development of PCK, depending on the amount of knowledge in each at the time of instruction (Magnusson *et al.*, 1999:118). See Cochran *et al.'s* model below (Figure 3.3).

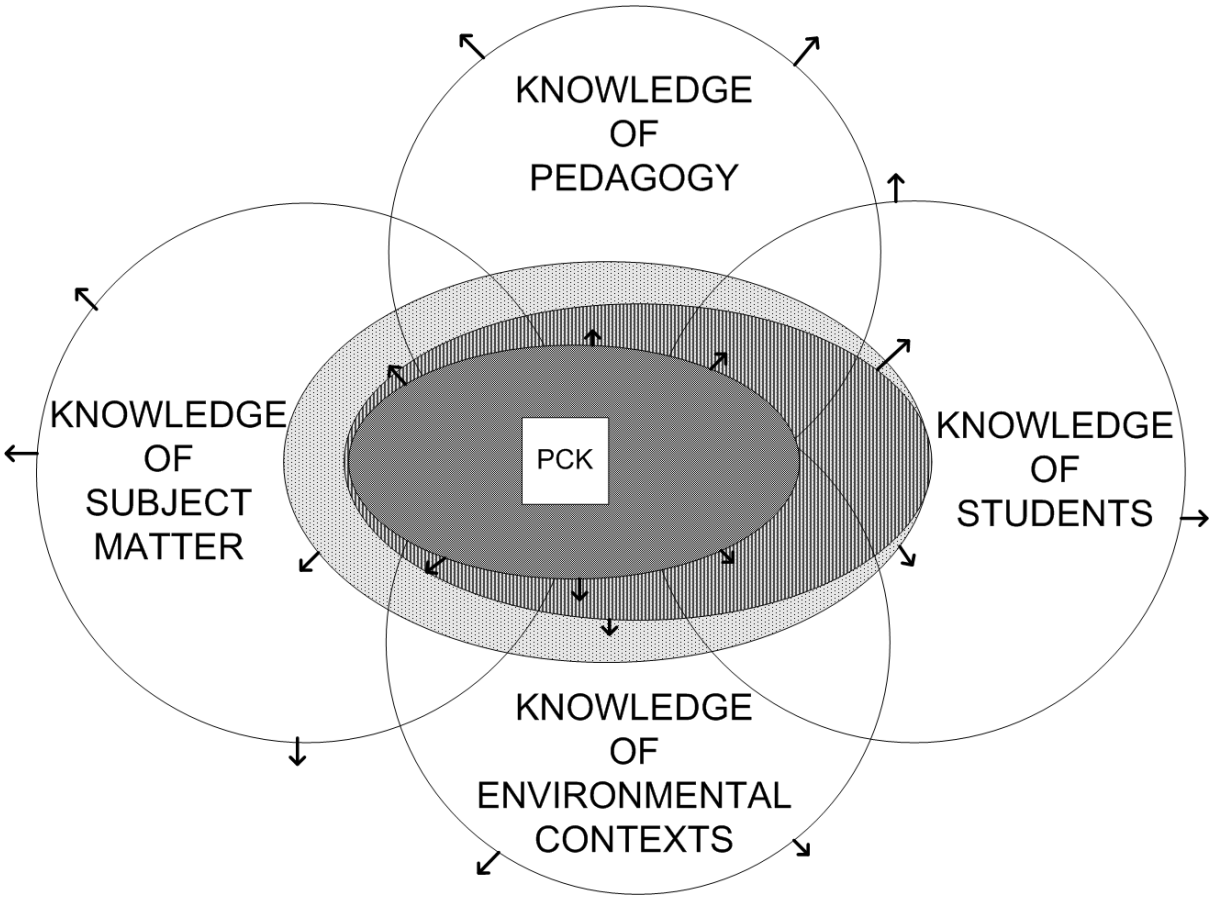

Figure 3-3: From Cochran *et al*., (1991:23)

Some researchers use different terminology to refer to similar domains. Cochran *et al.* (1991) regard knowledge of students as one of the four domains of their PCK model, while Beattie (1995) called the knowledge that teachers gain as a consequence of their experiences with learners, practical knowledge. This practical knowledge includes knowledge about learners' interests, their needs, strengths and weaknesses, which could in effect have been called knowledge of students. As models become more focussed on specific subjects and topics, the components of PCK are expanded. Magnusson *et al.* (1999) include knowledge of assessment of scientific literacy, and the component for knowledge of assessment strategies includes science and topic-specific strategies. According to the researchers (Magnusson *et al*., 1999), it is not important for teachers just to know what to assess, but also how to assess. This component implies discernment of teachers and deep insight into the different cognitive levels of knowledge including both lower order and higher order questioning. Teachers also need to have knowledge of assessment types, methods and tools. However, assessment methods are oftentimes dictated by curriculum requirements, and teachers have limited control over these. Assessment more and more becomes the responsibility of selected individuals and this compromises teacher autonomy. What I am alluding to is the fact that apart from Grade 12 National Senior Certificate examination papers that are set by a few specialists, there is a move towards having compulsory provincial and national

papers for the other grades as well. This means that the majority of teachers are not involved in assessment and are 'trained' to mark according to these memoranda that accompany the examination papers. To return to the discussion on the models for teacher knowledge, I argue that the components of these constructs or models may seem at face value to be just that, but each one entails a deeper knowledge of what is stated, for example knowledge of learners may include their academic strengths and weaknesses, as well as their social and emotional statuses.

The model proposed by Park and Oliver (2008), (Figure 3.4) is called a hexagonal model and is similar to the model of Magnusson *et al.* (1999). They added a sixth component that has an influence on a teacher's PCK, namely teacher efficacy. They called this component an affective affiliate (Park & Oliver, 2008). Teacher efficacy may not be regarded by all as a knowledge component as such, but implies that a teacher has a perception of his/her ability to produce a desired result. An individual's perception of his/her efficacy can be seen as part of one's identity. Friedman and Kass's (2002:684) definition of teacher self-efficacy is as follows:

> *A teacher's perception of his or her ability to (a) perform required professional tasks and to regulate relations involved in the process of teaching and educating students and (b) perform organizational tasks, become part of the organization and its political and social processes.*

Park and Oliver's notion of teacher efficacy is drawn from Bandura's social cognitive theory. Bandura (1977:3) defines perceived self-efficacy as ''the belief in one's capabilities to organize and execute the courses of action required to produce given attainments''. Park and Oliver (2008) also include Schön's (1983) notion of reflection-on-action and reflection-in-action in their model. These actions are highly personal and imply that teacher knowledge is dynamic. Teachers need not only do retrospection of what worked and what did not, as well as the reasons why, but also plan for future practice based on diagnostic retrospection. The PCK summit held in Colorado in 2012 was attended by researchers who were at the time working in the field of PCK in science education. The aim was to come to a consensus regarding the conceptualisation of PCK. See Park and Oliver's model at Figure 3.4 below.

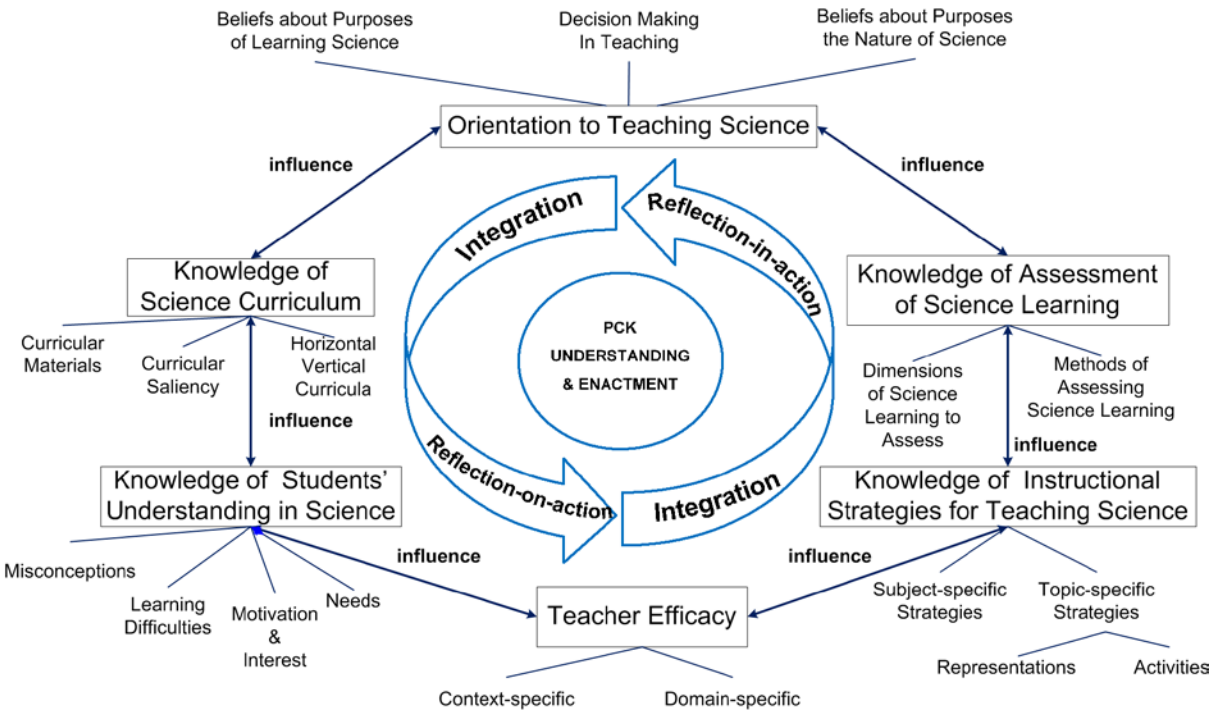

Figure 3-4: From Park & Oliver (2008:279)

The final report on the summit defines PCK as follows: "Knowledge of, reasoning behind, and planning for teaching a particular topic in a particular way for a particular purpose to particular students for enhanced students' outcomes" and "the act of teaching a particular topic in a particular way for a particular purpose to particular students for enhanced students' outcomes" (Gess-Newsome & Carlsen, 2013:7). This definition incorporates the importance of theory and practice, or content and pedagogy in the act of teaching. In the consensus model (Figure 3.5), PCK is placed in the centre of classroom experience; thus emphasising that PCK develops in practice in the classroom over time. This model does not identify categories of knowledge that are seen as components of PCK (an integrative model). Both planning and teaching are emphasised as important phases of PCK. There is a narrower focus as far as content is concerned, as specific topics are taught using specific teaching strategies with specific outcomes in mind. Whether these components suggested in the various models may be applicable to English literature teaching, and how they affect the conception of PCK, are concerns of my study and what the empirical work is directed towards. These stable, fixed bodies of knowledge may be useful for certain hierarchical forms of knowledge. However, in the Humanities/Social Sciences the contested nature of the knowledge itself, puts the knowledge base into question.Teaching broader concepts of literary genres such as poetry, novel, drama or short stories is different from teaching appreciation of literary texts. Learners' prior knowledge and context will determine the strategies employed. Teachers' beliefs about orientations to literature (whether text or reader oriented) also may also come into play. The emphasis is on constructivist teaching strategies because students' orientations should also be considered. Context in this definition seems to be key, and the ultimate

goal is on increasing student understanding and output (Gess-Newsome & Carlsen, 2013). The consensus model differs from the other models in the sense that the ultimate outcome is that students should understand, whereas the previous models do not specifically emphasise the end goal. However, all the models have as focus the teacher as the main constructor of knowledge. I provide a synthesis of these models and studies undertaken in PCK at the end of this chapter in section 3.8.

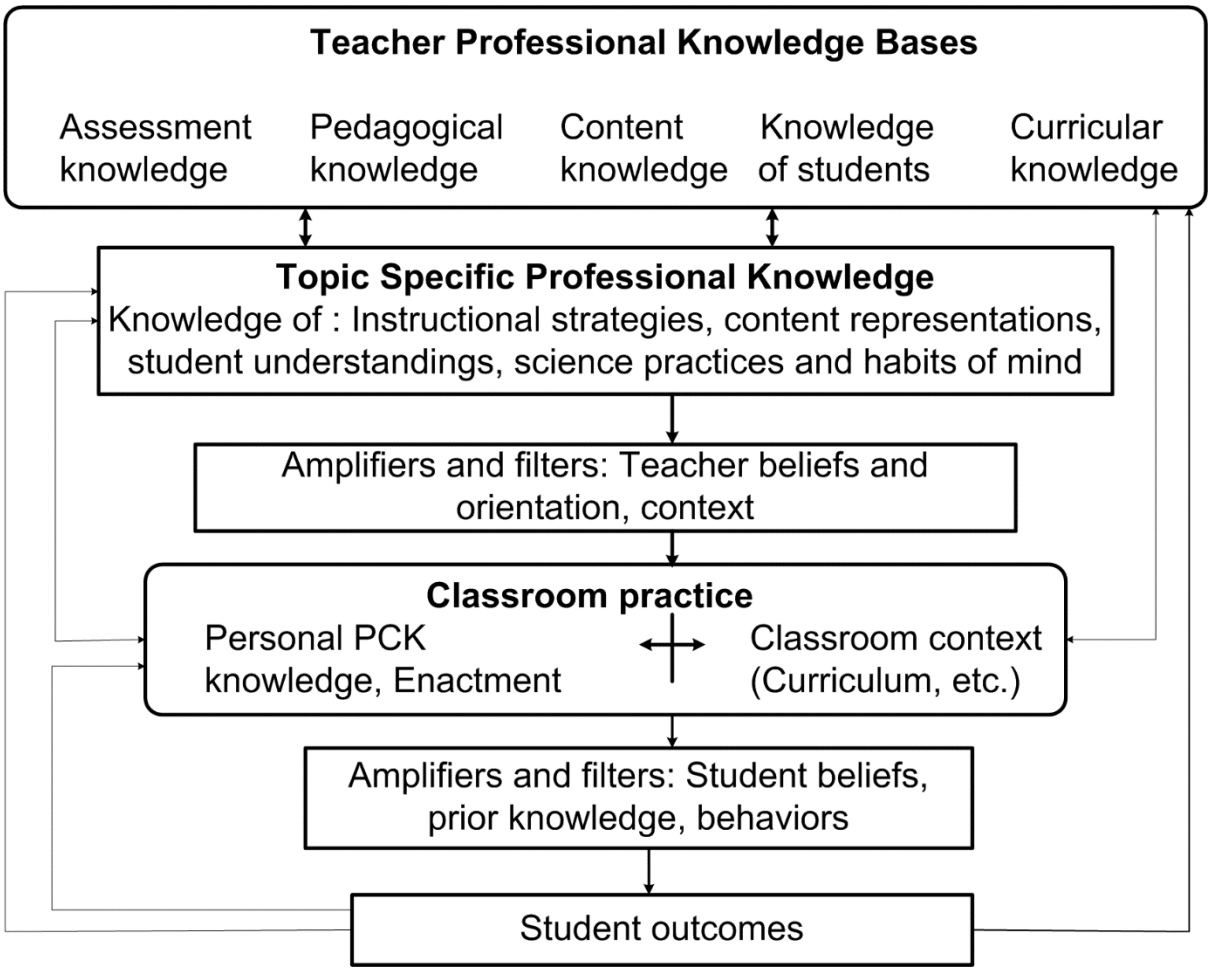

Figure 3-5: Consensus model of PCK summit (Helmes & Stokes, 2013:17)

3.5 PCK in mathematics and science

Ball's research focus has been on improving the quality and efficacy of mathematical instruction. She investigates the mathematical knowledge that is needed for teaching, and was among the first to suggest that this is specialised knowledge which is distinctively different from what is expected in other fields where mathematical knowledge is also required. Ball (2000) finds it problematic that teachers are expected to integrate subject matter knowledge and pedagogy themselves in the course of their work. This implies that the 'how' of teaching needs more explication. She concurs that teachers' subject matter knowledge is often defined by what learners

are expected to know, and which can be ticked off a curriculum list. This reminds one again of Kennedy's evaluation of teachers' knowledge as being sufficient when teachers know what they are supposed to teach. Ball (2000) provides a "deceptively simple" mathematical problem as an example to emphasise the complicated thought processes a teacher goes through when teaching a mathematical problem. The problem reads as follows: "Write down a string of 8's. Insert some plus signs at various places so that the resulting sum is 1000" (Ball, 2000:242). According to Ball, a teacher needs to consider a few questions before giving this problem to learners: Is this a good task? What would it take to work out the patterns? Is it worthwhile knowing this? Is there more than one solution? How does one adapt the problem for different grades? This type of knowledge will not be acquired by simply increasing the number of courses a teacher needs to complete. In other words, having expert knowledge does not automatically result in good teaching. This view is echoed by Kind (2009:169) who asserts that to simply enhance content knowledge does not guarantee that a teacher will be able to teach a subject effectively. What is needed is an ability to "deconstruct" this expert knowledge into a "less polished and final form" (Ball, 2000:245). In a later article, Ball *et al.* (2008) discuss four domains of mathematical knowledge. They regard this model as a refinement of Shulman's original model.

The first domain is called common content knowledge (CCK) and refers to mathematical knowledge used in environments not exclusive to teaching. The second domain is called specialised content knowledge (SCK) which is unique to the teaching profession and reminds one of Dewey's observation mentioned earlier in this chapter. Ball *et al.* (2008:400) provide as examples of such knowledge, the searching for patterns in learners' errors; deciding whether an unconventional method would work in general; explaining mathematical vocabulary, for example the difference between an edge in maths and a table's edge; and how to choose the most useful representations, for example using rectangles and circles to explain fractions. The third domain is called knowledge of content and students (Ball *et al.,* 2008). This may include knowing how learners think about mathematical problems and what they may find easy, difficult, interesting or motivating. This domain combines content and learners. Having knowledge about learners and their cognitive patters takes time for a teacher to acquire, and this knowledge is gained both in the classroom and from correcting learners' work. The fourth domain is called knowledge of content and teaching. This includes knowing how to sequence content for teaching, which methods or strategies are best for teaching certain content, which learner contributions to pursue and which to ignore, and when to ask new questions. In order to acquire knowledge about content and teaching, a teacher necessarily needs to change and adapt to different pedagogical strategies to establish which are effective and which need adaptation. This also implies that PCK is not developed overnight, but requires patience, innovation and resilience from a teacher. Ball *et al.* (2008) include a third category within the domain of subject matter knowledge, namely horizon

knowledge. This refers to knowledge about how topics are related in the curriculum over a span of years. For example, a Grade 10 (age 15-16) teacher needs to know what content is covered in the preceding grade to build on the foundations that were laid. I believe that this category could also be part of the knowledge of content and students, or the knowledge of content and curriculum domains. Horizon knowledge requires knowledge of the content, as well as what is required by the curriculum for learners to know. This type of knowledge necessarily also includes knowledge about the learners, in the sense of what they traditionally struggle with in the early years of their schooling. Shulman calls what Ball *et al.* (2008) refer to as horizon knowledge, vertical knowledge. This is, to my mind, more descriptive, as this knowledge is vertically related to learners' progress from one grade to another, and refers to topics and issues that have been and will be taught in a specific subject during earlier and later years. Lateral knowledge, according to Shulman, has to do with a teacher's ability to relate specific content taught in a subject to content taught in other subjects (Shulman, 1986:10). It is noteworthy that Ball *et al.* (2008) mention the tacit nature of teacher knowledge as a problem related to their work. A theoretical model on paper does not mean that these knowledge domains can be easily implemented in practice.

In order to reveal the pedagogical thinking that takes place in teaching, one needs to tap into an area of teachers' knowledge that is largely unexamined. It is difficult to capture this knowledge in ways that make it explicit to pre-service and in-service teachers. Loughran *et al.* (2004) also mention the difficulty in articulating and documenting the PCK of teachers, and mention that constraints of time and curricula, as well as learner success, tend to place the focus on practice rather than the explication of the practice. They endeavoured to capture and portray the PCK of science teachers through CoRes (Content Representations) and PaP-eRs (Pedagogical Representations Repertoires).

A CoRe describes how science teachers understand certain aspects of PCK, and questions identified by Loughran *et al.* (2004:376) to illuminate such knowledge are, among others: What are students supposed to learn? Why should students know this? What else do you know about this idea? What do students find difficult? and what knowledge about students may affect the teaching of specific content? The main aim of a CoRe is to codify science teachers' knowledge. An example of a big idea developed for particle theory is the following: *matter is made up of small bits called particles*. Science teachers attempt to answer the above-mentioned questions, and their answers provide insight or windows into the PaP-eRs and subsequently illustrate PCK in action. Loughran *et al.* (2004:382) believe that traditional accounts of PCK fail to show the different ways in which science teachers grasp content and also how they teach it. This means that their tacit knowledge becomes more explicit when developing CoRes and subsequently constructing PaP-ers. While Loughran *et al.* (2004**)** explored the possibilities of CoRes and PaP-ers as having potential to shape the PCK of pre-service teachers in order to move away from traditional recipes,

Rollnick and Mavhunga (2013) explored the possibility that the principles of topic-specific PCK may be applied across topics. They believe that the topic-specific nature of PCK should be developed to improve teaching quality.

Rollnick and Mavhunga (2013) built on the study of Loughran *et al.* (2004) and used the eight prompts or questions formulated by the latter to portray the teaching of big ideas in science. Five components, namely prior knowledge of students, curricular saliency, answering the question of why it is difficult to teach, knowledge of representations, and teaching strategies, were used to capture the PCK of the students (Rollnick & Mavhunga, 2013). They called their construct topic-specific-content-knowledge (TSPCK) and equated this construct with Ball *et al.*'s (2008) specialised content knowledge (SCK) which is unique to the teaching profession. They exposed sixteen final-year students to a six-week intervention programme aiming to improve their PCK on chemical equilibrium. The students were expected to complete an adapted CoRe on another topic at the end of the intervention, as well as a major assignment on a CoRe in chemical equilibrium. A rubric was then used to assess the PCK of the students in all 5 mentioned components. Limited PCK earned students a score of 1, whereas exemplary PCK displayed earned students a score of 4 (Rollnick & Mavhunga, 2013). Their findings showed that an adapted rubric could be used to assess the TSPCK (Topic-specific PCK) of pre-service teachers for various topics which they chose to teach. In other words, CoRes are useful in capturing the PCK of teachers. However, as in the case of Loughran *et al.* (2004), this capturing is a time-consuming exercise. What the researchers also found as promising for future interventions is that teachers are able to use a generic approach and make it applicable to other topics (Rollnick & Mavhunga, 2013).

What becomes apparent from both these studies conducted in science education is that teachers are forced to think about and reveal their tacit PCK. Brodie and Sanni (2014:190) observe that the study by Rollnick and Mavhunga (2013) is the first, to their mind, that portrays a "two-way relationship" between content knowledge and PCK, showing that these components can be complementary – as opposed to the current insistence that content knowledge should be developed first. Teachers too often teach ideas without asking the questions suggested in both these studies to themselves, and their teaching experience remains unexplored and not reflected upon. This in effect means that there is no development and that the chances of improving teacher quality are limited. This has implications for experienced in-service teachers as well. The same may apply to the teaching of literature. Teachers should ponder on their choices of literary texts, their aims of teaching specific texts, what their orientations to literature are, and what the best strategies and learner activities are to transform their knowledge in comprehensible content to their learners.

Brodie and Sanni (2014) endeavoured to build on Rollnick and Mavhunga's (2013) "two-way relationship" between content knowledge and PCK and added another element to the "two-way relationship" (content knowledge and PCK), namely practice or situated learning. This has to do with what happens in the classroom. This study involved teaching geometry in Nigeria and teaching algebra in South Africa. The Nigerian teacher participants' data was gathered through semi-structured interviews. Teachers were asked how they would respond to a student's mathematical reasoning on a problem related to area and perimeter. Most of the teachers responded that they would praise the student for a new discovery, but without verifying if the claim was correct. Other teachers concluded that the student's reasoning was correct, but failed to produce some counter examples. They argued that if the content was not in the syllabus, it was not necessary to pursue the student's reasoning (Brodie & Sanni, 2014:192). Once again, this reminds one of Kennedy's (1990) question related to teachers' knowledge, namely: How much do teachers need to know? In this case, teachers felt that they needed only know what they were supposed to teach. In other words, the teachers preferred to remain within the learners' knowledge and experience and what was prescribed by the curriculum. Thus, content knowledge informs practice, but practice and PCK also have an effect on content knowledge. The researchers were unsure whether the Nigerian teachers lacked content knowledge, but were reluctant to make assumptions. They suggested three reasons why teachers struggled with the concepts in this study; they had the knowledge, but opted not to use it; they had the knowledge previously, but forgot it at the moment; they do not use the knowledge often, and in fact do not know it. They argued that because the teachers' practice is constrained, their knowledge may also be constrained and connected to their context (Brodie & Sanni, 2014:196).

In the South African study, the data was gathered through informal conversations with teachers. Grade 9 learners had to produce an equation with variables in it, and the teachers had to reflect on the learners' work. One group produced the following example: $4x \times 5x = 20$, and teachers commented on the example. Most teachers saw the example as an incorrect identity instead of a quadratic equation, as they were used to such learner errors from their daily work with learners. Brodie and Sanni (2014:195) came to the conclusion that their PCK "trumped their content knowledge". Content knowledge prevailed only for a few of the teachers, and this only after being challenged in professional learning communities by colleagues.

The above example shows how teachers' practices affect their content knowledge and PCK, and how a change in PCK can affect a change in content knowledge. The researchers argued that to merely re-teach certain ideas would not result in an improvement of teacher knowledge, but that attention should be given to the close connection between knowledge and practice. This echoes Ball's (2000:245) argument that "simply increasing teachers' opportunities to study Mathematics, English, History, or Physics … will be insufficient to impact their capacities as teachers". Increasing

content knowledge is at times seen as a panacea for improving teacher quality, as some argue that the more a teacher knows, the better the teacher will teach. However, the 'how' part of teaching seems to be left out in such arguments. A teacher may have abundant content knowledge, but lack the ability to transfer this knowledge, and a mere increase in content knowledge is not necessarily going to make the teacher a better teacher. Brodie and Sanni (2014) brought in another or third dimension, namely practice, which is constrained or afforded by contexts. These contexts include the environment teachers work in, as well as curriculum requirements. Contexts determine actions and shape the personal knowledge of teachers. These studies emphasise the contingent nature of PCK; an aspect that I also explored in my study.

These studies conducted in science raise questions to the applicability of the findings to the subject English literature. How possible and desirable may TSPCK examples be to the teaching of English literature? These scientific concepts entail more stable bodies of knowledge compared to the understanding of a character's actions in a novel or drama, for example. Such an understanding is highly dependent on the individual understanding of learners. Are there necessarily misconceptions that need to be addressed in the understanding and appreciation of English literature? Such an understanding about learners' misconceptions points to a perception that knowledge is stable, which is not the case. I addressed this instability of knowledge in Chapter 1 (section 1.2). However, what these studies emphasise is that there is a two-way relationship between content and pedagogy, but what they do not focus on is how learners contribute to this debate in the classrooms.

Prior to discussing studies undertaken on PCK in English literature, I provide a short section on the perceived subject-matter knowledge of English literature teachers in the FET phase, as well as on the approaches to teaching literature. The following section discusses a few studies on PCK in English literature. I mentioned in the introduction to this study that there is a paucity of studies specifically focussing on the PCK of English literature, as most studies are conducted in the fields of science and mathematics. The ones conducted in English (Gatbonton, 1999; Langer, 1995; Richards, 2010) do not address the issue of PCK directly.

3.6 Subject-matter knowledge of English literature teachers in the FET phase

Although this study does not focus on the holistic discipline of English, but on English literature as a school subject in the FET phase, an overview of what is considered as knowledge in English is necessary to understand the complicated nature of defining English as a school subject. I regard this section as necessary as policy comes to be generated about and for teachers. The inclusion of this information does not suggest that curriculum policy drives teacher action, knowledge, beliefs and practices, but rather that it is used by teachers to frame and direct not only what is taught, but how it is taught and assessed. Grossman and Shulman (1994:13) posit that English

as a discipline is “diffuse”. This means that it is not concise, “less hierarchically organised than math, and encompasses a variety of subdomains” (Grossman, 1993:7). However, this diffuseness creates opportunities for teacher autonomy as far as choices of texts, genres, and teacher strategies to employ when teaching these, are concerned (Grossman & Shulman, 1994:5). This difficulty to define English is confirmed by Applebee (cited by Grossman & Shulman, 1994:4) who argues:

> *… whether the model for the educational process has been growth in language, the four basic skills (reading, writing, listening, speaking) or the basic disciplines (language, literature, and composition) some aspects of what teachers considered to be important have been lost [...] Inevitably, the edges of the subject have been blurred and wavered, creating for the teacher a perpetual crisis of identity.*

Shulman (1987:9) defines knowledge in English and what a teacher of English should know, as follows:

> *English and American prose and poetry, written and spoken language use and comprehension and grammar … with the critical literature that applies to particular novels or epics … understand alternative theories of interpretation and criticisms and how these might relate to the issues of curriculum and teaching.*

Gordon (2012:378) asserts that the list [of content to be covered] seems reasonable at first glance, but its “workability” is problematic. The same applies in the South African context as the teaching of English should be integrated, but is oftentimes taught in a fragmentary way. Furthermore, he believes that the correlation between these lists and the actual knowledge that teachers have, and what happens to this knowledge in classrooms, are difficult to reconcile.

It may be useful at this stage to give a brief overview of what is required to teach in the subject English literature in the FET phase in South Africa. Elmore and Sykes (1992:186) refer to curriculum policy as "a formal body of law and regulation that pertains to what should be taught in schools". This regulatory factor makes it difficult for teachers not to be aware of, or ignore policy altogether. Knowledge about the curriculum is one of the framing contexts of PCK proposed in many of the models discussed in section 3.4, namely those of Grossman (1990), Carlsen (1999), Park and Oliver (2008), as well as the consensus model of the PCK summit (2012). Knowledge about the curriculum In the South African national curriculum, or CAPS (Curriculum and Assessment Policy Statement) document, the subject English is divided into the following components: listening and speaking, reading and viewing, writing and presenting, and language structures and conventions (DBE, 2011). These areas are not as separable as they seem to be on paper; teachers are supposed to teach them in an integrated manner. Language structures and conventions are to be taught simultaneously with the other three areas. Reading and viewing cannot be taught separately from, for example, writing and presenting, and listening and speaking,

since learners are expected to produce their answers in spoken form during class and in written form during examinations. Guidelines are given in the CAPS document for time allocations per two-week cycles of these different areas. I give the information in a Figure for ease of reference.

Table 3-1: CAPS allocation of content and time

Area	Hrs. per two-week cycle	% of time allocation
Listening and speaking	1	10%
Reading and viewing	4	45%
Writing and presenting	3	35%
Language structures and conventions	1	10%

Department of Basic Education (2011:17)

As indicated in the table above, considerable time is devoted to reading and viewing which includes teaching literature. It is compulsory for teachers to choose two genres in literature, and learners are supposed to be exposed to a variety of genres throughout the FET phase. This ideal is not fulfilled in many schools since some teachers have a preference for certain genres, and choose only those genres, resulting in learners never being introduced to all the different genres. Newfield and D'abdon (2015:511) found from their experience, that poetry, for example, is not a popular genre "because it is considered too difficult, elitist, or remote from the concerns of everyday life". There is no system in place to regulate the choice of genres either, and teachers are left to use their own discretion in this regard. The CAPS document (2011:31 & 33) only 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. The genres to choose from are: the novel, short stories, poetry and drama. Further guidelines are provided regarding the number of short stories, poems, novels and dramas that need to be taught. Proposed genres for enrichment are also included, but are not compulsory (last row of Figure 3.2). I provide this information in the figure below:

Table 3-2: CAPS allocation of content per Grade

	Grade 10	Grade 11	Grade 12
Novel	1	1	1
Drama	1	1	1
Short stories	6	6	8
Poetry	6	8	10
For enrichment (not compulsory): Films	Number of texts not specified	Number of texts not specified	Number of texts not specified

	Grade 10	Grade 11	Grade 12
Selected TV series/documentaries Radio dramas Essays Biographies Autobiographies Folk tales Myths and legends			

Department of Education (2011:33)

Poems and short stories are prescribed, and teachers teaching Grade 12 learners, who opt to do the poetry and short story genres, are expected to do them all, with no choice. There is, however, a choice between two dramas and two novels, when opting to do these genres. The Department of Basic Education is moving towards pre-scribed set works for Grade 10 and 11, but this plan has not yet been implemented everywhere. The CAPS document also provides guidelines on different approaches to the teaching of English literature.

The CAPS at first proposes general approaches to language teaching, such as text-based, communicative and process approaches. This is followed by a section on approaches on how to teach literature. The main reason for reading literature is given as the development of "a sensitivity in learners to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what else they may read" (DBE, 2011:16). It is further stated that teaching literature is never easy, but that learners should be allowed to make their own interpretations in order to promote learning. Teachers are advised to refrain from giving learners their own interpretations and allow participation from the learners. The following points, in bullet form, is a summary of the suggestions given in the CAPS as approaches to the teaching of literature (DBE, 2011:17):

- Texts should be read as far as possible without interruptions of other activities. Learners should understand the literal meaning of texts, but reading specific texts should not extend beyond a two-week period at the most. Poetry should be taught and not poems and line-by-line interpretations should be avoided.

- 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

The aim of this study is not to critique the CAPS document. However, some of these approaches suggested seem to be contradictory. Learners are not expected to be able to make literary interpretations, but to be aware of, and able to comment on the subtleties of imagery, diction and the intent of authors, which does require interpretative skills. 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 surprising is the absence of suggestions on orientations towards literature. Grossman (1991) mentions reader-, text- and context-orientations. These orientations towards the teaching of literature affect the methodology of teaching. In the next section, I elaborate on studies conducted in the field of English literature which specifically concern PCK of teachers.

3.7 PCK in English literature

Stanford studies on knowledge growth in teaching (Wilson *et al*., 1987) observed novice teachers and found that their understanding of and beliefs about their subject matter influenced the way they taught the content. One example was Alan, who had to teach Shakespeare's *Julius Caesar* to Grade 9 (ages 14-15) learners. He decided to use the theme of moral conflict. Alan introduced the play with a fictional scenario from the film, *Star Trek* (1984), and asked learners to imagine that they were the first officer on the starship and noticed that Captain Kirk was overstepping the boundaries of his authority, taking risks and becoming conceited. As first officer, learners had to consider what they would do – kill him, or leave him. The next day Alan started reading *Julius Caesar*, and observed that his learners had a better understanding of the moral dilemmas involved in the play. Wilson *et al.* (1987:114) assert that Alan used different types of knowledge when he taught this play to his learners. He used knowledge of educational aims when he chose a purpose for teaching the play; he used content knowledge of the play when he identified the theme of moral conflict; and he used general pedagogical knowledge when he realised that he needed to make connections for his learners between the known (*Star Trek*) and the unknown (*Julius Caesar*). Alan thus acknowledged the importance of taking his learners' prior knowledge into consideration, by thinking how they would understand the theme of moral conflict in a less complicated scenario. If Alan were teaching a Grade 11 or 12 class, he might use different strategies depending on what prior knowledge his learners had. Grossman (1991) used case studies of six beginner teachers to compare the PCK held by graduates who had teacher education training, and those who did not have any teacher education training.

All 3 graduates who did not have any teacher education training indicated that they would organise a course for Grade 9 learners around the study of literature, while the graduates who had teacher training indicated that they would structure the course around writing activities. Jake, Lance and Kate had no teacher training and relied heavily on how they were taught English literature at school and university. Jake employed the Socratic Method with his Grade 9 students while teaching *The Merchant of Venice*. He concentrated on the text and explained it line by line to his learners. Grossman (1989:194) comments that Jake "frequently answered his own questions", indicating that the learners could not understand the plot. Lance, according to Grossman (1989:197), believes that English is about "the explication of texts", and helping students to become literate.

In a later discussion, Grossman (1991a:43-44) concurs that both Jake and Lance chose texts for "their literary worth or cohesiveness". Kate saw communication as important when she taught Shakespeare's *Midsummer night's dream* to her Grade 9 learners. Even though she believed that it was helpful for her learners to make connections to their own lives, she fell back on "textual analysis and analyses of structural features" which was consistent of the way she was taught at university (Grossman, 1989:199). Applebee (1989) confirms this tendency towards literary analysis in his very comprehensive study on the teaching of literature, stating that 66% of all participants gave their goal as literary analysis. The analysis is by and large done by the teachers themselves while learners have minimal personal input. This study undertaken by Grossman (1989) informed the methodological approaches of my study. I also opted for a case-study methodology and used interviews, observations and document analysis which are aligned to qualitative research. Grossman's study also explores the ways in which teachers' own schooling experiences and education influence teacher professional identity and teacher practice; aspects which also informed my study.

To return to Grossman's study, two of the teachers, Steven and Megan, who had extensive teacher training, selected texts by keeping the abilities and motivational levels of the hypothetical learners in mind. Megan justified the way she wanted to organise her course thematically from a pedagogical perspective by indicating that the set work was not just a book, but that it had some connection to the lives of the learners (Grossman, 1991a:45). After having interviewed and observed these teachers working in very diverse settings, Grossman (1991a) concluded that beginning teachers utilise many sources when they construct knowledge in English. They are influenced by their own schooling and university careers, their own content knowledge, their knowledge about students' interests and abilities, and what their teacher educators recommended as suitable texts for young adults. Although one cannot generalise findings from case studies, it seems as if the teachers who had teacher training were better equipped to understand the needs of their learners, and to transform the content knowledge they were taught at university into forms

comprehensible to their learners and suitable for English as a school subject. Here one recalls Dewey, Shulman and Ball's specialised knowledge suitable for the teaching of English.

Gudmundsdottir (1990) also found that teachers' values and beliefs about their subjects influence the development of their PCK. The point made about PCK in relating these studies undertaken by researchers, is that teachers make choices about content, strategies and learner activities based on their own previous experiences, as well as the requirements of the contexts within which they work. This raises the question whether teachers are in effect giving ample attention to their own personal ideas about the best possible ways to teach specific content to specific learners in specific contexts, and whether the practices of previous role models are unconsciously assimilated. Awareness of these influences may enhance a better understanding of their own practices, which often remain tacit. The personal dimension of teachers' PCK is highlighted, which is closely related to professional identities. Participants in my study also commented on their role models or lack of them who influenced their career choices or ways of teaching.

In an article entitled 'Values in pedagogical content knowledge', Gudmundsdottir (1990) discusses the perceptions that four experienced high school teachers have of their values. For the purposes of this study, I will only refer to two of the teachers in the study, who taught English literature. Gudmundsdottir (1990:46) concurs that subject matter is an important area of values that has been ignored in educational research. She adds that love of a subject is the reason most people enter the profession. Both Naomi and David have developed and adapted models of teaching over many years. Naomi's model resembles an onion with layers, and at the core she places literature. The layers around the core are peeled off as the discussion of a literary text progresses. The first layer requires learners to think at lower cognitive levels and interpret the language; the next layer entails delving deeper into issues, and the third asks for multiple interpretations. It is unclear whether Naomi consciously or sub-consciously adhered to Bloom's different levels of cognitive thinking. Naomi prefers a reader-oriented approach, and believes that there is not just one interpretation (Gudmundsdottir, 1990:47). This approach has its origins in Rosenblatt's (1968) Reader Response Theory, and its emphasis on the reactions and experiences of readers found their way into literature teaching at school level in the 80s.

This reader-oriented approach employed by Naomi is in stark contrast to Nancy's orientation discussed earlier. Nancy favours a text-oriented method. This approach has its origins in the theories of New Criticism in the 50s. They favoured an inquiry into the text as object. Close reading was emphasised, particularly of poetry. Ransom (1979:3) believes that any discussion on New Criticism must begin with I.A. Richards who attempted to "found it on a more comprehensive basis than other critics did". Richards, in his book *Practical Criticism: a study of literary judgment* (1935:3) explains the aims of the book: "to provide a new technique for those who wish to discover

for themselves what they think and feel about poetry (and cognate matters)", and also "to prepare the way for educational methods more efficient than those we use now in developing discrimination". Part three of the book is divided into chapters with the following headings: The four kinds of meaning [sense, feeling, tone and intention]; Figurative language; Sense and feeling; and Poetic form (Richards, 1926:xi). Many traces of New Criticism are evident in curriculum lists of content knowledge since these aspects identified by Richards as worth studying often feature in such lists. To return to Gudmundsdottir's study (1990), what becomes apparent is that two teachers may teach the same text, in this case *Huckleberry Finn* (1884), yet choose to present it to learners in completely different ways concentrating on different issues. As mentioned before, these orientations are influenced by their own educational experiences and beliefs they hold about their subjects. Having certain orientations towards texts naturally affects teachers' pedagogical strategies and the way they transform content knowledge into PCK. I, however, believe that these orientations are also influenced by curriculum demands. My study specifically explored teachers' orientations when teaching texts, and also used a case study as methodology.

Zancanella (1991) also investigated the personal approaches and attitudes and beliefs about literature, their ways of teaching literature, and their actions in their classes in his study of five junior high school teachers, and found that teachers' personal approaches to teaching literature (analysing, drawing life lessons, and focusing on character) play a significant role in how they teach; but that other ways also influence the way they approach literature. These include factual knowledge and learning literary terms (Zancanella, 1991:25). Although most teachers in the study devoted a substantial amount of time to establishing factual knowledge and learning literary terms (according to the requirements of the curriculum) they all had individual flair in how they taught. Zancanella (1991:26) noted that all five teachers adapted their personal approaches to teaching literature to prepare learners adequately for the upcoming state exams. Thus, they focussed more on aspects such as factual information and literary terms rather than aspects such as teaching literature as an imaginary experience, or appreciating the text as aesthetic object. Most teachers stated that they encouraged their learners to arrive at their own points of view, but the teachers repeatedly provided interpretations that they themselves considered valid (Zancanella, 1991:27). These teachers were unaware of their own approaches to teaching literature; this can be seen as tacit knowledge. Zancanella (1991) is of the opinion that if teachers were more aware of their own approaches to teaching, they might more easily reconcile what is expected of them from the curriculum and their own personal preferences. What this study seems to highlight is that teachers may experience conflict when they teach according to the demands of the curriculum and as a result ignore or abandon their own deeply held beliefs about the purpose of teaching their subjects in the first place. These purposes may be oriented towards addressing values and issues related to society.

What we do not know enough of yet, is how teachers may become more aware of their own approaches and why it is necessary. Could these be made more explicit in pre-service and in-service education programmes? How willing will in-service teachers be to re-negotiate their practices in line with new developments? These are questions that need some answers. This study proposes a possible way to address the first question, by offering a practical suggestion in Chapter 8 of this thesis.

Agee's study (1998) examined eighteen teachers' views on the effectiveness of their teaching; what factors shaped these beliefs, and how their assessment choices influenced their instruction. The study shows how teachers' professional identities are instrumental in shaping their views about teaching.

The results of Agee's study (1998) indicate that teachers promoted approaches that ask for learner engagement rather than achievement. Claire, one of the participants, had a negative experience of English literature at school, since they had to read silently and then answer questions without ever discussing anything. She resolved not to teach like that, but rather to instil a love of reading in her learners. Her pedagogy leaned towards providing learners with opportunities to voice their opinions (Agee, 1998:19-20). Gordon was influenced positively by his teachers and professors, who promoted lively discussions and motivated him to take chances with his own writing (Agee, 1998:27-28). The purposes and approaches that teachers had were significantly influenced by their own biographies and histories. These findings are in contrast to those of Applebee (1989) and Zancanella (1991) where emphasis was more on absorbing content than engagement.

The studies discussed above (Agee, 1989; Asselin, 2000; Grossman, 1989, 1990, 1991; Gudmundsdottir, 1990; Wilson *et al.,* 1987; Zancanella, 1991) emphasise that teachers' own beliefs and identities have a major impact on their pedagogy; the personal element plays a major role in the manifestation of PCK. I aimed at shedding more light on the connection between professional identities and knowledge in my study, and therefore was guided by how these studies, which explored the impact of the self on knowledge and pedagogy, were conducted. These different studies guided me in my own study towards making choices about data generation methods and analysis.

3.8 Synthesis of selected studies

The historical overview of what entails knowledge in view of Aristotle's distinction between theory and practice, as well as Dewey's insistence on an integration of theory and practice has a firm footing in theories of education today. The terms may differ slightly, and as I indicated in the previous sections, Aristotle and Dewey's ideas on the theory/practice divide manifest today as the content/pedagogy divide. Aristotle's *phronesis* equates to Shulman's "wisdom of practice", as both

refer to the quality of discernment in practice. In other words, how teachers decide to act, the choices they make about content, teaching strategies, learner activities and assessment within the unique contexts that they teach. These decisions are made with clear ethical values in mind. Eraut (1994:49) calls it "a sense of purpose, appropriateness and feasibility" and an "intuitive capacity to digest and distil previous experience and to select from it those ideas or procedures that seem fitting or appropriate". That teachers are meaning-making beings resonates with my own philosophy of teaching. Teachers are not mechanical beings, but exercise choices influenced by culture, values, beliefs and past experiences.

I included the views of researchers wishing to promote the practical component of teachers' knowledge, in particular those of Elbaz, Schön's reflection, and Connelly and Clandinin's storied representations. These views are often in conflict with the views of researchers who believe that the cerebral component of knowledge should be foregrounded (*cf*. Young, 2008, 2013a, 2013b). Schön's (1983) ideas on reflection-in-action and reflection-on-action are very prominent in research on teachers' knowledge in more recent times. These ways of reflection are central in the model of Park and Oliver (2008). Based on a discussion of the various models which were selected on the basis of how often they are cited in research, I make the following observations regarding PCK.

PCK is a special type of knowledge that is unique to the teaching profession. It can be seen as an integration of different types of knowledge which culminate in PCK, or as a transformation of different knowledge bases into a new form, called PCK. Even though there are generic knowledge components, such as curriculum, learner, assessment, and general pedagogical knowledge, which influence the development of PCK, there is also a definite personal component. Every teacher’s PCK is unique since it is influenced by beliefs about subjects, teaching strategies, assessment, curriculum, learners, and their own feelings of efficacy. Teachers reflect on their practices and make or do not make changes to their teaching strategies. Teaching always takes place in specific contexts with specific learners who have specific needs. Furthermore, PCK is topic-specific; topics within a specific subject require certain instructional strategies, as well as specific assessment types, methods and tools. What these studies do not specifically say is how teacher identities influence the topic-specific PCK of English literature teachers. My research aims to address this gap, as well as to show the relation between professional identities and teacher PCK, which is based on the premise that both professional identities and PCK cannot be characterised as independent of the contexts in which they are formed, shaped, negotiated and re-negotiated.

How these proposed models and their components may be applicable to English literature teaching, and how these affect the conception of PCK, remains questionable. I briefly mentioned

Ball *et al's* (2008) critique in view of Shulman's proposed knowledge domains. However, other researchers, such as Doecke *et al.* (2004), Yandell (2017) continue this debate. One has to keep in mind that Shulman's understanding is not universally accepted, especially with respect to subject English. These arguments concern his presupposition of a stable body of knowledge (which may not apply to the field of literary studies which continually questions its own foundations). One has to just think of the role that postcolonial theory has played in settings like South Africa, Australia and other former colonies. Doecke *et al.* (2004:107) argue that Shulman's model largely focuses on the teaching of science and other subjects. They argue, furthermore, that Shulman assumes the stability of knowledge in these fields, and sees the main challenge for teachers as the need to transform this knowledge into PCK. I have briefly referred to the instability of knowledge in the 21st century in Chapter 1 of this thesis.

The argument about the instability of knowledge is therefore a valid one, as it questions the validity of proposed knowledge domains. Doecke *et al.* (2004) question this assumption that professional development is seen as "devising a set of teaching strategies that enables this transformation" [of knowledge]. The researchers argue that this notion supports the idea that knowledge is situated as remote from the classroom, and the complexity of discursive and non-discursive classroom practices are ignored. In other words, the question remains whether this notion of transformation is adequate to understand the dialogical nature of English classrooms and the way meaning is constructed by teachers and learners simultaneously as they engage with texts in classrooms. This of course implies that spaces and opportunities are created for such dialogues to take place. There are fundamental differences between subjects like mathematics and English. English as a subject demands a high level of oral and written engagement. Grossman and Shulman (1994) refer to English as including narrative ways of knowledge, whereas mathematics and science require paradigmatic ways of knowledge. I will return to this argument in the concluding chapter of this thesis when I discuss how I came from review, to foresight and then insight on the question of the knowledge domains of teachers and the relation with professional identities.

I have given an overview of the development and current views on PCK, and as explained earlier on, most research has been done in the fields of science and mathematics (Ball *et al*., 2008). Having overviewed contemporary perspectives and models in which PCK features, I now address a tentative connection between PCK and professional identities of teachers.

3.9 Tentative connection between identity and PCK

There is no denying that teachers' content knowledge, as well as pedagogy is important in good teaching. The question is whether these aspects are enough to explain what it means to be an effective teacher. The affective element, which is intimately connected to teacher identity, forms part of what it means to be an effective teacher. Many researchers commented on this connection.

Hamachek (1999:209) remarks: “Consciously, we teach what we know; unconsciously we teach who we are.” According to Danielewicz (2001:3) “[w]hat makes someone a good teacher is not methodology, or even ideology. It requires engagement with identity, the way individuals conceive of themselves so that teaching is a state of being”. Palmer (1997:16) states that “[g]ood teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher”. Bullough (2005:144) argues that identity is “a framework for action and the personal grounding of practice”. It is evident from the opinions of the researchers mentioned, that teacher identities play a pivotal role in class practice which includes content and pedagogy.

However, despite the fact that many researchers acknowledge the identity of the teacher as an important ingredient in the holistic view of teachers, what informs teacher practice remains complex to researchers, teacher educators, and teachers themselves. Some believe that teachers’ knowledge affects practice, and others believe that identity forms the foundation of teaching practice.

Grossman and Stodolsky (1995) and Stodolsky and Grossman (2000) showed the connection between knowledge and identity in teacher practice. They found that teachers have a sense of their identities related to their subjects, and that these subject-related identities affect their practice. Teachers with more than one goal and flexible ideas in connection with their subjects and themselves are better able to implement pedagogies that are suitable to learners. These teachers can adapt the curriculum and their pedagogical strategies to affect learner success.

The research undertaken by Scotland (2014) is mentioned in Chapter 1. The findings of his study suggest that there is a connection between identity and pedagogy. Ten teachers had to change/adapt/keep their pedagogical strategies in order to be sensitive to cultural requirements while teaching in Qatar. What Scotland wanted to determine was whether these teachers experienced a shift in identity as a result of a change in pedagogical strategies. Three groups emerged from the study: those who did not need to change anything as they never used/discussed controversial topics (not an acceptable practice in classrooms in Qatar); those who opted for more culturally acceptable topics, but did not experience any significant shift in their professional identities, and those who also opted for more culturally acceptable topics, but who experienced a shift in their professional identities. A teacher from the last group commented: “I often feel I have to act in the class, monitor what I am saying so that students will not feel hurt or insulted. This makes me feel I am developing another personality within myself” (Scotland, 2014:40). This change in professional identities experienced by some teachers may be a result of the complex relationship between teachers’ ideologies about teaching and their pedagogical strategies. Scotland (2014) suggested that teachers should be made more aware of how identities may be constructed in different environments in order to better cope with possible changes. Although this

study has to do with teachers teaching in other global environments, locally, and specifically in South Africa, teachers work with diverse learners from very different cultures. This asks for sensitivity towards different cultures, and will necessarily result in a negotiation or renegotiation of pedagogical strategies.

PCK models may be successful in delineating components necessary for teachers' knowledge; however, the very personal contribution that individual teachers make should not be negated. Researchers indicate how beliefs, values and perceptions of self-efficacy are part of the knowledge repertoire of a teacher. All these are included in a teacher's professional identity.

3.10 Summary

This chapter commenced with an inquiry into knowledge and specifically teachers' knowledge. Aristotle's three forms of knowledge (*episteme, techne, phronesis*) were explained and the significance of his views from a modern perspective on teacher knowledge was indicated. Dewey's notion of theory and practice, and how it manifests in teaching was elaborated on in this chapter. I also included a section on Shulman's foundations on teacher knowledge, his model, and specifically what the term PCK means. This was followed by a section on the variations of the original knowledge construct of Shulman, developed by researchers who came after or alongside him. This was necessary, as the majority of studies in PCK have been conducted in these subjects. A section on the subject-matter knowledge of English literature teachers in general, and specifically in the FET phase in the South African context followed. A range of studies conducted on PCK of English teachers was discussed. Finally, a tentative connection is made between PCK and professional identities.

I included detailed descriptions of studies conducted in PCK, as these specific studies informed my study as I could orient myself as to how the different models in section 3.4 are used in a practical sense. These examples guided me to formulate the interview questions in such a way as to generate data on the knowledge domains of teachers, as well as how their identities inform their choices and practice in their different contexts. For example, Grossman's studies (cited by Wilson *et al.* 1987), and (1989) show the components which feature in her later model and how they are integrated in the teaching experience: namely content knowledge (*Julius Caesar, A midsummer night's dream and Merchant of Venice*); general PCK (knowledge of the specific learners, what their specific needs are); conceptions of purposes for teaching certain texts (identifying a theme and making real-life connections, or a textual analysis); knowledge of instructional strategies (employing a more text-oriented or reader-response approach, using the Socratic method etc.) Some of the other studies (Zancanella, 1991) and Agee (1998) which also explored the orientations of teachers when teaching literature, assisted me in focussing my own instruments in such a way as to reveal the specific orientations that my participants employed while teaching

literary texts. The observations were specifically helpful in this regard. The studies referred to in the domains of mathematics and science (Ball, 2000, 2008; Loughran *et al*. 2004, Mavhunga & Rollnick, 2013 and Brodie and Sanni, 2014) point to an emphasis on topic-specific PCK, e.g. expanded notation, chemical equilibrium, matter, and perimeter. I also focussed on how teachers teach specific topics in my study. These studies undertaken in mathematics and science also differed from the studies undertaken in English literature in that they informed specific questions, which may be posed to teachers before, while and after the teaching experience in order to illuminate their PCK. An example is the study of Loughran *et al.* (2004), with questions such as: What are students supposed to learn? Why should they know this? What knowledge about students may affect the teaching of specific content? I used these examples to devise a set of questions which English literature teachers may ask themselves before, while and after teaching. Whether models used in science and mathematics teaching in view of PCK of teachers may be transferrable to the domain of English literature teaching remains a point of debate.

This does not mean that I regard models as relevant, generic and applicable without careful analysis of their degree of precision and heuristic power (Gess-Newsome, 1999). These may specifically inform future models for English literature teaching with a larger focus on TSPCK, as well as the value of reflection-in-action and reflection-on-action, which do not feature that prominently in the models of Shulman and Grossman. These studies may also possibly point to the inapplicability of models to the teaching of English literature, when considering whether English literature can or should be divided into component parts. Literature in essence is about social relations that are negotiated in different spaces, including the classroom. However, as mentioned before, such spaces should be created by teachers in order to come to shared understandings with their learners. The next chapter provides insight into the research design and methodology as well as instruments developed for this study. I also indicate how the previous two chapters exploring the literature in the field of teacher professional identities and PCK informed the methodology of this study.

CHAPTER 4: RESEARCH DESIGN AND METHODOLOGY

4.1 Introduction

Having described and interrogated concepts of identity and knowledge domains as discussed in the literature reviews, I describe the research design and methodology of this thesis. According to Singh and Bajpai (2009:130) a research design is a “mapping strategy”. In other words, a researcher states the object of inquiry and gives a detailed outline of how the study is conducted, who the participants are, what sampling strategy is used, how data is collected, which data collection instruments are used, and how data analysis is done. Sarantakos (2005:106) calls it a systematic process, which offers "order and clarity".

I start this chapter by re-stating my research questions since the ultimate aim of the research is to answer these questions. This is followed by a section on the methodology – in this case a qualitative design. I explain the rationale for the choice of this design, its characteristics, how knowledge is constructed, the issue of truth, and finally the choice of a case study within this design. In the following section, I elaborate on the case study, by focusing on its strengths and weaknesses. Participant sampling and access to research sites are the topics of the ensuing section. I explain the type of sampling strategy that was used, namely purposeful theoretical sampling, how the participants were approached, details about the participants, and how access was gained from gatekeepers. Logically, this section is followed by the methods of data generation used in the study, namely interviews, observations and document analysis. I elaborate on why these methods were chosen, as well as their advantages and disadvantages, and how these affected my study. Then follows a section on data analysis, in which I explain how the analysis was done, including the coding and finding of emerging themes, the order in which the data analysis was done, and the challenges of this process. After this section, validation and authenticity strategies are discussed and explained in view of this specific study by focussing on Schwandt, Lincoln and Guba's (2007) criteria for ensuring validity in qualitative research. The last section concerns the ethical considerations embedded in the study with respect to access clearance, informed consent from the participants and the considerations that needed to be kept in mind during the observations, interviews, recordings and transcription phases of the study. The section concludes with mention of the uncertainty factor that is ever-present in research.

Cohen, Manion and Morrison (2000:3) maintain that research is not just a technical exercise, but has to do with comprehending the world around us and this is influenced by our paradigmatic worldview. This study is, like all other studies, influenced by a particular worldview, including the opinions, actions, beliefs and identities of various participants. It is therefore not possible to adhere to deductive reasoning based on syllogisms as proposed by Aristotle; a series of steps moving

from general to specific applications do not apply to this study. Francis Bacon advocated inductive reasoning which entails arriving at generalisations or conclusions by conducting many observations since he realised that the deductive method hindered the discovery of new truths (Singh & Bajpai, 2009). Eventually Bacon's inductive method – moving from specific application to the general – became the inductive-deductive approach, which is a combination of Aristotle's deductive and Bacon's inductive approaches (Cohen *et al.,* 2007:4). This combined approach was applied in this study, by first addressing the particular and then moving to the general. The approach also falls within the realm of qualitative research. It is perhaps useful to mention that qualitative research emerged as a reaction against the existing view that was held during the early 20th century, namely that humans could and should be studied in a similar way as physical objects (Minichiello & Kottler, 2010:16). I studied a few cases in depth, looked for similarities and differences, and then made analytical generalisations based on existing theories, before compiling a composite image of all the cases. Teaching and beliefs about content and pedagogy entail highly complex human thoughts. These aspects are also informed by a person's professional identity, and no two people are alike in beliefs, drives, actions and emotions. People actively construct the social world around them, and the result is multiple interpretations of the world. It is therefore not possible to reach a universal theory in a constructivist paradigm, which informs this study. There are many methods within a qualitative research design, and I chose a case study method as the most suitable approach for this study. I included arguments of strengths as well as weaknesses of the case study method, as well as issues of validity.

I found it useful to have devised a time-line for my study, as this allowed me to keep time limits, and served as a constant reminder or map of what needed to be done and when.

4.2 Time-line of study

The timeline of my study is presented in the form of a three-phase flow chart. The phases are organised as follows. Phase one: Conceptualisation, access, fieldwork and reflection (Jan. 2015 – March 2016); Phase two: Methodology and data analysis (March 2016 – Feb. 2017); Phase three: Reflections and dissemination (March 2017 – Nov. 2017). This design can be seen in Figure 4.1 at the end of this section.

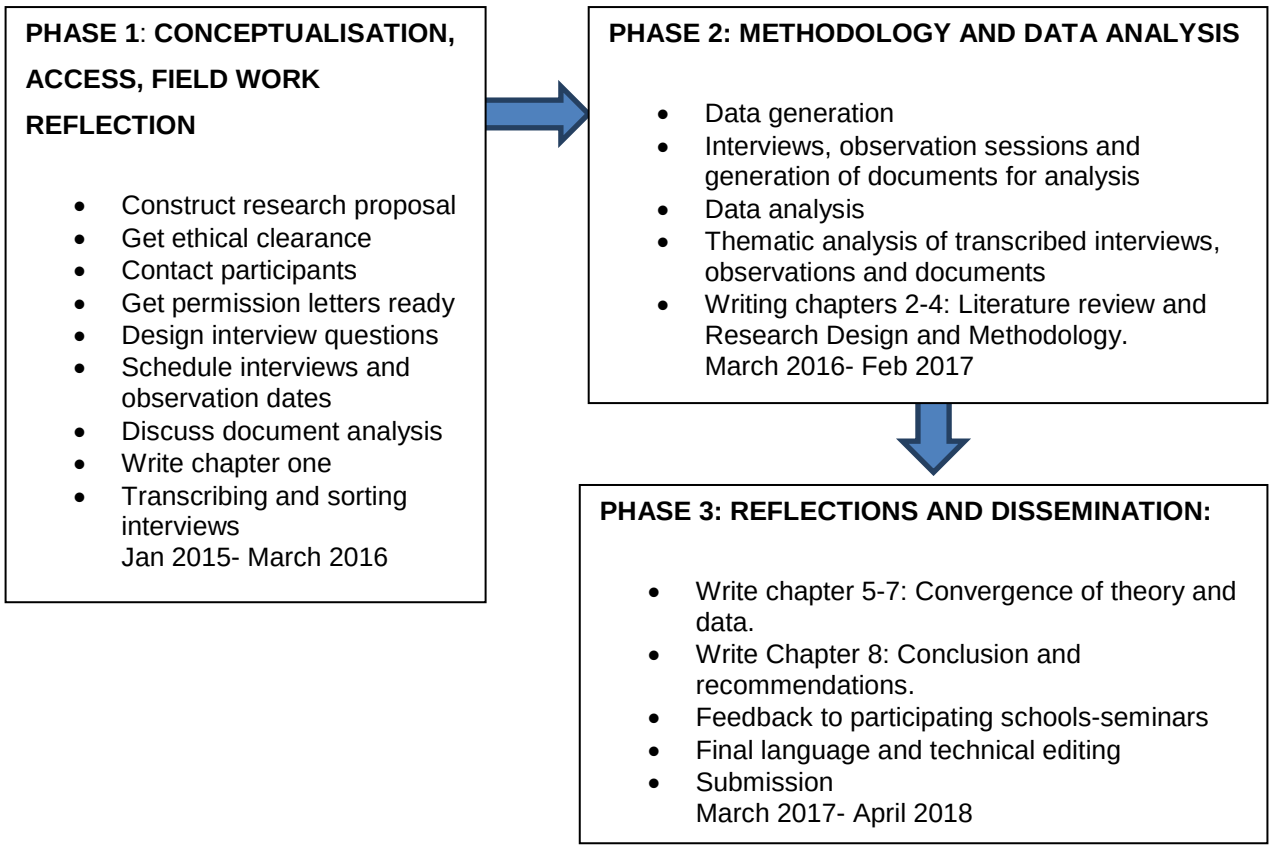

Figure 4-1: Research design

4.3 The key research questions

For the convenience of the reader, the research questions which informed this study are included here so that links between the questions and the proposed approach and research methods are clear. These are part of a mapping strategy, which will also benefit the reader to ascertain whether the research is moving towards answering these questions.

- What is the nature of the professional identities of the participants?
- To what extent (if at all) do teacher professional identities influence/not influence the choice of teachers' practice?
- What is the nature of an English teacher's knowledge base needed to teach English literature to first additional language learners in the FET phase?
- What pedagogical skills do English teachers employ while teaching literature in the FET phase?
- To which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English Literature?

In order to assist my research, I chose to conduct a qualitative case study of five secondary English first additional language teachers who teach English in the FET phase (Grades 10-12), and who

have ample experience. In addition to the five teachers, I also interviewed an internal moderator and a chief marker of the English first additional literature paper to add their expertise regarding what is needed for an English literature teacher of the FET phase to know in order to teach effectively. The rationale behind opting for a qualitative case study is discussed in the following section.

4.4 Methodology – The qualitative case study

Qualitative research is a method of inquiry which is used in various academic fields and specifically in the Human and Social Sciences, which includes education. Denzin and Lincoln (1998:3) give an accurate definition of qualitative research:

> *Qualitative research is multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their naturalistic settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story ... that describe routine and problematic moments and meanings in individuals' lives. Accordingly, qualitative researchers deploy a wide range of interconnected methods, hoping always to get a better fix on the subject matter at hand.*

I used this definition as explanation for my own qualitative study. This study was "multi-method in focus" since I employed various data generation methods such as interviews, observations and document analyses, which are discussed later in this chapter. Teaching is intensely personal and the participants revealed individual experiences and narrative constructions or stories through the interviews. These included ups and downs in their teaching careers, as well as routine problems in the daily execution of their tasks. The role of the researcher in an interpretivist paradigm is to "understand, explain, and demystify social reality from the perspectives of the participants. (Cohen *et al.,* 2007:19). Interpretative qualitative research therefore also implies that reality is constructed within a social context. The participants work in environments where they construct reality individually in their classrooms, but also collectively, as they work with learners and colleagues. Reality construction is subjective and may be different for each individual. As discussed in Chapters 2 and 3, professional identities and PCK are complex constructs that have different meanings and applications for different individuals. Qualitative research methodology is compatible with my ontological worldview, in that I embrace multiple realities. I do not believe that there is one truth out there waiting to be discovered. I endeavoured to get as close as possible to the views of the participants. Therefore, from an epistemological assumption, I generated subjective evidence that is based on the individual perceptions of the participants in this study. In other words, knowledge is constructed through the subjective experiences of the participants. I furthermore argue that the experiences of participants should always be seen in context; these

cannot be separated from the time and spaces within which they operate. From an axiological assumption, this meant that I, as the researcher, had to be sensitive to these contexts, as these affect the behaviour, beliefs and values of the participants. Any research is influenced in one way or the other by the researchers' values, as the researcher becomes immersed in the study. This implies that as a researcher, I had to assume a non-judgmental stance. From a methodological assumption, I worked inductively with the data generated, and as mentioned before, I chose the case study methodology for this study.

Case studies are a "hybrid" methodology according to Nunan (1992:74), which may include quantitative as well as qualitative methods. This is reiterated by Starman (2013:30) who argues that, although case study methods are often seen as part of qualitative research, they may also be quantitative. He, however believes that a case study is more qualitative than quantitative in nature, but not exclusively so. Starman (2013) bases his argument on the fact that qualitative research is mostly characterised by an interpretative paradigm which places emphasis on individual experiences and what these mean to individuals. The interpretative paradigm which is part of qualitative research, is closely linked to the definition and characteristics of a case study. Multiple-case studies were preferred over a single case study, as I agree with Herriot and Firestone (cited by Yin, 2009:53) that evidence from multiple cases is considered more persuasive and evokes more interest, resulting in an overall more vigorous study.

A case study methodology was chosen by me, as teachers' professional identities and knowledge domains are complex issues requiring in-depth exploration. This method allowed me to explore the data in specific contexts, in a small geographical area with a limited number of participants. The case in this study constitutes a group of persons and not a context. These cases have clearly identifiable boundaries, which I discuss a little later in this section. I explored certain phenomena of these cases and attempted to, through rich description and explanation, illuminate the point of view of the participants in terms of these phenomena. I considered the nature of each case, their biographical background, physical settings, as well as other institutional and contextual factors which may have an influence on the case. I found the case methodology more suited to the purpose of the study than, for example, ethnography. The latter focuses more on "analytic descriptions or reconstructions of intact cultural scenes and groups … [that] recreate for the reader the shared beliefs, practices, artefacts, folk knowledge and behaviours of some group of people" (Goetz & LeCompte, 1984:2). Ethnography is more of an analysis of culture. There is furthermore a difference between case studies and ethnography in terms of the extent to which the researcher is immersed in the data or the contexts, with ethnography generally requiring more time and immersion than case studies. I concur with Parker-Jenkins (2018) that there is a thin line between these two methodologies. Creswell (2007:72) is of the opinion that the whole culture-sharing group in ethnography can be regarded as a case, but the aim in ethnography is to establish how the

culture works instead of understanding an issue by using the case as a specific example. Yin (2009:5) maintains that case study is a widely used research method, and allows the researcher to “retain the holistic and meaningful characteristics of real-life events.” These "real-life events" are not necessarily connected to culture, as in the case of ethnography. Teaching and classroom practices are examples of real-life events, and I observed teachers in these real-life situations. A teacher’s practice is influenced by his/her professional identity, which forms part of the holistic make-up of a teacher. Even though I considered specific aspects (knowledge domains and professional identities) of the cases involved, these aspects together form a holistic picture of the participants. The next section focuses on the weaknesses and strengths of my adopted methodology – a multiple case study.

4.5 Weaknesses and strengths of case studies

Nisbet and Watt (cited by Cohen *et al.,* 2000:184) report on the three major weaknesses of case studies, and identify the following as the most important: the results may not be generalisable, the results cannot easily be cross-checked and therefore may be prone to selectivity and bias, and observer bias is possible despite reflexive attempts.

I studied five cases in-depth by conducting interviews, classroom observations and document analyses. Another two cases were studied to a lesser extent, which will be explained later on in this chapter. It stands to reason that the findings based on these relatively few cases cannot be generalised to an entire teaching population. Yin (2009:15) elaborates on the frequently asked question: “How can you generalize from a single case?” and asserts that the exact same question can be asked of a scientific experiment, namely: “How can you generalize from a single experiment?” Yin (2009:15) explains the answer:

> *... case studies, like experiments, are generalizable to theoretical propositions and not to populations or universes … the case study does not represent a “sample,” and in doing a case study, your goal will be to expand and generalize theories … and not to enumerate frequencies.*

Investigating multiple cases can make analytic generalisation somewhat easier, because if two or more cases can support the same theory, a certain degree of generalisation is possible. Huysamen (2001:168) admits that case studies make provision for a limited number of cases to be studied, thus making generalisation difficult, but asserts that these cases are studied very intensively. I ague that one has to keep in mind that one can learn so much from a particular case, for example through a narrative description of a case. Thus, such a case or cases may serve as prototypes of certain practices by teachers. The narrative approach also aims to reveal these levels of complexity rather than to sanitise out the paradoxes and complementaries. In other words, one should not undervalue the impact of a single case or cases. Furthermore, interpretivist

research aims to understand a phenomenon and produce insight rather than generalising insights. The aim of this study was to explore, describe and to a lesser extent explain the cases and how they perceive reality without desiring or aiming at generalisation. The second weakness reported by Yin (2009), namely that case studies cannot be easily cross-checked, which in turn leads to selectivity and bias, is a definite weakness which I am conscious of as a teacher-researcher. My experience in secondary teaching may allow for subjectivity. Carter (1993:9) observes that in most stories told about teachers, it is the narrator [researcher] who "frames the story", and who may decide what to include and what to leave out. I tried to limit such subjectivity by dealing with it self-consciously and resisting the temptation of selectivity. I furthermore relied on a multi-method approach, as I have already mentioned. I am, however, of the opinion that no research is without bias, and that the case study methodology is not more prone towards bias and subjectivity than any other research methodology. The researcher is co-implicated in the process of meaning-making, especially in interpretivist research. Therefore, I am a co-producer of knowledge in this study, as I was a teacher for many years and I am now involved in teacher education. Document analysis, as a third method of data generation also provided for cross-checking of the findings and their validity. Case studies are also more time-consuming at each stage of the research and may be more skill-intensive than other methods. However, despite the very real weaknesses of case studies identified by theorists, my choice of a multiple case study was focussed on its strengths rather than its weaknesses.

A strength reported by Nisbet and Watt (cited by Cohen *et al.,* 2000:184) is significant for this study, namely that the "results are more easily understood by a wide audience". The language used is not as dependent on specialised explanation. This will benefit the pre-service teacher who is not as familiar with jargon and research processes. I do not however suggest, that the pre-service teacher will be the only implied reader of the research. Elbaz (1991:3) confirms that story "is primarily a means of casting research in a form that will be accessible to teachers". Bullough, Knowles and Crow (1991:12) elaborate on the story-telling features of the case study, when they say that "they [case studies] present tales of human triumph and failure that in the telling, hold the potential to enrich and enliven the reader's self-understanding". Bruner (1985) differentiates between a "paradigmatic or logico-scientific" and "narrative mode of thought". According to Bruner (1985:97) these two modes differ drastically in their ways of finding the truth; the one verifies by appealing to a "formal verification procedure" and the other does not establish truth, but "truth-likeness or verisimilitude". Elbaz (1991:3) argues that

> *… story is the very stuff of teaching; the landscape within which we live as teachers and researchers, and within the work of teachers can be seen as making sense … teachers' knowledge in its own terms is ordered by story and can best be understood in this way.*

The semi-structured interviews allowed for teachers to tell their stories. These stories may however also be selective or a result of what came to memory at the time of the interviews. These stories contained in the cases may have pedagogical value for teachers. Shulman (2004e:411) commented on the contingent and situated value of cases when the particularities of the teaching practice can be seen in relation to the generalisations. Shulman (1986:32) asserts that "cases are memorable, and lodge in memory as a basis for later judgements". Thus, cases may serve as "pedagogical devices" to pre-service and in-service teachers, as well as teacher trainers, in that they provide "highly situated problems that draw together theory and practice in the moral sea of decisions to be made" (Shulman, 2004h:543). It is hoped that the cases which are presented in rich description in this study may serve as examples to the stakeholders previously mentioned, as well as to in-service teachers.

Another strength of a case study is that it is situated in place, time and of course a specific subject. According to Shulman (2004g:464) much of teacher education is generic "offering vague general principles" that may be applied to a "vast range of situations". The cases in this study were all bound by place, time and context, and provided insight into specific situations that were not generic in nature. These cases may offer pre-service and in-service teachers, as well as teacher educators opportunities for reflection on different teacher cases and their practice. Shulman (2004h:543) asserts that the case "resides in the territory between theory and practice, between idea and experience". In other words, cases provide an understanding of teaching in practice, but simultaneously connect that practice to theory. It may then be possible to see from cases how teachers connect theory and practice. At this point, I will explain how the cases or participants were chosen and approached.

4.6 Participant sampling and access to research sites

Creswell (2013) maintains that it is typical in qualitative research to use only a few individuals, as it becomes increasingly more difficult for a researcher to provide an in-depth image of participants with the addition of more participants. To achieve an in-depth picture of the participants, I utilised multiple data generation methods which were time-consuming. I therefore opted to follow the advice of Creswell (2013:157) not to include more than four or five cases in the study. I identified five cases to be studied in detail (interviews, observation and document analysis) and an additional two cases that were studied only through interviews.

4.6.1 Purposive sampling

Purposive sampling was used in order to find individuals who could purposefully provide insight into the research problem. Sarantakos (2005:164) refers to "judgemental sampling" when the choice of participants is guided by the judgement of the researcher. Cooper and Schindler (2008)

maintain that purposive sampling is a non-probability technique where the sample for research is handpicked. Purposive sampling furthermore was used as I wanted cases that are knowledgeable about or experienced with a phenomenon of interest (teaching of English literature). This was possible since I am familiar with and have insight into the different schools and am familiar with many teachers in the proposed research area. This familiarity eased the selection process, but a certain degree of bias was present, as I was influenced by my own perceptions about the type of teacher who could provide the needed data. The five teachers had to adhere to certain criteria.

The participants were chosen from in and around Potchefstroom in the North-West district. I decided to narrow the geographical setting down to schools in and around Potchefstroom, as proximity was a practical consideration in relation to the need to engage with and also be with the teachers in the course of the interviews, observations and document analysis. Physical proximity and access were not the only considerations however. I also wanted a sample of teachers working at different schools and different learners, as I hoped to explore how contexts influence PCK, and how the participants' professional identities manifested in these contexts. Thus, I aimed at involving participants from schools with different socio-economic statuses and racial backgrounds in order to provide a realistic picture of the PCK of teachers teaching English to learners in the FET phase in South African schools. This sampling strategy used in this study is therefore not the same as convenience sampling, in which participants are chosen because they meet certain practical criteria, such as being easily accessible. Participants came from economically divergent ends of the South African education system. Furthermore, teachers had to hold an appropriate B-degree and a teaching diploma/PGCE certificate, or a B.Ed. degree, and all the teachers had to have at least 6 years' experience in teaching English literature to EFAL learners in the FET phase. I regarded this as essential as I anticipated that experienced teachers' PCK might be more developed; they might be more articulate in view of their PCK; and they might have a clearer idea of their professional identities having spent some time in the profession.

I chose to concentrate on teachers teaching EFAL, as the majority of learners in the South African context have English as a first additional language. My own experience in teaching English is also mainly in EFAL, although I also taught English Home Language and English as a foreign language in Greece. This insider position was beneficial in my understanding the experiences of the participants. I anticipated that if a contribution were to be made with this study, it might affect the majority of learners, who are ultimately supposed to benefit from research. The linguistic profile of learners is relevant, as learner proficiency influences teachers' choices about content and pedagogical strategies, learner activities and classroom climates, and it is both the content and context of the curriculum of English in South Africa. The linguistic profile of the participants differs in the sense that five of them are from an Afrikaans home language, and two from a Setswana background. However, what they do have in common is that none of them are native speakers of

English. The FET phase was chosen, as my own experience and expertise are in this phase. It would not have made sense for me to research a phase in which I do not have the qualities mentioned. The selection of the sample did not happen without obstacles.

It was important for diversity to have a sample representative of all the racial groups in South Africa, and the teaching of EFAL is perhaps best perceived through the lens of a diverse population. This population however also include a large number of white female teachers. This diversity was intended as many teachers in the system experienced apartheid when they were at school and university, whether they were adversely affected or advantaged. This meant that there could be fundamental differences in the way that they were taught, how their ideas were shaped in terms of their subject, and in terms of availability of resources. Such factors may have an influence on PCK and professional identities. The sample did not reflect the majority of South African schooling types or profile of South African teachers as I initially hoped it would, as it did not include participants from all four of the main racial groups in South Africa. The majority of Indian and coloured teachers, working in the geographical area targeted, teach English as a home language, which was not the focus of the study. The few who teach EFAL declined from participating. This unwillingness to participate thus also influenced the sample. The concept of the counter-point is however present with the inclusion of a male, black man, as well as a black female internal moderator. The presence of a black, male teacher was purposive for transformative reasons. One white female teacher, teaching at a school with only African learners, also provides for diversity of teacher and learner profiles not being the same. I refer to the racial groups as constructs in this thesis. South Africa is a country with diverse racial groups, and during the apartheid regime (1948-1994), education was divided into nineteen different education departments along racial and ethnic lines (Christie, 1988). Although we no longer have an apartheid dispensation[2], some schools are still divided along racial lines, albeit not forced to do that. Two of the teachers are white[3] females teaching at a well-resourced school in town. The learner population at this school is approximately 950 learners. The learners' home language at this school is mostly Afrikaans, but there are a few African learners whose home language is Setswana. The school is situated near the university and many of the parents of the learners are employed at the university in an academic capacity. The school is

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[2] Education was controlled by different houses: "'White' education was controlled by the 'white' House of Assembly, so-called 'Indian' education by the 'Indian' House of Delegates, so-called 'coloured' education by the 'coloured' House of Representatives, mainly urban African education by the Department of Education and Training and African ethnically separate departments by 'homeland' educational systems. Each racially divided department was a separate educational bureaucracy, with its own regulations, laws, modes of operation, staff, contracts and history. This applied to pre-school, primary and secondary provision and in some cases to tertiary education" (Carrim, 1998:303).

[3] South Africa's population of approximately 54 million people consists of a complex mix of different races: black African 80.2%, white 8.4%, coloured 8.8%, Indian/Asian 2.5% note: coloured is a term used in South Africa, including on the national census, for persons of mixed race ancestry (Index Mundi, 2017).

situated in an affluent neighbourhood with most classes having computers, data projectors and interactive white boards. Parents pay school fees between R12 000 and R13 000 per year depending on which grade the learner is in. The school prides itself on the academic performance of its learners, and specifically the results of the Grade 12 learners in the National Senior Certificate examinations.

One white female teacher is teaching at a dual medium school in Potchefstroom in town, where both Afrikaans and English are mediums of instruction. The home languages of learners at this school differ. The majority of the learners are Afrikaans speaking (70%), while the other 30% consists of African, Coloured and Indian learners, whose home languages are either Setswana or English. Parents of learners are mostly from the middle socio-economic class, and the school fees are R11870 per year for all learners.

One white female teacher is teaching in an informal settlement in a township just outside Potchefstroom. At least 50% of the learners have Setswana as home language, and the other 50% have various home languages such as Xhosa and Sepedi. All the learners are African. Most of the learners' parents are unemployed, and the school is a no school-fee institution. One black male participant is employed at the same school. The choice of schools was subject to potential participants at these institutions agreeing to be part of the study.

All the teachers were approached by me telephonically, and agreed to participate in the study. I held an information session on two different occasions. In each of these sessions, which were similar, I gave a PowerPoint presentation on the background of the study. Details such as information about the researcher and project leader, title, aims and objectives of the study, problem statement, research questions, participant choice, and ethical considerations were discussed. The interview questions were provided to the participants at this meeting so that they could familiarise themselves with the scope of the interviews. My rationale behind giving the questions beforehand is discussed later in this chapter.

The remaining two participants were approached somewhat differently. They were chosen to participate as they are considered subject specialists, and are therefore meant to be experts. In other words, as authorities designated by virtue of their employment as Subject Advisors and Examiners, their roles in providing advice and guidance to teachers about and how to teach English literature, is important. Details of the study were emailed to them in the form of a letter, including the interview questions. The same PowerPoint that was used for the teachers was also emailed to them. The first participant is a white female teacher who is teaching at a secondary school, and who is also the chief marker of the literature paper for the Provincial Preparatory Grade 12 examination for English First Additional Language. She was interviewed in her capacity as chief marker and not as teacher. Her duties as chief marker include setting the preparatory examination

paper, which is written in August ever year, and serves as preparation every year for the National Senior Certificate examination at the end of each year. She has to set the examination paper with questions on all the genres, namely drama, novel, poetry and short stories of the prescribed set works, as well as the memorandum for this paper. In addition to that, she is responsible for ensuring quality at the North-West marking centre in view of memorandum discussions with markers and moderation of papers once the examination has been written. The other participant is a black female internal moderator of English First Additional Language. She is responsible for drawing up a detailed report on learner performance and suggestions to teachers after the NSC examination. She also has extensive experience as a teacher and former chief marker of the literature paper for EFAL. Both of them were chosen for their expertise in the examining process of English literature in the FET phase, and for their in-depth knowledge of what an English literature teacher needs to know. Both agreed to be part of the research study. The table below provides information about the participants, and may facilitate quick reference to the reader.

Table 4-1: Information about the participants

Case name (aliases)	**Age**	**Gender**	**Popula-tion group**	**Number of years teaching**	**Type of school /institution**	**Linguistic profile**	**Tertiary education**
Nelra	56	Female	White	20	In town	Afrikaans	BA (HED) Afrikaans-Dutch German FDE in English
Dalene	42	Female	White	20	In town	Afrikaans	BA. (HED) English 3 Tswana 3
Jane	55	Female	White	6	Informal settlement	Dutch/Afrikaans	BA (HED) English 3 Afrikaans 3
Sam	57	Male	Black	12	Informal settlement	Setswana	BA (HED) English 3 History 3
Mary-Anne	50	Female	White	20	In town	Afrikaans	BA.Ed English Afrikaans
Neo	51	Female	Black	20	North-West Education	Setswana	BA.Ed (HED) English 3 Setswana 2
Amy	54	Female	White	12	North-West Education	Afrikaans	B.Ed and NPDE English

4.7 Methods of data generation

To have been able to conduct this research, I used various data collection instruments to gather the necessary information. This methodology is in line with a qualitative, interpretivist design. Various data generation methods were also a validity consideration. The combination of information gathered from interviews, observations and document analysis was instrumental in providing a comprehensive image of teachers' PCK, plus the relationship between their professional identities and knowledge. I chose interviews, observations and document analysis, as I believed that these methods could provide me with rich data while exploring complex issues, such as professional identities and PCK, which include individual beliefs, values, contexts and practices. The same questions which were posed during the interviews could also have been asked in a questionnaire. However, I chose to conduct interviews instead of asking participants to complete questionnaires, as the open-ended approach of interviews allowed a more personal interaction, as I had face-to-face contact with the participants, and provided the opportunity to probe further if I felt it was needed. Focus group discussions could also have provided a forum for participants to share their views, which could have contributed to a better image of participants as members of professional communities, rather than as individuals. However, I opted not to conduct these, as I believed these would not have provided maximum depth on the issues at hand. I was also cognizant of the possibility that participants might be hesitant to express their views in the presence of other participants, and that an unequal power dynamic might result. I now turn to a discussion of each data generation method used, and provide reasons for having chosen them.

4.7.1 Interviews

This form of data generation was useful as it serves many purposes according to Tuckman (cited by Cohen *et al.,* 2000:268). These include giving access to what is in a participant's head, and finding out what a person knows (knowledge or information), what a person likes or dislikes (values and preferences), and what a person thinks (attitudes and beliefs). This study entails tacit knowledge held by teachers concerning PCK, as well as knowledge about their own professional identities. The questions were formulated with the explicit purpose of probing into this knowledge, which is, according to Sternberg and Caruso (1985:146) "knowledge that is typically not openly expressed or stated". A variety of questions were asked, such as questions about opinions/beliefs regarding their subject (English literature); knowledge (what do they regard as essential content knowledge); actions (pedagogical strategies and learner activities employed); context (their schools and classrooms), and experience related to the teaching of English literature in order to get a holistic picture of the cases. Semi-structured interviews were considered most appropriate to tap into this difficult-to-formulate knowledge domain of teachers. Precisely because of possible articulation problems, and knowledge being tacit, I provided participants with the questions

beforehand (see Appendix A). I was aware of the fact that this could have resulted in participants preparing model answers. However, I did not detect any structured preparation during any of the interviews.

The interviews were conducted to "gain a detailed picture of a participant's beliefs about, or perceptions or accounts of, a particular topic" (De Vos *et al.,* 2011:351). Semi-structured interviews are also guided by "conversations rather than structured queries" (Yin, 2009:106). The interview questions elicited many sub-questions which provided additional information when elaboration was needed. This resulted in a couple of the first interviews becoming quite long, after which I changed my strategy to limit the sub-questions somewhat. Two interviews were conducted with each of the teacher participants, and lasted between 60-90 minutes. Most of the questions were open-ended except for a few which concerned details such as age, place of birth and years of experience. Cohen *et al.* (2000:275) mention the advantages of open-ended questions, which were definitively a consideration for my own line of questioning. These include being flexible, allowing the interviewer to delve deeper, allowing the interviewer to "test the limits" of the participants' knowledge, enabling cooperation, and enabling the interviewer to make an accurate assessment of what the participants believe. I mostly followed an indirect approach in order not to lead participants, and to elicit open responses. During the first interview, I asked questions focusing on their professional identities. I also asked questions concerning biographical details, such as gender, age, education, and tertiary institutions attended; teaching contexts; influences on professional identities; aspirations; dealing with change; and general beliefs about the teaching of English literature.

A second interview was scheduled with each teacher participant to determine their views regarding what content- and pedagogical knowledge is essential when teaching English in the FET phase. Questions about choices of texts and pedagogical strategies, learner activities, assessment, and perceptions about the curriculum, as well as reasons for these were asked, among others. I noticed after completion of the two interviews that I missed one or two questions during both interviews with most participants. I ascribe this to the fact that they, at times, elaborated quite extensively on a specific question, and as a result moved on to other questions. I contacted the participants telephonically afterwards, and asked them to answer the questions in writing or to elaborate on answers that needed more explication.

All the interviews were recorded and transcribed. I concur with Seidman (2013:117) that interviewees' "thoughts become embodied in their words". Thus, to replace the researcher's paraphrasing of what was said by the interviewee is to replace the "researcher's consciousness for that of the participant". He does not refute that the researcher's consciousness ultimately plays a significant role in the interpretation of data, but emphasises that "consciousness must interact

with the words of the participant" (Seidman, 2013:117). I first endeavoured to take field notes while conducting the interviews, but this proved to be a distraction while conducting the interviews. I abandoned this practice soon after the commencement of the first interview. Verbatim transcriptions are a "crucial step" according to Cohen *et al.* (2000:281) as "there is potential for massive data loss, distortion, and the reduction of complexity". What Cohen *et al.* (2000) warn against is not the avoidance of transcriptions, but the fact that researchers need to be aware that transcriptions do not reveal everything that happened, such as non-verbal communication. I took this into consideration, and afterwards made notes while listening to the transcriptions, while recalling tone of voice, emphases placed, pauses, and interruptions. This was done as soon as an interview was completed in order to recall as accurately as possible what took place. The transcriptions were safely stored on my computer with no access to unauthorised persons. The participants were aware from the beginning of the study that they would have access to the transcripts as a measure of validation. The names of participants were changed; they are referred to by aliases in the final transcriptions for publication of the thesis in order to ensure anonymity. The interviews allowed for flexibility and openness as stated by Sarantakos (2005). These aspects were helpful, as I could probe when more information or elaboration was needed. Even though I found this method of data generation very informative, I was aware of the possible advantages and disadvantages of interviews before the commencement of this study.

4.7.1.1 Advantages of interviews

One reason why I chose the interview as method of data generation was that I wanted the opportunity to see the participants face-to-face, and to observe non-verbal behaviour. This personal connection with the interviewee was important to establish a relationship of trust. Many of the questions required the participants to probe into their tacit knowledge, and face-to-face interviews allowed me to clarify uncertainties and to probe further when more information was needed. This was my main objective since I anticipated not only problems with articulation, but also misunderstanding difficulties with certain questions. The same questions could have been asked in a questionnaire, but I doubt if the scope of the responses would have been the same. The fact that the time, date and place of interviews could be planned was also a consideration. This allowed me to adhere to a schedule, instead of relying on respondents to return questionnaires at unspecified times.

4.7.1.2 Disadvantages of interviews

Disadvantages such as the fact that responses are subject to "bias, poor recall, and poor and inaccurate articulation" mentioned by Yin (2009:108) were a consideration. The fact that the participants had access to the interview questions beforehand could have resulted in them formulating model answers, or answering what they thought were the "right" answers rather than

"those which actually applied to them" (Huysamen, 2001:147). I did not find evidence of this, as all the participants answered in a spontaneous manner with natural pauses. Biases are not problematic within the interpretivist paradigm, as the researcher is not looking for the one truth out there, but rather multiple truths from the individual perspectives of the participants. Another disadvantage that I experienced was the difficulty to code and quantify the vast amount of data generated during the semi-structured interviews. Weir and Roberts (1994:145) observe that this lack of structure in semi-structured interviews makes the data vulnerable to challenges, as the questions may differ from interview to interview. I did, however, pose the same core questions to all the participants, but the sub-questions differed. The transcriptions of the interviews were also costly, as I had to employ the services of a professional to assist in this regard. Apart from being costly, the transcriptions took time to complete, and I spent a significant amount of time to listen to them again to verify that they were transcribed verbatim. These transcripts are available on a compact disc. In order to triangulate my data generated during the interviews, I observed teachers in their classes.

4.7.2 Observations

I opted for unobtrusive non-participant observation in the form of an observation sheet. A non-participant observer is a researcher who visits a site without being involved in the practice of the participant (Creswell, 2012:215). Morrison (1993:80) asserts that observations allow researchers to generate data in four different settings, namely the physical setting – (in this study the schools and classrooms); the human setting – the characteristics of the participants being observed (in this case – the teachers); the interactional setting – the interactions in the classroom between teachers and learners, and the programmatic setting – (in this study specifically the pedagogy and implementation of the curriculum). Cohen *et al.* (2000:185) explain that the purpose of a case study is "to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establish generalizations about the wider populations to which the unit belongs". The word "multifarious" very aptly pertains to this study, as teaching is a multifarious enterprise consisting of many varied aspects. Teachers needed to orchestrate aspects such as specific content, appropriate strategies to transform that content, learning activities and context while interacting with learners and simultaneously managing large groups in some cases. Saunders (2002:6) comments on the complexity of teaching, and asserts that it "requires scholarship, rigorous critical enquiry, collective creation of educational knowledge according to collegial and communal norms, and it requires intuition, imagination, improvization". Shulman (2004h:534) adds to the argument of Saunders by maintaining that teaching is not simply an application of theory in practice. He cites human judgement that "intervenes between knowledge and application". The main objective with unobtrusive non-participant observation for this study was to generate insight into how the dynamics of contexts, the learners and teachers'

pedagogy are influenced or not by their construction of their identities and declared knowledge construction. When the teachers were asked about content knowledge, pedagogy, and general classroom practice, they gave verbal feedback about the events that took place in their classes, but it was important for me to see the manifestation of such events in real-life situations. Some questions asked during the interviews were hypothetical, and did not refer to actual events. Observations allowed non-verbal behaviour to be observed; a feature that is overlooked in other data generation methods.

I decided to use a combination of structured and unstructured observations. Structured observation implies that the researcher knows in advance what to observe, while semi-structured observations also have an agenda but are not equally pre-determined (Cohen *et al.,* 2000). Weir and Roberts (1994:166) contend that structured observation can be used when there are "low-inference categories". Low-inference categories, such as teacher talk time, positive reinforcement and humour can be quantified when the frequency of these actions is counted or noted. However, high-inference categories were also used, such as teachers' subject expertise, acting professionally, promoting effective learning and learner comprehension, among others. Here interpretation was value-laden and complete objectivity could not be guaranteed. Weir and Roberts (1994:168) are of the opinion that the researcher's "own world-view is certain to affect both the data and the classification terms used" in narrating what manifests in classrooms. I included a rating scale in which I made observations about certain procedures and behaviours of the teachers and learners in the classroom, and entered these into a continuum format from extremely low to extremely high. The observation sheet I used for classroom visits allowed ample space for field notes of unquantifiable pedagogical or other contextual aspects. I found this essential as events in classrooms remain unpredictable. The completed observation sheets can be seen in Appendix B. Even though observations generated complex data to inform the study, I knew that observations are not fault-free, and I was aware of problems in this regard. Procedures happen at a fast pace at times, and one needs to notice many things simultaneously. I found this difficult at times. DVD recordings of lessons could have been made in this regard. However, I felt that participants might be more conscious of the camera than they would be of a researcher. Video lessons would necessarily involve another person to help with the recordings, which would have resulted in additional costs and problems with ethical clearance as researchers are not allowed to make recordings of learners.

4.7.2.1 Advantages of observations

Observation is a way to gain direct information about the way teachers act in classrooms (Weir & Roberts, 1994:136). Observing participants in classrooms allowed me to see them in their natural settings, and to observe whether what participants expressed during the interviews concerning

the ‘what’ and ‘how’ of teaching English literature, occurred. The observations allowed me to see how the declared reporting by teachers is enacted in practice. Observations also presented the opportunity to generate first-hand information without having to rely on others (Sarantakos, 2005). Compared to the interviews, this form of data generation was relatively inexpensive. Whereas the interviews provided the theory of ‘what’ and ‘how’ to teach English literature in the FET phase according to the participants, the observations allowed for practical application of the theories. In other words, the observations gave me an insight into the content choices teachers make, and how they choose to transform that content knowledge to be comprehensible to their learners, through careful consideration of pedagogical strategies, learner activities, use of media and assessment. The observations provided an opportunity to observe how teachers employed *phronesis* in an Aristotelian sense or "wisdom of practice" in Shulman's view. The observations also gave me an opportunity to observe some aspects of the participants’ professional identities, such as how they communicate with their learners and how and why their classrooms are structured and decorated the way they are. These observation sheets provided some structure to me while observing the participants. I made a point to observe the following: aims and objectives of the lesson, resources used; introduction and presentation technique of the teacher; teacher strategies; learner activities, assessment, content knowledge used in the specific lesson, and aspects of the teacher's professional identity that were observable. I also used a likert-scale to observe certain behaviours of the teachers and learners (See table 4-2 below). This does not mean that I focussed exclusively on these aspects, and ignored all other observable traits and behaviours. My aim was to get a holistic image of the participants, and I do not believe in a reductionist view of humans.

Table 4-2: Base-line observation: Likert-scale

Dalene	Extremely low	Low	Fair	High	Extremely high
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines			√		
4. Challenges learners to think critically			√		
5. Responds appropriately to learners’ questions				√	
6. Verbal communication: clarity of speech, tone and pace					√
7. Non-verbal communication skills: body language, movements, and gestures					√
8. Acts professionally					√
9. Promotes effective learning			√		
10. Humour					√
11. Enthusiasm					√
12. Positive reinforcement				√	
13. Learner attention				√	
14. Learner participation			√		
15. Learner comprehension			√		

4.7.2.2 Disadvantages of observations

Some of the pitfalls of structured observations are mentioned by Bennett *et al.,* 1984, and Galton *et al.,* 1980, both cited by Cohen *et al.* (2000:309) are behaviourism, meaning that the intentions or motivations of those being observed are excluded, and assuming that the behaviour which is observed can be measured in the events being observed. To avoid these pitfalls, I expanded the observation sheet to include thick descriptions of events which enabled more accurate interpretations of the events that took place. This did not exclude other aspects which were not on the observation sheet. These events could be said to resemble the form of a lesson plan, including features such as the topic of lesson, the introduction and presentation techniques used by the teacher, teacher strategies, learning activities, assessment, as well as aspects of professional identity displayed. The design of the observation sheet does neither mean that I regard the lesson plans as sacrosanct, nor that I expected teachers to follow a lesson plan. Lesson plans do however serve as tools for preparing lessons. These observation sheets are available in Appendix B. Another possible problem with observations is the Hawthorne effect which suggests that the role of the researcher as outsider in the classroom may affect the data. In other words, the teacher or the learners may change or improve their behaviour once they know that they are being observed by a researcher. Cohen *et al.* (2000:156) mention a few factors which may have influenced my study. The participants may wish to impress, direct or influence the researcher. In order to limit this effect, I had more than one observation per participant. My rationale was that if there was a certain amount of deception, it would be difficult to sustain over more than one observation. Doyle (1977) refers to the fact that discourse in classrooms often becomes habituated routines followed by teachers and learners (cited by Weir & Roberts, 1994:173).

Making appointments with participants proved a challenge, not because of a lack of cooperation, but the difficulty of co-ordinating my own teaching schedule at the university; the time-table of different schools (which were subject to sudden changes), and mainly the time-tables of the participants. This study is specifically about teaching literature in the FET phase, although the subject English First Additional Language at secondary schools includes many other aspects as well such as teaching language, creative writing, and conducting oral examinations. I had to, with the assistance of the participants; plan my visits very meticulously to generate the data. I could, for example, not attend classes when the teachers were merely reading long extracts together with learners from novels, or when he/she assessed oral examinations, or marked homework questions, as these aspects did not have a direct bearing on this study. As mentioned before, time tables may change suddenly at a school, usually due to unforeseen events, such as visitors, learners leaving earlier for sports events, and absent teachers. This fact did not come as a surprise

to me, as I had been in the system myself for a long time. The unexpected changes to time tables did however lengthen the period I originally intended spending in the field. The May/June examination scheduled at schools excluded the possibility of conducting observations during that period. Observations, like interviews, are open to a certain amount of subjectivity in qualitative research, and that is why I adopted a triangular method and included document analysis. The documents included the National Curriculum and Assessment Policy Statement (CAPS, 2011) for EFAL Grades 10-12, two tasks, and two examinations which the learners had to complete, as well as homework, and two reports on qualitative analyses of learner responses and an evaluation of the National Senior Certificate Examination question papers (2015 and 2016). Yin (2009:115) refers to “convergent lines of inquiry”, which means that data are brought together when triangulated. An unexpected problem arose when one of the participants informed me that she did not want to be observed. I did not probe too much into the reasons, as she explained that being observed would contribute to an already stressful period in her life. I respected this, and asked whether the rest of her data may be used, and she gave her consent. This made me realise that the idea of being observed increased anxiety for certain participants.

4.7.3 Documents

Ritchie and Lewis (2003:35) describe the purpose of document analysis as “either to understand their substantive content or to illuminate deeper meanings which may be revealed by their style and coverage”. The first purpose applied to this study since document analysis was mainly used to explore the content knowledge of the participants. Personal documents such as the teachers’ planned content for lessons, PowerPoint presentations, as well as test and exam papers were analysed to get a composite picture of the content and pedagogical knowledge of the teachers. During the interviews, the teachers were asked about what content they regarded as essential to teach English literature in the FET phase, and their answers were verified from the documents analysed. Document analysis of content notes and test and exam papers provided further insight into the choices of texts, procedures of presentation, and types of questions posed to their learners. The CAPS document for EFAL Grades 10-12 was also consulted as an example of a policy document to obtain clarity on what is expected by the Education Department to be taught in Grades 10-12, and whether these expectations are met in the content knowledge of the participants. I find this necessary even though it may seem in contrast to the claimed paradigm that knowledge is viewed from the perspective of the participants. Teachers have, and should have their own sense of agency when considering what knowledge is worth knowing, as already explained in Chapter 1 of this thesis. However, the reality is that teachers work within the perimeters of very "prescriptive curricula and oppressive regimes of testing and inspection" (Biesta, Priestley & Robinson, 2015: 624).

Aims and objectives of the CAPS document and the adherence of teachers to these also formed part of the study. Document analysis allowed me to infer whether these aims and objectives were in fact convergent with the aims and objectives of the participants. The one participant was interviewed in her capacity as chief marker of the EFAL Literature paper, and she provided me with reports in which she elaborated on what types of questions provided difficulties for the markers of the National Senior Certificate English literature paper. These were very insightful in that they may point towards possible areas of improvement in teachers' content knowledge. I drew on the research done by Stylianides and Ball (2008) in which they discuss various ways of determining gaps in teachers' knowledge. Looking at what learners struggle with, is but one among many sources that may reveal gaps in teachers' knowledge. I need to emphasise that this is but one way of looking at teacher knowledge and the researchers acknowledge the limitations of approaches that reveal teachers' knowledge, and argue that no single approach can provide a complete, neatly-packaged account of teachers' content knowledge.

4.7.3.1 Advantages of document analysis

Yin (2009:162) mentions the following as strengths of document analysis: they are stable – they can be consulted more than once; they are unobtrusive – they can be studied anywhere, and need not be studied in the presence of teachers and learners; and they are exact – they contain precise information on many aspects, such as titles of texts, procedures of pedagogy, and time frames. In order to analyse the data meticulously and to identify themes, it was useful to have constant access to the documents to check and cross check findings. It would not have been possible for me to consult documents while observing teachers in classes. This method of data generation was valuable as teachers plan their lessons, and notes on content reveal much information about their tacit PCK which is not necessarily revealed during interviews or observations. Document analysis was an inexpensive method of data analysis, as I only had to make copies of the relevant documents. Textual analysis of documents was done in order to construct meaning from them, in view of teachers' PCK.

4.7.3.2 Disadvantages of document analysis

Documents on their own may not provide sufficient data. For purposes of this study, document analysis alone would not have provided adequate data. However, it was mainly used for triangulation purposes. I found that the document analysis was time consuming, as I first drew up tables to categorise the information before I could discuss the findings narratively. This was a representational device, which allowed me to provide rich description of the participants, their perceptions about teaching English, their PCK and aspects of their professional identities.

4.8 Data analysis

As explained in Chapter 1 and the literature review Chapters 2 and 3, the various studies which I consulted informed my method of data analysis. I particularly looked at case study methodology and the how data were analysed in different stages. No new study can be a replication of another study, but the studies discussed in the literature review chapters influenced my choice of data analysis to a greater of lesser extent. It does not lie within the scope of this thesis to elaborate on all the studies' methods of data analysis and how these informed my study. I, therefore, mention only a few. In terms of teacher professional identities, Samuel and Stevens (2000) integrated their forms of data collection into a narrative account, which also features in this study. Beijaard *et al*. (2000) and Clandinin, Downey and Huber (2009) identified patterns in their participants' clarifications of their beliefs about their professional identities, and these were illustrated by representative quotes from participants. I opted for the same method of analysis and presentation in this study. Kelchtermans and Vandenberghe (1994) opted for three semi-structured interviews as method of data collection. These were then transcribed, analysed and coded. The participants in their study were also asked to comment on the accuracy of the interview transcripts and observations. This procedure was also followed in this study, even though I conducted two interviews instead of three, and I used document analysis as an additional data collection method.

In terms of teachers' PCK, Grossman (1991) made use of structured interviews and asked participants hypothetical questions about their teaching and choices of texts. The six case studies were first analysed as individual cases by identifying patterns in their PCK before a cross-case analysis was done. This study also includes 5 teacher participant cases and two additional cases. Participants in this study were also asked to consider their choices of texts and to comment on their teaching strategies. Zancanella (1991) used a qualitative case study design and data from interviews, observations and written reactions of participants were analysed by means of analytic induction, as well as constant comparison. A cross-case comparison was then made which resembles what I have done in this study. I paid close attention to how findings were presented in studies discussed earlier on in this thesis. The data analysis was conducted in various stages after each method of data generation was completed, namely the interviews, observations and document analyses. I opted for a traditional manual analysis of data rather than using computerised software like ATLAS.ti or NVivo, as I am not familiar with the relevant computer programmes, and I prefer to have hands-on involvement in the data. Creswell (2013:180) states that data analysis in qualitative research consists of the following processes: preparing and organising the data, reducing the data to themes through a process of coding, and then presenting the data as figures, tables or a narrative report. Cohen *et al.* (2000:148-149) postulate that data analysis in qualitative research starts during the data generation stage, both at practical and theoretical levels. Practically, early data analysis helps avoid data overload and assists in

identifying salient features to concentrate on in subsequent methods. Theoretically, early analysis eases theory generation. I kept this fact in mind, and after each method identified the features which needed to be elaborated on in the next method.

The schematic framework below shows four stages of the data analysis of this study. Following the schematic framework, is an explanation of the processes followed and examples of these stages of data analysis. However, it is not possible when working inductively with large parts of raw data to fit the data rigidly into exact data structure figures. Analysing qualitative data inductively involves a more holistic analysis of the data, moving back and forth between the stages. I also avoided focussing on coding smaller sections of text, and not heeding larger patterns of meaning. Eisenhardt, Graebner and Sonenshein (2016:1120) argue against forcing researchers "to describe five or six detailed steps in what one colleague called 'ad nauseam' details and another 'Kabuki theater' deceptively projects an artificially linear process that does a disservice to the inductive craft" (2016:1120).

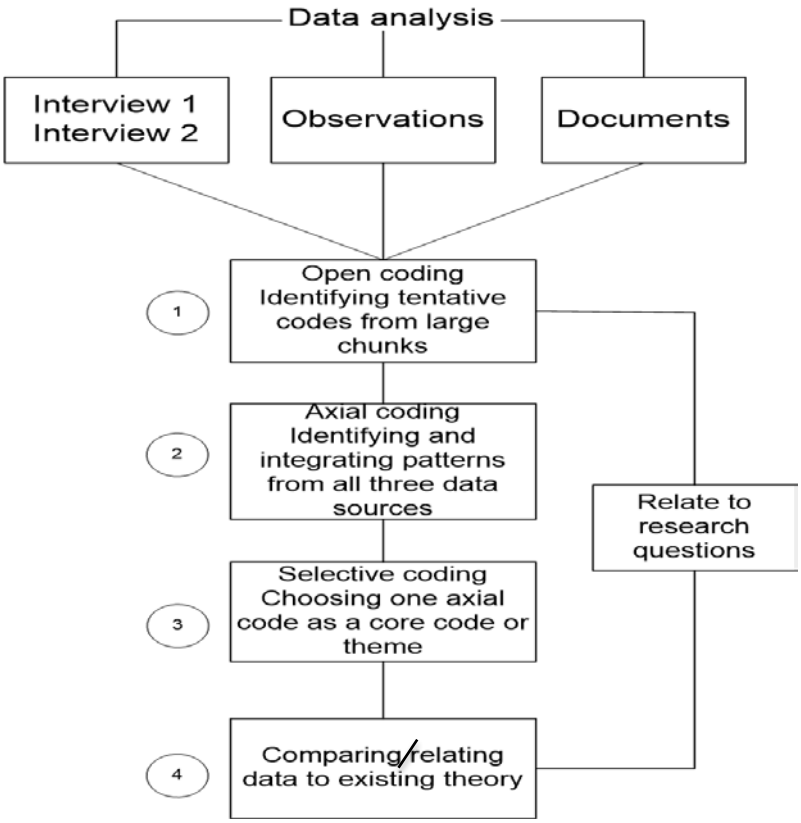


Figure 4-2: Data analysis

4.8.1 Processes of data analysis

Each stage moved the data analysis to a more abstract conceptual level. I endeavour to show how I worked with the data through different stages. However, it is not possible to show examples of all the different processes of each data generation method, as the scope of the data was vast, and there were many different stages and forms of representation. Data in qualitative research cannot be seen as separate pieces, as they are all interrelated. I hope to make my methods of data analysis as transparent as possible, and that the reader will be able to determine the credibility of the study. The raw data are available in the appendices, and as explained before, the interview transcripts are available on a compact disc.

During the first stage, I started by reading through the interview transcripts, observation sheets, and document analysis several times in order to see what these yielded as insights from the participants' point of view. This line-by-line reading and re-reading were instrumental in creating a comprehensive first impression of the data that I had at my disposal. I did this systematically by first starting with the interviews, then the observations and lastly the documents. The vast data yielded from the interview transcripts were the most challenging. Specific chunks of the data started emerging as more prominent during this stage. I also started linking the raw data to my research questions. I then started making tentative codes based on the large chunks of the data.

This process is open coding and is based on the meaning emerging from the data. Through labelling the passages I started seeing patterns occurring by making inferences from these, and from words or phrases being repeated.

The initial open coding shows which aspects participants regard as having an influence on their professional identities. The following example is taken from a table that was drawn up to compare the different cases with one another. This allowed for a cross-case analysis. I followed the advice given by Yin (2009:156) to create word tables displaying the data from each case in a uniform framework. These word tables allowed easier comparisons among cases. I circled phrases and words and made notes to guide my own thoughts and to assist in making connections between the phrases and words of the participants. This made it easier for me to identify commonalities.

I then wrote narrative in-case representations of every participant, based on the first and second interview, and details of what transpired during the observation lessons. The rationale behind these was to make it easier for the reader to form an idea about the identity and PCK of the participants without having to read through the lengthy interview transcripts. After having completed the observations, I followed the same procedure, i.e. writing a narrative report, based on the observations for each participant. I looked at what teachers identified as content knowledge that is worth-the-while sharing with learners in the FET phase during the interviews, what was discussed or shared during the observation lessons, and what appeared in learners' task and examination papers. I then made a cross-analysis of all content per genre in table form. The cross analysis is available in Appendix C.

As researcher, I did not approach the data without having some broad idea of what was important to focus on within the scope of the research focus. In other words, there was a temporary lens which guided the design of the instruments and the prospective analytical processes. The focus was however flexible. I explained my own position as researcher in this study, and acknowledged the subjectivity of the research as it is influenced by my own worldview, values and beliefs. During the second stage, I used these tentative codes to explore the data further. Connections between these chunks of data were made with greater theoretical inference. This stage is called axial coding. During the axial coding process, I started categorising and integrating the data from all three sources of data collection. This stage of the research process took very long. I provide an example below. The third stage entailed linking the data and is called selective coding. Here, I chose one of the axial codes as my core code or theme. This meant relating the other categories to this one core category or theme. The final stage is the presentation of the data in Chapters 6 and 7 of this thesis.

Below are examples of initial open coding of some short extracts of the interviews indicating the responses of participants to influences on their professional identities (table 4-3). The first column

indicates who the participant is, the second contains direct quotes from the transcripts and some comments made by me in view of the participants' answers, the third column shows tentative codes, and the last column shows tentative possible themes.

Table 4-3: Example of initial open coding

SPEAKER	ANSWER	OPEN CODING	POSSIBLE THEME
Mary-Anne	Okay. If I look at age first of all. I think it is wonderful to be an older teacher, because you are wiser, you have learned so many things, you are not threatened by anything, you are not easily manipulated, so I think it is a good place to be – to be an older teacher, age wise. Uhm – gender – I think it is an advantage to be a female (R: The caring side is there) and I think you understand children well because you have children of your own. And then another thing is there is no male ego. I know I am stereotyping (R: Yes) yes, there is no male ego or anything, so I think it is – to me it is an advantage. My birth place because I have moved around a lot – I've been exposed to many, many, many different contexts in schools and types of people and (R: You've learnt to cope). Yes, I've learnt to adapt very easily. Because my father – we simply had to move back to take over a station every now and then – so yes, that definitely helped me to cope and in teaching, things are forever changing (R: Yes) so I don't have a problem with that. If I look at the context the school I'm teaching at, it is interesting – it is interesting how perceptions – also your own can change. When I was in my fourth year I had to do my one practical teaching session and I was spooked (R: Really?) Yes.	Age Wisdom Understanding of children Experience Adaptable	Personal life as influence on professional identities Strengths
Dalene	Okay, let's start with my biography. I think that I was extremely privileged within the house that I grew up in, because my parents both speak better Zulu than they do Afrikaans or and English, and we have always had coloured friends, even in the old regime, so we never distinguished between colour. They were just people – I knew people – so (R: You grew up with diversity) – exactly – so – even today, I have no issues (R: With race) – no – no issues with race, or language or age even, because (R: Gender), gender, nothing, because I think I had such a strong role model in both my parents, and I must actually thank them for that. And the exposure that I had – and then I think particularly, the fact that I started at a rural township school with mainly black and Indian kids, enhanced that and showed me how special individuality is, definitely, and uhm, I, there, for the first time actually saw what it is to be racist. (R: Not you being racist) Not me racist but their racism and that brought me, and that's why I like, you know, I like to get to know a child individually and I want to do justice to them (R: It's got nothing to do with the colour or race) – nothing at all.	Privileged upbringing Protected upbringing Non discriminatory Acknowledgement of individuality	Personal life as influence on professional identities
Researcher	Being a female? Does it influence your identity in a way, specifically with teaching?		
Dalene	I think it does in a way – even though I am a feminist at heart – I do think being a female teacher has its advantages, because children see you as the motherly type (R: Yes, they do) and they trust you much better; they trust you easier (R: Than a male?) And it makes it easier for them to do things for you; they want to please you.	Being female is advantageous Projects a motherly image	Personal life as influence on professional identities
Researcher	Good.		
Dalene	...and being older as well – now that I'm at a bit more mature in age, seriously, I find it easier to communicate with the students...	Age Confident	Personal life as influence on professional identities Strength
Nelra	If I need to start at where I grew up – I would say that I really grew up in very protected and definitively not exposed to all the harsh realities way back then; so I felt fairly safe as a child, and I think because of that I realised the importance of being part of a safe environment for a child and that is an influence on me that I really try my utmost best, especially amongst the four walls of my classroom to let a child feel kind of safe and wanted there, to me that (R: Mother instinct). Yes (laughs) the mother instinct. I, first and foremost, I do that. Then, I would say that the majority of the teachers who taught me when I was at school, were very good role models and that they really in that regard, inspired me to become a good role model. In essence I think I have the fondest memories of most of my lecturers that I had at university. They always believed in my abilities and I think they really lay a firm foundation.	Protected upbringing Motherly instincts linked to being a female teacher Good role models Positive memories of teachers and lecturers	Personal life as influence on professional identities
Researcher	Being female? Would that affect your professional identity in any way?		
Nelra	I don't know. I...no I don't think so.		
Researcher	Maybe being more motherly?		
Nelra	In that regard – yes, but I'm the born caretaker.	Caretaker	Personal life as influence on professional identities
Researcher	And your age?		
Nelra	I think at this stage – yes. The fact that I'm a bit older than the average teacher these days (R: More wisdom)...more the wisdom. The wisdom really makes a difference.		Personal life as influence on

			professional identities
Researcher	You think experience...		
Nelra	Experience – experience combined with wisdom and unfortunately that wisdom comes with age and that I can really put that to good use.	Age Wisdom	Personal life as influence on professional identities Strength

Sam	I think the biography, where I was born; it influenced me a lot, but now I can say the gender, I…even though I am old, but I still feel that I can teach these learners. I can show this learners a lot of my experience in life, how good it is to be learnt, to be educated.	Birthplace influential Age Experience	Personal life as influence on professional identities Strength
Researcher	You say experience came with age.		
Sam	Yes, with age.		Personal life as influence on professional identities
Researcher	Wisdom over the years.		
Sam	Yah, and even the school I am teaching at.		
Researcher	Yah, that's then the next one.		
Sam	The environment, I know I want to change the lives of these learners, because they come from – the environment where they get everything free – to show them, to change their mindset, there is a better thing than receiving – you have to work hard for what you want to do – you must learn, you must acquire an education first.	Motivates learners to work hard	Sensitive to context – Influence of context on professional identities

Jane	A female is accepted as a teacher.	Gender	Personal life as influence on professional identities
Researcher	Yes. How so?		
Jane	Nobody has a problem with that. In the culture where I am, the bigger you are, the better for you, because it sort of translate, translates as authority.	Physical size matters in context - authority	Strength – aware of contextual issues
Researcher	You mean bigger in size?		
Jane	Bigger in size, bigger in size, yes. Uhm, I have these glasses, because I can't see a thing right in front of me. I can see everything everywhere else, but not close, and then I buy them at clicks, they not those uhm, dual focus things. So ever since I walked in there, the glasses have proliferated amongst the learners, and wearing glasses for them was something that they didn't do. Even if they were blind as bats they wouldn't wear glasses. That has now changed, so you have an influence, as a sort of a mother figure. Gender does have a positive aspect, and then my age helps.	Serves as role model to learners Mother figure image Gender	Strength Personal life as influence on professional identities
Jane	Uhm, and with age comes patience.	Age brings patience	Personal life as influence on professional identities
Researcher	Wisdom.		
Jane	More tolerance, uhm, You no longer have those insecurities that you had. I don't walk into class wondering what they think about my clothes or, you know, it doesn't feature. It is all about the work, and it's all about them.	Tolerance Confident	Strength
Jane	I don't think, uhm. If it's to me specifically it doesn't count because I was raised differently, but if I was. Look at it from the other side. I don't think people in general were prepared to deal with diversity.	Own upbringing	Personal life as influence on professional identities
Researcher	How do you mean raised differently?		
Jane	Uhm, we didn't see race, people are people, and everybody has the same opportunity to impress or irritate you. It doesn't matter what language they speak or what colour or whatever. It was the way I was raised, and uhm.	Non discriminatory	Personal life as influence on professional identities

The table below (table 4-4) indicates how I placed quotes from the transcripts in tables to compare responses of participants to a specific question asked. It is in principle the same as what was done in the previous tables, but this format made it easier for me to look across at the cases. The question posed to participants was: Could you describe the process you go through when you plan to teach a poem/short story/novel/drama? That is before you start teaching. I added some comments of my own at places.

Table 4-4: Example of cross-case comparison

Nelra	Dalene	Mary-Anne	Sam	Jane
"First the whole thought process, what happens in one's mind with this … I think I focus on the main reason for teaching this poem." "I think about the important objectives of my choice, for example, appreciation of good literature. I also think about teaching strategies, learning activities and eventually about assessment."	"Definitively read everything, from front, from front to back … sometimes there are things in the text that you should warn children against … especially religious things or things that might be contradictory or sensitive." "Secondly, I would look at reviews, especially on the internet." "Then I would like to see what kind of notes they have." "I like to compile my own [notes] … it's always good to make sure there are … study guides, because if they have study guides, it's a proof to me that it can work in a school environment." *The teacher also likes to use the literature text for other activities, for example, writing and orals.*	"I will first read the poem myself, and then I will do some research. I'll look at analysis, I'll look at reviews, I'll see what people say, then I will make sure that I understand the work well, because once you have a broader frame of reference, you look at what other people said then it's easier … to agree or disagree and to decide what you are going to incorporate in your planning." "Then I usually find resources to use, especially if you look at technology. I prefer using technology with poetry." *The teacher sometimes allows the learners to analyse a poem and find different figures of speech in the text.* "I'll look at background information, but that is part of your research, and then I'll start a line by line analysis." "My line by line analysis – my summary – I'll do on computer, because once I'm finished with the poem, the children must take notes while I'm busy, and when I'm finished, it's available to them to make sure they have all [for exam purposes].	"When I plan I look at the perspective of the author. It comes first. Then, also you look at the story, write unfamiliar words to them, because you'll find that the, the English use is far beyond their comprehension." *The teacher will then look at figures of speech and highlight them, as well as the point of view of the author. After that he will look at characterization, the mood.* *He would read through the primary texts twice or thrice.* "…check whether the story is written in the first person or a third person".	*The teacher will read through the text several times at first.* *She will then identify the themes, and specifically the passages that deal with the themes and then match those passages with the themes.* "And then I would look at characterization – what characters are there - , why are they the way they are." "The lastly the language and the literary devices." *The teacher will set activities for the learners:* "Make that as interesting as possible so they would actually want to participate and investigate the text."

The table below (table 4-5) serves as an example of how the raw data of the three data generation methods were compared in view of one aspect that emerged during axial coding of the data analysis. This concerns how critical thinking skills of learners are developed by looking at the beliefs of participants with regards to developing such skills of learners; participants' questioning technique and the type of questions posed to learners. This was part of a sub-theme, namely the questioning technique, which was part of a main theme, namely pedagogical knowledge of participants. This theme is discussed in Chapter 7 of this thesis. Note that these are only short extracts of vast amounts of data, which are included in the Appendices, and the additional compact disc. The interview transcripts are available in Appendix B, the completed observation sheets are in Appendix C, and the cross-case analysis of the documents is in Appendix D.

Table 4-5: Example of triangulation of raw data

Interviews	Observations	Document analysis
"The learners are only taken through a bit of plot." (Neo) "…we want to teach them to be critical." (Amy) "…teachers should be taught how question papers should be answered, so that they can teach their candidates." (Amy) "By the time they [learners] get to the FET phase, they've been spoon-fed all their lives; they've been trained to answer questions." (Jane) "…I prefer my children to be critical thinkers and to come up with their own opinions". (Mary-Anne) "…then I will start a line-by-line analysis". (Mary-Anne) "…they should not know the meaning of what the story is". (Sam) "The learners had to know the content [plot]". (Sam) "I would just encourage them to bring their own opinion". (Sam) "I ask question that is thought-provoking". (Sam) "…you [learners] can tell me about the plot … conflict … characters and the setting". (Dalene) "…first and foremost appreciation and the development of critical and analytical thinking". (Nelra)	The majority of questions asked were on the first two levels of Barrett's taxonomy, namely literal comprehension and reorganisation. Examples of these questions are: Who is the authoress? What happens at the beginning? What is the habitat of the cheetah? What do we use an arena for? Who made the painting? What do we call it when the speaker addresses someone directly? What do you find at the end of a rainbow? Where is Sophiatown situated? What is a protest play? What is the name of the artist? Who was present? What are the occupations of the characters? Identify the different types of conflict in the story. Nelra devoted an entire lesson on preparing learners to answer the questions on Barrett's levels 4 and 5, namely evaluation and appreciation. This she did as diagnostic assessment. During her poetry lesson, she gave some questions to learners to answer in groups of 4 learners each. These questions are all on the first two levels of Barrett's taxonomy. Dalene and Mary-Anne did the same. They gave groups certain questions to answer, but these were not on the higher levels of Barrett's taxonomy. Questions such as: Identify the structure, examples of alliteration and figures of speech; Read the passage, look at the highlighted text and identify the setting; Identify two possible symbolic meanings for a rainbow; What does it mean when we say that something is universal? Some higher order questions on Barrett's taxonomy levels three to five were asked: Why does the poet use the word 'arena'? Discuss examples of different types of conflict in the story. How does diction contribute to create a mental image of a character? Explain the twist at the end of the story. How does the painting make you feel? Compare and contrast the paintings. How are certain actions of characters ironic? What in the short story makes you think that something unforeseen is going to occur? Account for the use of colloquial language by the poet. What moral lesson does the short story seem to advocate? Why is the presence of a certain character potentially problematic? Even though some higher order questions were asked, all four of the teachers tended to answer the questions themselves. They did not allow sufficient wait time, or no wait time at all. Further probing did not happen often when learners were reluctant or hesitant to answer questions. Apart from posing a few higher order questions to learners, no other strategies were employed to develop critical thinking skills of learners. Homework questions were basically about the content covered in class. In many cases the teachers asked only one learner, or answered the question themselves when the learners were reluctant to answer. Learners were not encouraged to direct questions at other learners to keep the discussion open.	<u>Drama: *Sophiatown* – The Junction Theatre:</u> Identify the plot structure: exposition, rising action, climax, falling action and denouement. Describe the events that led up to Ruth coming to live at 65 Gerty Street. Explain how it happened that Ruth is sleeping in Jake's room Fill in the missing words. Why did Mingus tell Charlie to get rid of the dogs? List the various events in the play that foreshadow that Mingus has a romantic interest in Ruth. Complete the sentence: The Americans want Ruth because… Is the statement True/False. Give a reason for your answer. Linear plot lines and flashback Where is Sohiatown? Why is Ruth bringing alcohol or spirits from town? Who are G-men? Why do they have to hide the booze? <u>Novel: *The boy in the striped pyjamas* – Boyne:</u> Discuss events leading up to other events, e.g. How did Bruno's family end up in Out-with? <u>Questions asked on extracts given:</u> What uniform is the character wearing? What favour is asked of another character? What is the boy's name? Where is the boy? <u>Short stories</u>: Make a list of all the characters (*Love potion*). Match the adjectives to the characters, e.g. garrulous, gullible and reserved (*Love potion*). Explain the feelings of the characters. Choose from a list of nouns, e.g. love, anxiety, anger etc. (*Gemini*) Justify the actions of characters, e.g. Mrs Ruby does not tell Siva how the fire started. In your opinion, is her action justified? (*Gemini*). Compare and contrast characters (*The journey*). Compare the characters by listing the correct adjectives in each column (Swimming partners). Explain how the characters exchange roles at the end of the story (*Swimming partners).* What types of conflict can you identify in *Skin?* Scan the names of people who were important to Mhlope when she grew up? *(Transforming moments*). <u>Poetry:</u> Identify sound devices: alliteration, assonance, onomatopoeia and rhyme. Write out an example of alliteration in stanza 3. (*Auto Wreck).* Name the stylistic device used in line 1. (*Efficacy of prayer*). Explain the function or effect of the stylistic devices used. Comparisons: simile, metaphor/extended metaphor, personification, apostrophe, allusion. Explain why the poet compares the wrecked cars to 'empty husks'? (*Auto Wreck).* Explain the image of windows in line 13 *(An elementary school classroom in a slum).* Discuss the symbolic meaning of "Where the rainbow ends" *(Where the rainbow ends).* Why does the poet use music to describe unity among people? (*Where the rainbow ends).* Identify the figure of speech in "open-handed map" *(An elementary school classroom in a slum).*

I looked at comments made by participants about developing learners' critical thinking skills. After that I observed and recorded the type of questions asked to learners during the observation lessons to see to which extent such questions are conducive to developing critical thought. Lastly, I analysed the documents to see what type of questions were mostly posed in these. How I interpreted this specific aspect will be discussed in Chapter 7 of this thesis. The themes that emerged from the three data generation methods are discussed in Chapter 6 and 7 of this thesis.

4.9 Validation and authenticity

Validity and authenticity are key ingredients of effective research, and the integrity of a research project depends on both of these elements. Cohen *et al.* (2000:105) propose that validity in qualitative research consists of “honesty, depth, richness”, the range of data generated, the sampling and approaches of the participants, the scope of the triangulation, and the extent of the researcher’s objectivity. I was sensitive to issues of validity and authenticity throughout the study, but was under no illusion that threats could ever be avoided completely. Various researchers have suggested different measures of validity for qualitative research, e.g. Maxwell (1992), Lather (2002) and Schwandt (1997). What was essential for me though was to establish that my study was credible. The lens through which I looked at the data was from the participants' viewpoint. I find it necessary to acknowledge the perceptual nature of my primary data. It is highly subjective and the self is reconstituted and designed in the interview moment. Perceptions remain perceptions at end of the day; they are not right or wrong, but informed by deeply ingrained beliefs and values shaped by individual experiences. I do not regard this as a weakness of this study. I followed an idiographic approach, which unlike the nomothetic approach, has the individual as focus.

I chose Lincoln and Guba's (1985) and Schwandt, Lincoln and Guba's (2007) criteria for validity. These included credibility, transferability and confirmability. I did not include dependability as I concur with Guba in an earlier paper that a demonstration of credibility is adequate to establish dependability. To ensure credibility, I spend a prolonged time in the field, teachers were observed several times, data were triangulated (different sources were used to enhance the quality), and participants were asked to verify the data. Lincoln and Guba (1985:314) call member checking "the most crucial technique for establishing credibility". Participants had the opportunity to see whether the data and research findings represented information drawn from the original data. They could suggest changes if they felt that they had been misrepresented. Having spent some time in the field helped me build a holistic case of the participants. This prolonged engagement with the participants provided me with an opportunity to build a relationship of trust with the participants. I also had time to compare the different data. Transcripts of interviews, as well as the completed observation sheets were sent to participants after completion.

Transferability refers to the extent to which the results can be transferred to other contexts (Bitsch, 2005). I ensured transferability through thick description of the methodology including all the processes from data collection to data analysis. It was important to me to provide enough detail in the narrative accounts in order for the reader to feel transported into the lives and contexts of the participants in my study. This detailed description may facilitate comparison of my context to another if and when transfer is desired. I ensured confirmability by soliciting an expert to review the draft reports to see to which degree the findings of this study were shaped by the participants and not the researcher. The idea was not for the expert to come to the same insights as I did, but whether my research was carried out in a reasonable manner. This included making a decision whether my methods of data collection were suitable to the phenomenon studied, that the techniques I used to analyse the data were appropriate and in line with the form in which the data were generated, whether the reports were coherent and credible and could be traced to the original data speaking from the participants' point of view.

I used Schwandt *et al's* (2007) suggestion to use the word authenticity instead of reliability. The researchers propose five criteria for authenticity, which I applied at various stages during my research, or still plan to apply. These criteria are: fairness, ontological-, educative-, catalytic- and tactical authentication (Schwandt *et al*., 2007). The researchers propose many ways of ensuring fairness, but what applied to my study was that consent was not only obtained prior to the study, but throughout. Ontological authenticity was ensured by engaging in dialogue with participants throughout to give them an opportunity to come to different and perhaps more sophisticated constructions of reality. This included my own re-constructed realities as well. Educative authenticity, as proposed by Schwandt *et al.* (2007) is related to ontological authenticity, but includes an appreciation of the views of others. Opportunity for this will be created once the entire research process has been finalised. This will be done during a feedback session with participants where everyone may engage openly in conversation. This strategy is closely connected to catalytic authentication, as it includes some kind of action. In the case of this study and participants, a feedback-session will be organised. Finally, I ensured tactical authentication by constantly keeping in mind that the participants are not subjects to be judged, but individuals who construct their own reality.

I was furthermore meticulous to include most of the raw data in the appendix to enable the reader to cross-reference to the interview questions, observation sheets, and document analysis.

4.10 Ethical considerations

The word ethics comes from the Greek word “ethos” (έθως), which can be translated as character. One indeed has to show character in research by taking into account those who serve as participants, and not just one’s own pursuit of knowledge or truth. According to Resnik (2015)

ethics in research can be defined “as norms for conduct that distinguish between acceptable and unacceptable behavior”. All research has as objective the pursuit of knowledge or truth, and it is our responsibility to humankind to pursue just that. However, as a researcher one must never lose sight of the fact that the participants have rights and should be treated with utmost respect. Precisely because of indignities performed on subjects during the 20th century, stricter measures of control were established to protect the rights and dignity of participants. Every university in South Africa has its own ethics committee or committees. I therefore consulted the code of ethics of the higher institution at which I was enrolled for this study to familiarise myself with the guidelines to ethical research before I commenced the study. These guidelines for ethical behaviour were congruent with my own beliefs about ethical conduct, human rights and the principle of dignity to all. My own sense of ethical behaviour included honesty when reporting on my research, objectivity, and respect for the confidentiality of participants. Research always includes being confronted with the ideas of other intellectuals and researchers. I made sure to acknowledge the intellectual property, ideas and beliefs of those from whose work I drew insights, or developed new insights. I prepared all the necessary documentation and applied for ethical clearance which was granted. This particular study did not pose life or death, embarrassment, or emotional threats to the participants. This, however, did not mean that there were no threats, or minimal threats. As explained in section 4.6.2.2 under observations, one participant opted not to be observed, which came as a surprise to me. I considered possible ethical threats during each stage of the research from the initial contact, data collection, analysis and report stage before and while conducting the study.

4.10.1 Access, ethics and informed consent

As stated before, I made sure at the initial stage of contact that I did not deceive the participants about any detail of the study. This was done through information sessions, and the consent form which contained detailed information about the study. Consent forms were also signed during the information sessions (example in Appendix D). These forms included the researcher’s contact details as well as those of the project leader, identification of the purpose of the study, information on the level and different types of participant involvement, possible time frame, a guarantee of anonymity and confidentiality, possible benefits from taking part in the study, an assurance that participants may withdraw at any time without being discriminated against, and an invitation to contact the researcher or project leader should questions arise. After having obtained permission from the teacher participants, I negotiated and secured access to the research sites, or schools.

Official permission was sought from the North-West Education Department to conduct research at various schools; I contacted the relevant circuit managers who gave me permission to access the schools in their districts. I first contacted them telephonically, and after they agreed verbally, I

sent all the necessary documents explaining the study in detail. Both circuit managers gave their consent in writing (Appendix E). The informed consent form, and information session were designed in such a way that the participants could make informed and meaningful decisions about whether they wanted to be part of the research. I informed participants that all the learners who would be present in classrooms when I observed the teachers, also needed to sign an assent form (example in Appendix G), and that the parents/guardians had to sign a consent form in which they agreed to my being present in their children's classes (example in Appendix F).

All the participants made it clear that they were interested in being part of the study, and I was grateful for that affirmation. However, I was also aware that they have busy schedules as teachers, and that the preparation and time spent on the interviews placed an additional burden on them. Before the commencement of the interviews, I made it clear to the participants that they need not answer any question they felt uncomfortable with during the interview. This was done, despite the fact that interviewees had access to the questions prior to the interviews. In other words, the questions did not come as a surprise to them. The reason for reassuring the participants of their free choice in answering or not, was that more sub-questions resulted from the ones they had access to beforehand. Even though some questions asked were related to professional identities, and required the disclosure of personal information, no participant withheld any information, or volunteered information that could cause embarrassment or emotional distress. All participants were told to feel free at all times to ask questions during the interview if questions were unclear to them. All the participants were given the choice as to where they wanted the interviews to be conducted. If my office was chosen, I made sure that each interviewee was comfortable, that there were no disturbances, and the environment was non-threatening. Reassurance was given to all the participants that whatever was said during the interviews would remain confidential. I informed them that their real names would be substituted for aliases in the final transcripts, and publications. No name of any school would be mentioned either, and when a name was mentioned in the transcripts, it would be changed to school A, B or C. I could not guarantee that their identities might not be recognised by someone who reads the transcripts in the published study just by connecting a certain individual to certain information given. This possibility was communicated to the participants, but none of them objected, as the information provided in this study was not of an incriminating nature. The participants were also made aware that possible articles may ensue from the study, and if they so wished, their real names might be used. This would only happen once they had given their consent. I employed the services of a qualified transcriber, after having obtained the necessary assurance of confidentiality. Afterwards, I took meticulous care to listen to every recording, and to make certain changes especially when the transcriber was uncertain of what was said, or of certain subject-specific terminology. As soon as I was satisfied with the verbatim transcripts, I emailed them to the relevant participants. I started with the teacher

observations as soon as all the transcripts were completed, and I had a feel for what was said by each participant.

Assent forms were given to each learner who was present in the class when I observed the teacher. The assent forms contained details of the researcher and the project leader, the title of the study, and brief information about the study. It was also mentioned that if assent was denied, the learner would be accommodated elsewhere for that specific period, and arrangements would be made with the teacher to catch up on the work missed during the period. No learner denied assent in any of the forms given to the learners. Prior to the class visits, consent forms were sent out to the parent/s or guardian/s of each child present in the classes in which I observed the teacher. It took a while to get these forms back, and therefore the observations were delayed in some cases. All assent and consent forms were safely kept in a file, should any queries arise. I made arrangements with teachers to observe their classes well in advance. During these arrangements, I emphasised that I was not there to judge, but to observe. I also showed them my observation sheet, so that they could have an idea what I was going to observe. I was sensitive to the fact that I invaded the space of the teacher and learners, and therefore tried, as far as possible, to cause as little disruption as possible during my visits to the class. I completed my observation sheets and additional field notes as extensively as possible in order to avoid what Sarantakos (2005:235) calls “observer bias”. These sheets and field notes were made available to an external expert to verify whether there was a selective choice of data and coding. The third method of data generation that needed ethical consideration was document analysis.

The teachers were aware that I was planning to analyse their literature content notes, as well as the literature test and examination papers, or any other assessment tasks. In all cases, the documents were removed from the classrooms, and taken to my home or office for analysis. I gave them the assurance that I would not lose, or reproduce for use or distribution, any of their documents. Copies were made, and the documents were returned to the participants. Further reassurance was given to the participants that I would not discuss the content, standard, organisation, neatness, or any other aspect of their personal documents. During the data analysis process other ethical considerations prevailed.

When I analysed the data, I was conscious of avoiding the trap of “taking sides”. Cohen *et al.* (2000:99) call this “going native”, which refers to when a researcher discusses only the results that put the participants in a good light. I made sure to discuss all the results including items that were in opposition to the themes identified. Yin (2009:160) reiterates that a researcher should indicate how she/he attended to “all the evidence” in the first of the four proposed principles, namely selectivity. During the analysis, I tried to show that I used as much evidence as possible, by conducting a thorough analysis of the interviews, observations and documents before coming

up with themes. The main goal was to show that I had answered the research questions. Yin (2009:160) proposes three principles to which I tried to adhere in the data analysis phase, namely addressing all rival interpretations, addressing the most important aspect of my case study, and using my own prior knowledge in the case study. By own prior knowledge, I referred to what is currently considered knowledge about my topic in the field, and also my own experience. I then looked at which of my findings were consistent or inconsistent with the existing literature. At the end of my analysis, I remained aware of the fact that I was reporting on the narratives of the participants, and that reporting is always a secondary source. In other words, I was conscious whether the participants' voices were heard alongside mine and whether these voices were presented authentically and honestly. Even though I strove for understanding in view of a phenomenon, I had no illusions to the fact that one can never really say one has it when trying to 'capture' the lives of others.

4.11 Summary

This chapter presented a systematic explanation of the research methodology I followed in conducting this study. The methodology was employed in order to answer my 5 research questions namely: What is the nature of the professional identities of the participants? To what extent (if at all) do teacher professional identities influence the choice of teachers' practice? What is the nature of an English teacher's knowledge base needed to teach literature to EFAL learners in the FET phase? What pedagogical skills do English teachers employ while teaching literature in the FET phase? And to which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English literature?

A qualitative research design was used for the reasons mentioned in this chapter, namely teachers were observed while teaching in their natural contexts, it allowed insight into the subjective interpretations of participants, it was flexible – all the data generation processes were open to change, it allowed a composite image of a small number of cases, while inductively moving from the specific to the general. A qualitative design also allowed for multiple data generation methods which could shed light on the phenomenon studied, namely teachers' PCK and professional identities. The data provided thick and rich descriptions and exploration of what teachers regard as important content, as well as the pedagogy employed by these teachers to teach the content. Insights could be gained into participants' professional identities through their stories and practice, and the subsequent effects of these on PCK were highlighted. The strengths and weaknesses of interviews, observations and document analysis were highlighted, as no generation method is perfect. The data analysis process was explained to indicate how I worked through the data, identified the themes, and established commonalities and discrepancies. Throughout the research process, I used validation strategies which could lend credibility to my research. I discussed these

in view of the strategies suggested by Lincoln and Guba (1985) and Schwandt, Lincoln and Guba's (2007). These included credibility, transferability and confirmability. The final section included in this chapter discusses the ethical professional practice and standards I adhered to throughout the entire study, as these aspects pervade all phases of the research. The following chapter serves as introduction to the data Chapters 6 and 7. The focus of this chapter is to present the reader with individual narrative cases of the participants and to show the reader how the different data sources were combined and integrated before engaging with the data in Chapters 6 and 7.

CHAPTER 5: TEACHERS' NARRATIVES PRESENTED AS CASES

5.1 Introduction

Chapter 4 describes the research design and methodology of this qualitative case study and provides an outline of the type of data generated, the methods of data generation, and the methods of data analysis. This chapter serves as introduction to the following two chapters which discuss the data findings. However, it does not only serve as introduction, as it also presents a view of the beliefs, contexts and practices of the participants that offer some tentative themes for analysis that are discussed in Chapters 6 and 7. These themes are refined and further developed in the ensuing chapters.

These narrative in-case representations of the participants of the study may allow the reader to get to know the participants, their contexts and practices before a discussion of the data. These in-case narrative representations are on a descriptive level. Hancock (2002) explains that the data can be analysed at two levels: the basic level of analysis, which is a descriptive account of the data. In other words, what was said without reading anything into, or assuming anything about the data. This was done in this chapter. The second level entails an analysis on a higher level, in which I interpret the responses in terms of what was said, inferred or implied by the participants. I believe that this choice of representational device is the best form for the purpose mentioned above; it also assisted me in forming a more holistic image of the cases. This device is linked to the paradigmatic worldview of the study, as these in-case narrative representations provide an opportunity for the cases to speak their voices through a third-person narration. The use of the third-person narration also suggests that the narrative voice/authorial stance is one of an omniscient teller of the tale. The use of a narrative approach is in line with my aim to explore the practices of certain teachers working with certain learners in certain contexts.

Narrative analysis does not adhere to a specific methodology, as there is a wide range of narrative research traditions, of which a narrative case-study is one. Thus, there is not just one way of using story or narrative, and there are numerous ways of presenting the case. Stake (1998) argues that “it is the researcher who decides what is the case’s own story, or at least what of the case’s own story he or she will report". I started my inquiry by posing semi-structured interview questions to participants. I then reconstructed the stories of the participants by taking on the role of narrator. Bignold and Su (2013:403) remind that it is not sufficient for a researcher to recognise her bias, but that readers should be made aware that the narrative representation is a "narrative account that has been created by her and is not a "direct observation, but a narration". Richardson (1994:516) argues that writing is a way of knowing, “a method of discovery and analysis” which does not innocently reflect a social reality, but, rather, constructs that reality. She concurs that "no

textual staging is ever innocent" (1994:518). I sought to capture, through these narrative accounts, the professional identities and PCK of the participants by exploring these aspects within the social contexts in which they were constructed.

My approach is idiosyncratic as it includes a synthesis between my research questions, the revelations of participants through the interviews, and the observations. I did not specifically request the research participants to relate their stories in response to my research questions. As the next two chapters present a discussion of the data, I had to be careful not to include too much detail that is discussed later in a thematic analysis. All meaning-making efforts of the participants are included in the narrative in-case representations of participants while aiming to keep the narrative representation as true to the reality constructed from the participants' point of view. I therefore did not make changes to the words used by the participants, unless a change of word was facilitating a better understanding. I now present the narrative representations of the participants: Nelra, Dalene, Mary-Anne, Jane, Sam, Neo and Amy. The headings of the narratives in 5.2.6 and 5.2.7 are different to the rest, as these concern the narratives of the two examination experts who were asked fewer and slightly different questions. They were also not observed.

5.2 The cases

5.2.1 Nelra's story

Biographical detail, beliefs about tertiary education, English, learners and self:

Nelra was born in 1960 in Bloemfontein where both her primary and secondary school years were completed at Afrikaans-medium instruction schools. Her home language is Afrikaans. Nelra grew up in a protected environment in which she felt safe as a child and that influenced her to try her best, amongst the four walls of her class, to create the same space to her learners – a place where they feel wanted and appreciated. She sees herself in a protective role, very similar to her role as mother. This was apparent in her classes where there was a relaxed atmosphere and learners felt free to communicate with her and the other learners.

Nelra attended the University of the Orange Free State as it was called then. She pursued a BA degree with Afrikaans-Dutch and German as major subjects, both of which were completed at third-year level. Thereafter she completed an HED (Higher Education Diploma) in teaching. She wished to position herself strategically better and therefore opted to do an FDE (Further Diploma in Education) at CESA (College of Education of South Africa) with English as major subject almost a decade after completion of her HED. This decision was based on the fact that German was being phased out as a school subject. Even though Nelra's education did not include the possibility of teaching other races apart from the white, Christian Afrikaans race, she feels that her tertiary education succeeded in developing her critical thinking. Despite the fact that her initial teacher education took place during the apartheid years, the texts they engaged with, kind of opposed the whole system of apartheid. She grappled with many ideas while studying and believes that her eyes were opened to many things she had not known before and this instilled in her the need to know more.

Nelra's brother advised her to become a teacher as he believed she was meant to be one. Her German teacher made a lasting impression on her, and she mentioned that it was the personality of the teacher and her way of teaching which impressed her. She described the teacher as well-spoken and articulate with a sense of humour. A previous HOD had the greatest influence on the way Nelra teaches. This teacher taught her the basic structure of specifically literature being the pre-reading, the focus on the reading, and then the post-reading.

Nelra has never regretted that she became a teacher, as she believes that she can still make a difference. She chose English as subject because she was interested in languages in general, but specifically literature provided the opportunity to discuss real-life issues, life lessons and values. She feels that literature allows one to teach life skills in general. The most

satisfactory element of being an English teacher to her is the possibility of changing the way a learner thinks about reality, causing changes in perspective and attitude. She feels that through literature she can teach learners about history, different cultures, different personalities, and expand their knowledge. Nelra regards her ability to communicate well, and to share her appreciation for literature with the learners, as strengths. The fact that she is experienced is her biggest strength, as this allows her to inspire learners to develop an appreciation for good literature through her own enthusiasm. Through experience came wisdom that she puts to good use in her teaching. Being an experienced teacher also enables her to know what to teach, at which rate, and to which learners in a specific phase. Her tendency to become so excited that the teaching results in a teacher-centred way is seen as a weakness.

Context:

Nelra teaches at a dual-medium secondary school in town, offering both Afrikaans and English as home languages. There are approximately 500 learners in the school. About 70% of learners are white, and the other 30% consists of black, coloured and Indian learners. The school has good facilities and resources and is representative of the diversity in South Africa. She enjoys the more relaxed atmosphere and the fact that everyone does not take everything that seriously. The learners have academic achievement as one of their goals, but it is not the most important one.The learners whom she teaches are Afrikaans home language speakers taking English as First additional language.

The learners are not always motivated to learn English as it is their additional language. Nelra really needs to convince them that English is an important subject, and she does this by showing her passion, being prepared, and being willing to go the extra mile. She mentioned that learners needed convincing, and that they needed to put in the same effort for English as they did for maths or science. Nelra regards her learners as typical teenagers, and she seems to have a clear understanding of their strengths and weaknesses. She believes that her learners struggle mostly to verbalise their thoughts and to express themselves in writing. Writing is crucial to Nelra, as she is of the opinion that one does not know anything clearly unless one can state it in writing. She attributes this inability of learners, to put their thoughts in writing, to a language barrier which kind of disables the learners so that they can't verbalise their thoughts and then put them in writing. She sees exposing learners to good literature as a strategy to help struggling learners. Nelra believes that when learners relate to texts, they are more interested and their understanding is enhanced. It is important to Nelra to be able to relate to the learners, and understand the stage of being a teenager, with all the emotional upheavals that are characteristic of this phase.

Nelra is positive about collaboration with colleagues, but believes that in reality it does not always happen. Discussions with colleagues usually centre on what needs to be done, assessment and results. She believes that one can learn something new from a colleague, like different approaches. The context that Nelra teaches in has an influence on her professional identity in the sense that she feels part of a family; there is good discipline, although not very formal, and she can relate to the ethos of her school.

Beliefs about the programmatic impact:

Nelra regards the programmatic impact as rather forced on her as she does not really have a choice in the activities that need to be completed. She mentioned that when she started teaching more than 30 years ago, things were different and teachers were allowed more freedom. What is expected of a teacher has changed drastically for her. She finds the rigid prescriptions as curbing her initiatives and that has an effect on her professional identity, as she feels she is not able to place her unique stamp on her teaching, and this limits her. She described the syllabus as packed, and said that one literally rushed through so many things. She believes there is room for improvement in order to pay more attention to the ideals laid out in the CAPS document. As far as autonomy is concerned in the knowledge construction process, Nelra would like to have a bigger say, and she wants teachers to be consulted through forums.

She does not believe that the curriculum promotes the ideas of all cultural groups. She specifically referred to the choices of the short stories which required very specific cultural knowledge, which her learners did not have. According to her, the poetry is more diverse, and includes the interests of all cultural groups. She mentioned that certain teachers sometimes chose texts for academic achievement, and for their perceived relative simplicity. Nelra feels that the CAPS document does not provide enough guidelines to teachers regarding the teaching of literature in the FET phase. She described the guidelines as vague and general. She indicated that she understood this in a way, as teachers worked with different texts. She believes that deciding what to do within the recommended framework of the CAPS, asks for an experienced teacher to know.

Approaches to change:

Nelra admitted that she found change in general difficult, and that she was usually reluctant at first to change. Once she liked her environment and when she got used to it, she felt safe. To change environment is not easy for her. She went through a change when she accepted a promotion at another school from post level 1 (teacher) to post level 2 (Head of Department). At first she had difficulty adapting to the children having average cognitive abilities as opposed to where she had been previously where most learners had higher cognitive abilities, as perceived by her. Nelra has been teaching for 32 years and she experienced the curriculum change to OBE (Outcomes Based Education). She had an inborn sense that the OBE curriculum would not last. Her biggest frustration was the emphasis on group work. Another change that she initially found daunting was

the use of technology in class. On a collegial level, Nelra had to make changes; the first one being an attitude change towards her fellow colleagues. She had to work with many different colleagues being the HOD, and that taught her to be more understanding and tolerant with colleagues who did not plan as meticulously as she expected them to do. The second adjustment she had to make was to become more lenient with learners at her current school. Many learners suffer from attention deficit syndrome, and to be too strict on deadlines simply does not work. She changed her strategies as well, in the sense that in her current context, she needs to spoon-feed more.

Beliefs about professional development:

Nelra commented that the age-old problem of lack of time was the only reason she could give as excuse for not embracing all opportunities for professional development. The context she works in is open for initiatives and ideas. She does not, however, see her professional identity as fixed and believes that it can still grow and develop and change. She expressed her intention to be less of a spoon-feeder and to try to involve the learners more in knowledge construction.

Her desire is to focus less on academic achievement and more on the broader values and the basic principles of good manners. Nelra's professional identity is her departure, as she sees it as the foundation on which she builds her teaching.

Knowledge and pedagogy:

Nelra obtained her content knowledge from what she learned at school and university, as well as from colleagues, guidelines from the Department of Education, study guides and notes retrieved from the Internet. She mentioned study guides as her main source of knowledge used in her class. She chooses texts, first and foremost, according to her personal preferences. After that she takes into consideration cultural group, social circumstances, gender and lastly texts studied at university. What is available in the school's bookstore is also a consideration for grades other than Grade 12.

When Nelra starts planning to teach a text, she goes through a whole thought process by firstly thinking about the main reason for teaching a text. She thinks about the important objectives of her choice, for example, appreciation of good literature, and she considers teaching strategies, learning activities and eventually assessment. Nelra's main aim when teaching texts is to foster appreciation and to develop critical thinking skills, but she feels that according to the CAPS, the main aim seems to be to get learners ready to be formally assessed. This is not what she wants though.

Nelra does not structure her teaching around the assessment tasks of the CAPS document. She focuses on the reading and discussing, and she believes learners should be more than equipped to do whatever they need to do in the assessment. The procedure she followed when teaching texts was explained in view of the novel *To kill a mockingbird* (Harper Lee, 1960). During the observation lessons, she seemed to adhere to the structure she adopted from the HOD years ago, namely pre-, while- and post-reading. She explained that she had a rather structured way in which she taught. Nelra commented on the procedure she followed during the interview: firstly, she provided biographical information of the author; then she discussed the setting and historical background of the southern states in the 1930s in America. She then started the reading, and she literally read every word to the learners. Nelra firstly read the whole novel, and then break it up into chapters while emphasising important issues, for example, Jem and Scout's obsession to make Boo Radley come out, or lessons that Atticus was trying to teach Scout about how to compromise; the specific influence of the character of Atticus on his children, and the whole process of them growing up. She included the learners by asking them questions on content and theme, and then she focussed on the skill of comparing characters from the novel in order to develop analytical thinking, and eventually it ended up in assessment.

During an observation lesson on *To kill a mockingbird* (Harper Lee, 1960), Nelra concentrated on preparing learners for the upcoming year-end examinations. She focussed on guiding learners towards answering the open-ended questions requiring interpretation from learners. She used a PowerPoint presentation with memorable quotes from the novel. She asked learners to place the quotes in context and to comment on the significance of the quotes. Learners had to do the same for homework; find a quote, place it in context and say why it was memorable. Nelra discussed the cheetah in general with learners during the poetry observation lesson on *Cheetah* by Eglington. She used a video clip about a cheetah hunting as a hook for her observation poetry lesson. This was quite effective to focus the attention of the learners on the docile and wild qualities of the cheetah, as learners were generally interested.

Class discussions were mostly whole-group, and she rarely divided learners into smaller groups. Questions posed to learners were mostly on comprehension and reorganisation levels of Barrett's taxonomy, such as: What is the habitat of a cheetah, What do we call a four-line stanza? What is the meaning of "gangling"? Learners were required to do an activity in groups of 5 during the poetry observation lesson on *Cheetah.* They had to find examples of alliteration and other figures of speech, enjambment, as well as discuss the structure of the poem. Writing activities consisted mostly of answering questions based on the content discussed in class. Nelra made use of PowerPoint presentations after she had read a chapter. These were functional, easy to follow, with just enough information, and error-free. She started all over with a discussion, including questions and repeating things. The PowerPoint consisted of notes and whatever was discussed previously during the reading process. As teacher strategies, she included the whole pre-, while- and post-reading sequence. Nelra basically followed the same structure for all her lessons. She explained that she did not really differentiate her strategies for different grades. She sometimes allowed more fun activities with the lower grades, such as acting out what they read in the form of a play, or having discussions, or sometimes being able to write their own poem on a specific theme that they covered. Time constraints prevent

her from doing this with learners in the FET phase in her opinion. Learners were allowed to search for things on their smart phones in class in order to add additional notes or even share images, but she was mostly responsible for knowledge construction in her classes. In order to provide opportunities for learners to develop their critical thinking skills, she asked in-depth questions, and expected learners to verbalise their thoughts in writing.

As a strategy to accommodate learners of diverse cognitive ability, Nelra asked questions to learners that she knew would be able to answer. She showed respect and appreciation for learners' cognitive differences by acknowledging these, accepting the differences, and then set different goals for learners with lower cognitive abilities. Nelra set the cognitive level of her lessons for learners who are average to more intelligent, as she believes that one should not underestimate learners. She changes her teaching strategies when she realises that some approach does not work. Nelra does not approach learners from different backgrounds differently; as she believes that all learners are, in essence, the same. She commented that learners did not all have the same backgrounds, and they had different background knowledge, but in the end they needed to be able to do the same things. She keeps examination questions in mind when she teaches. She has the end-goal in mind, which is the Grade 12 examinations, as the results of the NSC examinations open doors to learners in terms of access to tertiary education or work opportunities.

Through the years, Nelra has adapted her teaching methods. When she started teaching many years ago; she practically merely read the texts. She then started to include discussions, sharing content knowledge on a larger scale, and doing much more in-depth research before she taught. She considers herself much more confident now that she is older. Nelra believes that she has developed her own skills and that experience makes her wiser.

Beliefs about success:

Nelra sees success as a long-term thing. When learners refer to themes or values that she touched on while discussing texts in their written work months later, she knows that something left a lasting impression on the learners. An effective classroom to Nelra can be any place where effective teaching and learning take place, as she sees the teacher as the determining factor. She does not have any specific rules, as her learners find out along the way what she expects from them.

Class organisation:

Her classroom is print-rich and the desks are organised in straight rows, as she believes it is conducive to maintaining discipline.

5.2.2 Dalene's story

Biographical detail, beliefs about tertiary education, English, learners and self:

Dalene was born in 1972 in Vanderbijlpark. She completed both her primary and high school years at schools in the same town. Her primary school years left a lasting impression on her. She described the school as having learners from a lower socio-economic class. Today, she is grateful that her father enrolled her at that specific school, as her experience there taught her not to judge people at face value. Dalene regards her upbringing as privileged, in the sense that she was exposed to languages, and her family never distinguished between races. She does not have any issues with race, language, age or gender. Dalene completed her BA degree at the PU for CHE (Potchefstroom University for Christian Higher Education), which is known today as the North-West University with English and Setswana as major subjects. Both subjects were completed up to third-year level. Thereafter, she completed her HED at the Vaal Campus of the same university. Dalene finds her degree, which emphasised content knowledge, far more useful than the diploma, where the emphasis was more on pedagogy. She regards the 'how' part as generic, and says it wasn't specific enough. The six-week period of practice teaching she experienced as a student, she found useful, although she thought more could have been done. She does not believe that her tertiary education prepared her adequately to teach in a diverse South African society, as students were placed at Afrikaans, white schools. She does not believe though that she lacks knowledge of other racial groups, as she has taught at a multi-racial school. Dalene started teaching in a rural township with mainly black and Indian learners, and that experience made her realise how special individuality was. Dalene did not always agree with the values and beliefs of the tertiary institution she attended, which she described as conservative. She found the English and Afrikaans departments less narrow-minded and religiously constricted. Both Afrikaans and English were used in the home she grew up in. Her father comes from an Afrikaans- and her mother from an English background. She describes her granny as a proper English lady. Dalene speaks English with a native accent.

She did not plan all along to become a teacher, as aptitude tests indicated that she was suited for engineering, and after that social work. She knew she did not have the heart to cope with the whole social working thing. What she knew clearly was that she wanted to work with people. The film *Dead poets society* with Robin Williams was the catalyst moving her to teaching. She admired many aspects about Mr Keating, like being passionate, open-minded and his emphasis on individuality, as well as his insistence on looking at things from a different point of view. His fallibility also made an impression on her. Dalene knew what the teaching profession entailed since her father was a teacher. He was strict and very creative and he did group work which wasn't really the norm in the mid-eighties. A few professors had a positive influence on her, but specifically her Setswana

lecturer. What she admired in both her father and her Setswana lecturer was their caring attitudes. Dalene believes that people teaching languages have a certain finesse. Not all her teachers were positive role models though. Her Grade 12 English teacher did not make a good impression on her. She described her as boring and she particularly did not appreciate her reading from her notes to learners. She felt that she could do that herself at home. There was, however, one fact that made her hesitant about the teaching profession, more than considerations about salary and job opportunities.

The whole idea of teaching being regarded as an inferior profession prevailed at the high school she attended. That whole societal perception of teaching being perceived by some as an inferior profession bothered her. She knew that she could indeed become something else if she wanted to in the first place. Dalene chose English as she loved reading and had a knack for languages. She has been teaching English for 21 years and she sees herself as having a powerful emotional impact on children, as well as the ability to inspire the learners. She mentioned the novel, *The boy in the striped pyjamas*, and that she tried to teach the learners that literature was a human thing. The most satisfactory element of being an English literature teacher is to give children confidence to ask questions, to want to know things, and to expand their horizons.

Dalene mentioned her strengths as English literature teacher as the ability to convince learners [to engage with texts], and to get them on her side. She mentioned that she had the ability to simplify things for learners. Being female, according to her, had its advantages, as the learners saw her as the motherly type. She said her age contributed to her being able to communicate well with the learners. Being knowledgeable in her subject, came with experience, according to her. Dalene prefers fantasy literature and promotes this genre more than any other. She identified this as a weakness, as she believes that learner should be exposed to a variety of genres. This preference for fantasy literature sometimes causes conflict with colleagues who do not prefer the fantasy genre. She tries too many new things and sometimes they fail, but that does not faze her, as she believes that one has to fail to know what works.

Context:

She described the context in which she worked as the more privileged school in terms of socio-economic circumstances, and she commented that the children were more academically inclined. There are approximately 985 learners in the school and the home language of the majority of learners is Afrikaans. About 90% of learners are white, and the other 10% consists of black and coloured learners. She believes that the demographics have changed in the past few years and that they get more and more learners who are not as capable academically. The learners at her school are typical teenagers, but there are more children who tend to be more individuals who stand up and say if they don't believe in what the teacher says. Their strongest academic skill is speaking, and there is a discrepancy between their BICS (Basic Interpersonal Communication Skills) and CALP (Cognitive Academic Language Proficiency). She described some learners as mark chasers, and explained that it was the prestige thing, and the bursary thing. Dalene commented that learners had an attitude of working towards getting good results, but they were not really interested in the experience that accompanied this learning. The biggest challenges that Dalene faces with her learners are a lack of interest and an over-load of work that learners receive. She also sees language as a barrier, but believes that the minority struggles with this.

Dalene can reconcile herself with the ethos of her school, and she enjoys the collaboration within the English Department. She described the ethos as a culture of working. Collaboration with other colleagues is important to Dalene as everybody brings something different to the table, and sharing ideas helps to avoid becoming stagnant. She commented that she would like to see more collaboration. Conversations with colleagues centre mostly on what happened in the classrooms with learners and what needs to be completed, as well as deadlines. Dalene expressed the opinion that different contexts asked for different practices, and she regarded herself as an adaptable person. She does not agree with minor things, such as the school's leadership programme for the learners, which she finds elitist.

Beliefs about programmatic impact:

Dalene regards the CAPS document as not having been thoroughly planned, as she believes that the building blocks are missing. She prefers to start with the basics and progress gradually towards more advanced content. The lists of content to be covered have a tendency to be random without a proper sequence, according to her. The CAPS document stipulates that specific tasks should be done within certain time frames, and she finds the strict adherence to that difficult. As far as autonomy in the knowledge construction is concerned, she would like to have a bigger say in deciding on content matter, as well as the sequence in which knowledge is supposed to be presented to the learners in view of the CAPS. She is of the opinion that learned people decide what should be done. She feels it is a top-down structure, and those in positions of decision-making are often out of touch with what is happening on ground-floor level. She had in fact requested her subject advisor to take certain written concerns to national level, but no action was taken. Dalene does not believe that the beliefs of all cultural groups are promoted in the curriculum, and she believes that the focus is far more on the black majority than any of the other minority cultures. She would like to see more global literature included in the curriculum as well.

Dalene finds the guidelines in the CAPS document vague and believes that experience helps one in being able to know what needs to be done. She finds it problematic that, for example, the CAPS document does not stipulate exactly which poetic and stylistic devices should be taught in which grade. Dalene incorporates the ideals of the CAPS document in her teaching, although not as a conscious process. She finds it difficult to pinpoint where exactly she addresses diversity, inclusivity, redress

or access, but believes that through literature teaching, these aspects are addressed indirectly. The CAPS neglects the 'how' part, according to Dalene. She structures her teaching around the assessment tasks stipulated in the CAPS document, as she believes that failing to do so may result in repercussions with departmental officials. In other words, she follows the suggested sequence in which content should be presented, as well as the sequence in which assessment tasks should be completed.

Approaches to change:

Change is something that Dalene sees as inevitable and something that a person must take in one's stride, especially in the teaching profession. She is much more confident in a class now that she is older, and she does not hesitate to say if she has a different opinion from another colleague.

Dalene is stricter now that she is in an HOD position, as she is harder on colleagues not adhering to the requirements of the CAPS document, than before. It took her some years to realise that one can be an individual and be creative, but there needs to be structure. She changed her teaching from being more informal to being more structured.

Beliefs about professional development:

Dalene sees family responsibilities as a hindering factor in developing professionally. She is not prepared to be at school 24/7 to get promoted. She sees promotion possibilities for women as limited, and believes that only a specific type of person is promoted, if well connected. Although she definitively gives her pound of flesh, her family comes first. She often reflects on her professional identity, and sometimes thinks she should have improved her qualifications, or she should have opted for something else in teaching, like being a subject advisor. Time and again, however, she comes back to just being satisfied with what she does. While at university, she did not reflect on her professional identity. She believes that being more aware of one's professional identity will make adjusting to certain circumstances easier. Dalene sees her professional and personal identity as totally related, as she is no different in class than she is at home.

Knowledge and pedagogy:

Dalene likes to use the Internet as a source of knowledge, as well as reviews, blogs, study guides, and the government website Thutong. She also consults old examination papers to guide her in choosing what to teach. Dalene often collaborates with other colleagues and makes use of the Macrat study guides and at times she consults Spark Notes. Dalene constructs her own knowledge as she enjoys teaching new poems and there is not always material available. As answer to how she will go about choosing texts, she commented that she preferred a mix between modern and classic, but at the moment she relied heavily on a list that they had at school. Dalene considers the cultural group first when she chooses texts for learners; then personal preference, gender of learners and lastly texts that she studied at university. The initial process that Dalene follows when planning to teach a new text is to first scan the text for sensitive or contradictory matter. Then she looks at reviews and compiles her own notes, as well as make sure that there are study guides available. Her main aim when teaching texts is to simply expose learners to these texts, as they do not read the texts themselves. She wants to spark an interest and broaden learners' horizons. She is reading *Robin Hood* with her younger learners, and she exposes them to the novel, the legend, a comic strip and a film. She finds it satisfying and rewarding that her learners are eager to attend her classes.

Dalene varies the procedure that she follows when teaching texts. Depending on the text, she will either just start reading without first providing background knowledge, in order to allow learners to form their own opinions. When teaching a poem, she may explain some of the poetic devices first, and then ask learners to find these in the poem. She provides extensive notes on PowerPoint presentations where she divides the literal and figurative discussions, the former focussing on an explanation of the content and the latter on the literary devices and their functions. Learners copy these notes after the discussion. During her poetry observation lesson, she brought a painting to class, which she placed in the front of the class. This painting depicted a holocaust scene. The poem of the day was *A poem is a painting* by Phoebe Hesketh, and the painting was at first glance unrelated to the poem. Her idea was to guide learners to realise how powerful images are, whether painted or written. Learners were quite intrigued, and those who offered opinions on what the scene depicted, were rewarded with sweeties.

Dalene mostly had whole-group discussions, but also encouraged group work. Questions posed to learners were mostly concerned with facts, during the observation lesson of *Skin* by Roald Dahl: What are the names of the characters? What are the occupations of the characters? During the poetry lesson, she asked questions relating to explanations of vocabulary and identification of figures of speech. Dalene wanted learners to communicate with one another, and she allowed them to use their cell phones in class to search for information. Her classes were lively although she reprimanded learners who became too loud from time to time. It seemed as if learners were enjoying her classes during the observation lessons; they seemed comfortable with Dalene and not hesitant to express themselves. She allows role plays at times, for example when teaching *Romeo and Juliet*. Learners dress up and do the whole balcony scene. Fun activities are done mostly with the younger learners, as she finds that time is limited with the seniors, when considering the assessment tasks that need to be completed, and the syllabus which should be covered. Learners were required to take down notes during her poetry lesson, and no additional activities were given to them. They worked in groups during her short story lesson on *Skin* by Roald Dahl, and they had to read short extracts and identify the different settings.

Dalene described her teaching style as a mixture between lecturing and discussing. Learners are, at times, expected to prepare oral presentations on the chapters of novels that have been read in which they have to give feedback on characterisation, plot, themes, conflict and setting. She is mostly responsible for the knowledge construction in her classes. Dalene challenges her learners and encourages them to not take anything at face value. She tries to accommodate learners from diverse cultural groups by choosing poems written by authors from different cultural groups. She starts by doing easier texts first so that those who are not as capable can also get something right and then move on to more abstract content. She is attentive and finds it easy to determine if learners do not understand after which she explains again. This ability to detect misunderstanding or lack of understanding of learners comes with experience, according to her. Dalene is aware of the different cognitive levels of her learners, and she knows which questions to ask to whom. She will at times do code-switching to facilitate comprehension. She makes use of peer assistance in order to help struggling learners.

Dalene consciously considers examination questions while she is teaching, and believes that one cannot ask something in the exam paper that was not discussed in class, as that may pose problems with parents. She focuses the attention of the learners on the different types of questions asked in the exam, by specifically referring to Barrett's taxonomy, and she encourages them to listen in class, as they will encounter things that they do not necessarily have on paper. She has adapted the way that she teaches. She described herself as the more creative one and the more daring one, but over the years she adapted to have a bit more structure within the play. She likes to balance work and play more now, as she discovered as she got older that children wanted structure.

Beliefs about success:

Dalene measures success by having the attention of all learners. She believes that it is important for learners to enjoy her classes, as enjoyment may contribute to more engagement with content. Another measure of success is when learners understand the work and remember the next day what the lesson was about. Dalene believes that a teacher needs people skills and the ability to be an entertainer in order to be successful as a teacher. She definitively fits this description, and has a dramatic way of speaking and gesturing while teaching which seem to amuse her learners. She moves around in the class and just projects a very energetic image.

She comments that a teacher needs more than just subject knowledge. Dalene opens discussions with learners on all topics, because it gets them talking, and once they are interested, they are more willing to work. She feels that a teacher needs to have knowledge of the different learning preferences of learners. Some learners in her class enjoy it far more if she does the lecture thing, because then classes are calm and quiet. However, there are also learners who prefer a less structured environment. She tries to maintain a balance between a structured and less structured lesson. She believes that teachers should also be aware of the learning disabilities of specific learners, as this knowledge influences the way she treats learners. Dalene explains that having background knowledge of learners is important, as it enables one to know what is going on in learners' lives and adjust one's practice accordingly.

Class organisation:

Dalene re-arranges her learners' desks quite often. She prefers learners to sit in groups, as it makes it easier for her to see everyone and it gives a sense of community. Her class is print-rich with many posters and slogans of wisdom adorning the walls. The posters are of films that were showed at the cinema. She believes these may serve as entry points into discussions. There is a funky feel to her class with purple and red curtains. She does not have specific rules in her class, although she does not allow learners to speak while she is teaching, or to make fun of one another, or to speak anything except English to her.

5.2.3 Mary-Anne's story

Biographical detail, beliefs about tertiary education, English, learners and self:

Mary-Anne was born in Umtata in the Transkei in 1966. Her home language is Afrikaans. She attended many different primary and high schools in towns, such as Namaqualand, Kimberley and Randfontein. This was due to her father being transferred frequently as a station master. She believes that this experience facilitated her own ability to adapt to various contexts and to work with learners from different cultural groups. She grew up in the Transkei, in a house where race was not an issue, and where her parents had liberal views. This, she explained, helped her in being able to teach in diverse contexts as she had some knowledge of other racial groups. She completed a four-year B.A.Ed. teaching degree at the former PU for

CHE, known today as the North-West University. This degree included methodology and educational subjects from the first year. Her two major school subjects were English and Afrikaans and she completed these up to third-year level. She also completed a B.Ed. after another two years of studying while specialising in Law. This degree is equivalent to an Honours degree. Mary-Anne has 21 years of experience teaching English in the FET phase.

She places content knowledge first in order of what she found most useful during her pre-service training. She described the methodology as very theoretical, and she commented that she only really gained experience when she started teaching. According to her it was one thing to know about all these wonderful educational theories and methods, but one had to be able

to apply them. She also felt that all these lesson plans did not realise once one started teaching, as there was no time to design them. The teaching practice she completed as a pre-service student is seen as useful by her. Mary-Anne admitted that she did not make the connections between content and pedagogy while being a student.

The North-West University was chosen as tertiary institution specifically for its Christian character, and up to today that is important to her as she still endorses Christian values in her learners. As a student she was aware of the whole alternative rock movement in Afrikaans, with people like Johannes Kerkorrel and Ralph Rabie, and she attended some of their shows. Being a conservative at heart caused a sort of a bias in her. She is certain that today she will not be able to attend a university that has a very conservative onslaught. Mary-Anne enjoyed the homely atmosphere of her university and that it felt like a family. She explained that she was not prepared at university to work in a diverse South African context. The university was not open to students of other racial groups to attend during the apartheid years. Therefore, the opportunity to get to know people from other races was not there. She still remembers the day the schools opened [for all racial groups], and how unprepared teachers were to teach learners from diverse racial groups.

Mary-Anne believes that, in general, a lack of cultural knowledge will definitively hinder teachers in a context where the learner population is diverse. Mary-Anne is confident about her being able to teach in contexts that differ from the one she is teaching in currently, as she has experience of teaching in different contexts. The context she taught in previously had a very different type of learner from her current learner, as these learners were from diverse cultural groups. These learners came from a very low socio-economic background; with very low motivational levels; no parental support and different cultures where one literally could not take basic knowledge for granted. Subsequently, she had to adapt her teaching methods as well as the content taught. Culture is important to her in the sense that our understanding of actions is based on our understanding of a culture's actions. She believes that what makes perfect sense to a child from one culture will not make that much sense to a child from another culture.

Mary-Anne always wanted to become a teacher, and believes that one is a born teacher. Her Afrikaans teacher inspired her to become a teacher. She was particularly impressed by the teacher's methods and strategies. Mary-Anne appreciated the structure that she provided, and her ability to open worlds through literature. She actually became a teacher against the wishes of her father. She did not have any reservations prior to becoming a teacher, nor did she consider remuneration, job opportunities or the workload. She believes that one of her teachers was a very positive role model at the time that she made a career choice. Mary-Anne described herself as an idealist and she commented that she could still make a difference; she learnt to cope with the downsides of the profession.

Mary-Anne chose English as subject, because she loved languages. She regards literature as the highest expression of the soul, and a vehicle through which one can touch the soul of the child. Her main aim in teaching literature is not simply to teach a child the basics, but to enable children to form their own opinions, to think critically, and to be cognizant of stereotyping and prejudice in society. She loves broadening the minds of children through literature as vehicle. Shaping minds is the single most satisfactory element of being an English literature teacher to Mary-Anne. She finds satisfaction when learners understand the meaning of texts. After that she aims for interpretation, and finally appreciation. Mary-Anne sees being an older teacher as wonderful, as one has wisdom and is not easily manipulated by policies. She believes that being female and having her own children have certain advantages in terms of her relationship with learners. According to Mary-Anne, successful English literature teachers should read widely and have a very wide frame of reference in order to keep up to date with the latest modern trends.

This includes knowledge of movies, which she believes provides one with teaching moments. Teachers need to know about the socio-economic context of their learners, because it has a major effect on one's teaching. Knowledge about the work ethics of learners and the competence levels are important to her as well. She believes gauging these competence levels at the beginning of an academic year, as these guide one's choice of texts and pedagogical strategies. Having individual knowledge of the personal lives and circumstances of learners influences her practice in class. This ability to read the children and their needs came with experience and wisdom gained over time. It is vital for her to have a relationship with learners, because then one is aware of their contexts, and that affects one's practice.

Context:

Mary-Anne teaches at an Afrikaans-medium school, nearby the North-West University which she believes has a definite effect on teaching and on the learners at the school. She explains that the parents are supportive, they motivate their children, and have very high standards, but they are also very critical of what happens at school. This criticism spills over onto the learners as well. There are approximately 985 learners enrolled at her school, and they come from an average to higher socio-economic group. About 90% of the learners are white and the other 10% are black and coloured learners. She explained that learners' spoken English is good, although there are weaker candidates as well, but they are the minority. The majority of learners are very ambitious. Results are important as they want to gain access to university. The learners are mostly interested in technology, but there are also a few all-rounders who take part in sport and in cultural activities. Mary-Anne believes that attitude is her learners' biggest problem, and some learners simply don't love reading literary texts, as they do not see the relevance. Her learners struggle with figurative language and symbolism, as well as comprehending texts on a more abstract level.

Collaboration among teachers is essential to Mary-Anne. According to her, teachers should never feel threatened or scared to ask for help or advice. She believes in sharing, and considers their English department as amazing; they share ideas about what works and new things that could be implemented. She explained that many teachers simply discuss a lack of discipline and children's general behaviour when they did get together. Mary-Anne endorses the ethos of the school she is teaching at and she tries to build upon it. Context is the most influential factor on her professional identity, as she believes it determines quite a few things, like one's techniques, one's attitude, how effective one feels, how one prepares lessons, the content one teaches, and how one promotes critical thinking.

Beliefs about programmatic impact:

As far as programmatic impact on her professional identity is concerned, Mary-Anne feels more positive about the CAPS than she felt about OBE. She believes that government is moving in the right direction, but she still feels very restricted, and that there are too many grey areas. She does not feel autonomous enough in the knowledge construction process, and she does not always agree with the order in which things are supposed to be done as suggested in the CAPS document. She would like to focus on different things as well. For one, she would like to be able to do all the genres in matric instead of just two (poetry and novel). Remedial strategies are very important to her and she feels that these are not easy to put in place with the strict schedule of the ATP. Her belief is that the curriculum cannot be fully implemented when the basics are not in place, and she would like to spend more time on these. Mary-Anne views the curriculum as too test driven.

Furthermore, she sees English as a subject with many possibilities, but believes the subject is wide and one needs to plan carefully in order to cover everything that is expected according to the syllabus. She believes that the choices prescribed are favouring certain racial groups up to a certain extent, and the interests of minorities are overlooked. She would like to see a move away from the classics for First Additional Language, to literature that is more relevant to the lives of the learners.

Approaches to change:

Although Mary-Anne embraces change and sees it as an opportunity for growth; she needs to see meaning in change. She was negative about the OBE curriculum and did not see it as relevant to our country. In certain situations, she refused to change. She believes that some people change on the surface, to comply with requirements, but that is not real change to her. Mary-Anne sees change as inevitable, as knowledge is unstable. She also sees her professional identity as changing and not stagnant.

Beliefs about professional development:

Mary-Anne works in an environment where professional development is encouraged, according to her. She sees a lack of time as an obstacle to embracing these opportunities. Mary-Anne commented that she believed there was a big discrepancy between the teacher that she is and the teacher that she wanted to be. She commented that she would like to be a *Dead Poets Society* teacher who inspired and formed minds, but the fact that she had a curriculum to implement, assessment tasks to complete, and learners to prepare for examinations prevented her from teaching the way she wanted to.

Knowledge and pedagogy:

Mary-Anne obtains her content knowledge from various sources. She consults the Internet and does a lot of self-study, collaborates with colleagues, looks at best practices of teachers, and consults examination papers. She studies the examination papers of the last 5-6 years and she makes sure that when she teaches, she covers all the content included in these. Personal preference mostly guides Mary-Anne when choosing texts, then age of the learners, social circumstances, culture, gender, and lastly what she studied at university. She is limited by what is available in the school's bookstore, and there is a prescribed list of set works for Grade 12 learners. Whenever she has a choice, she tries to work with themes, e.g. self-image. She may have a comprehension on the theme, work out a language exercise, and find a poem that addresses the theme. Mary-Anne believes in changing the content very often to suit situations at school. If there was a bullying incident, she would choose a text portraying that. She also chooses texts to promote critical thinking skills.

Mary-Anne follows the following procedure when planning to teach a new text: she reads the text a few times and then she does research. She looks at analysis and reviews in order to see what other people's opinions are. She then incorporates these into her own ideas about texts. She finds resources to use and prefers to incorporate technology. Learners are at times allowed to analyse a poem or find examples of different figures of speech. Mary-Anne provides background information to texts and authors, and then she starts a line-by-line analysis. This is done in the form of a PowerPoint presentation. Learners

take down notes while she is teaching. These notes are also made available to learners after the lesson. Mary-Anne believes that she will find it difficult to teach the new texts (planned for the following year as set works), as there are no previous exam papers to rely on with the new syllabus for the next year.

She is of the opinion that the ideals stipulated in the CAPS document are incorporated in her teaching, as literature teaches tolerance and to look at things from different perspectives. Mary-Anne remarked that although the CAPS document provided guidelines, the context in which the teacher taught, and the profile of the learners weighed heavier in a class situation. In other words, when teachers followed the CAPS document religiously, they might lose touch with the specific needs of the learners

in front of them. She regards the guidelines for literature teaching as vague and fragmented. The very strict division of the teaching plans in the CAPS document is a problem, because literature cannot be taught in sequences according to her. The CAPS document states, for example, in the (ATP) section, that 'issues' or 'features' should be taught. These she finds vague. She feels that if she concentrates only on one specific issue or feature, other aspects like plot, character, figures of speech, and development of themes may be neglected. She seems to want a more holistic approach to the teaching of literature. Mary-Anne feels that the weakness in the CAPS document is the literature section. New, inexperienced teachers, without resources, may find it very difficult to interpret the literature syllabus, according to her. Mary-Anne purposefully structures her teaching around the assessment tasks of the CAPS document for her Grade 12 learners, as these form an integral part of her teaching. She strongly believes that Grade 12 teachers, including her, teach to the test, and that teachers kill literature teaching as they teach for assessment.

Mary-Anne adhered to the following procedure when she taught a new text: she provided the context of the text (poem), as well as some background information on the poet. She also provided historical background, e.g. the holocaust in *The boy in the striped pajamas* by Boyne. She asked an essential question, relating to the theme, or the topic, or the message, and did not answer this question herself. The text was then read with the learners while using visuals. She mostly made use of whole-group discussions, but sometimes divided the class into smaller groups. These groups might be requested to answer questions on specific aspects of the text. These groups then provided feedback to the whole class. After a line-by-line discussion, learners were expected to answer the essential question. Learners were expected to answer a set of homework questions after the class discussion. Mary-Anne did not expect learners to do additional activities, as time was a constraining factor. She explained that she believed in self-discovery and the benefits of a constructivist way of teaching. Learners are sometimes expected to act out scenes from their drama texts, e.g. the balcony scene in *Romeo and Juliet*. As a writing activity, she allows learners to paraphrase the words used in the scene or re-write the text in modern English. During an observation lesson on the poem *When the rainbow ends* by Richard Rive, Mary-Anne introduced the discussion by showing two humorous quotes promoting integration of races and tolerance, as the poems had as theme racial prejudice. These quotes served the purpose of gaining the attention of the learners. She effectively linked the poem to another text the learners were reading at that stage, namely *The boy in the striped pyjamas*. Mary-Anne explained the different binaries, namely German vs. Jew and Black vs. white. She also emphasised the universal quality and message of the poem, but also guided a discussion towards our own situation in our country.

Mary-Anne believes that the teacher is the main constructor of knowledge in classrooms. However, she feels that the methods used may allow for children to think that they are the ones constructing the knowledge. She prefers learners to think that they also construct the knowledge, but in the end they do it because teachers guide them towards that. Most questions that were asked questions during the observation lesson of *Skin* by Roald Dahl required factual recall: Who was present? What is the name of the artist? Learners' attention was also focussed on how diction was used to portray characters in a certain light. Learners had to find words that showed a stereotypical portrayal of Drioli, a character in the short story, *Skin*. She differentiates her approaches on a daily basis in order to accommodate learners of diverse abilities. She incorporates a lot of visuals, and if she does not have visuals, she has key words or key elements in writing on the board. She explained that awareness of her learners' learning preferences caused her to adapt her strategies. Many of her learners preferred learning in a more informal way, but she was also aware of those who prefer a more structured environment, she continued to say. She repeats a lot and she simplifies the content, and she dictates work to them to write down to ensure that the weaker candidate also has a proper note in his or her book for examination purposes.

Beliefs about success:

Mary-Anne remarked that the way in which she measured whether a lesson was successful or not, depended on the grade. She distinguished between being effective and being successful. Mary-Anne commented that good results were seen as a measure of success with her Grade 12 learners. She explained that she had a different barometer, for example, the Grade 10s.

Success with them was evident if they grasped, enjoyed and appreciated the texts. Mary-Anne never feels completely successful as she wants to do more, and to teach things outside the curriculum in order to get the learners to engage with texts. Real success to her is linked to her ability to establish critical thinking with children and to question what the teacher says. Mary-Anne mentions her inability to understand learners' reluctance to engage with literature, as a weakness. She has an intolerance of lack of motivation, and is irritated when learners who have been taught the basics, still struggle with these.

Beliefs about professional development:

The greatest influence on how Mary-Anne teaches currently is partly her own personality. She believes there is always room for improvement, and mentions that best practice from other teachers also influences her teaching, as she thinks it is extremely important that teachers should communicate and not operate in an isolated manner. It is important to her to observe other teachers, as they have different personalities and approaches from which she can learn. She does not make major changes to her teaching methods now; something she used to do as an inexperienced teacher. She often reflects on her professional identity and she still strives to be a better teacher. She explained that this desire to constantly improve herself had an influence on her professional identity in the sense that she went the extra mile. When she reflects, she never feels that she has done enough, and she realises that the more she learns, the more there is to learn.

Class organisation:

Mary-Anne's class is well-resourced with a white board and data projector. It is neat and print-rich. Her learners' desks are organised in straight-rows.

5.2.4 Sam's story

Biographical detail, beliefs about tertiary education, English, learners and self:

Sam was born in Johannesburg in 1959. His home language is Sepedi, which is a dialect of Northern Sotho. It is one of the 11 official languages of South Africa and is mainly spoken in the provinces of Gauteng, Limpopo and Mpumalanga. He attended Vista University in Soweto and majored in English and History. Both these subjects were completed up to third-year level. After completing his degree, Sam did his HED at the same institution. He regards the methodology part as most useful during his pre-service years. He sees content as forever changing, and does not regard it as more important than methodology. Teaching practice also helped him a lot to gain experience during his pre-service years.

Sam did not at first want to become a teacher. This was still during the apartheid years, and he mentions that he did not have many options during those years. He wanted to become an agriculturalist, but found the conditions not favourable. His initial image of teachers was not positive. Sam did not appreciate the corporal punishment that was practised in those years. What eventually motivated him to become a teacher was that people admired the way he spoke English. A particular Grade 12 high school teacher had a positive influence on Sam. This teacher taught him to simplify content; something he does in his own teaching today. It appears as if that teacher's native accent and eloquent use of English, as well as his passion for reading appealed to Sam. He particularly enjoyed the lively way in which the teacher explained literary texts. His younger brother encouraged him to become a teacher. Sam was not aware of any downsides pertaining to teaching, such as salary considerations, that could make him change his mind prior to becoming a teacher. Sam does not believe he will have a problem teaching in an environment that is different from the one he is teaching in now, as he started his career in a rural environment. He found it extremely difficult at the time, as he was not exposed to such poverty where he grew up in Johannesburg. This environment had an emotional impact on him. He once had the opportunity to teach predominantly white learners, and he commented on his being successful in this endeavour.

Sam's lecturers at the university he attended were mostly positive role models to him during his tertiary education. There were also a few who were interested in imparting knowledge more than sharing it, which he objected to as being an out-dated teaching method. He explained that he did not always agree with the values and beliefs of the tertiary institutions of the country at the time. Students of different races attended separate tertiary institutions because of apartheid policies. He felt that he was robbed of an opportunity to engage with all racial groups. He therefore does not believe that he was adequately prepared to teach in a diverse South African society during his pre-service years. He also felt that there was sometimes a gap between students and lecturers. He elaborated on this gap which appeared to have been a language barrier. He struggled to understand the way in which his white, native-speaking English lecturers used the language. Adapting to the way lecturers pronounced words took time.The most satisfactory element of being an English literature teacher to Sam is when learners understand and engage with texts and achieve their goals. He wants texts to have a lasting impression on his learners.

Sam perceives himself as a teacher who can reach out to learners, and who can encourage learners to think critically. He sees himself as empathetic towards learners and able to put himself in the shoes of the learners and look at the bigger picture. He has the ability to simplify content by providing examples related to real life. This helps learners to bridge the gap between past and present. Sam encourages the learners to speak to him in English, as they are shy and not confident in their ability to use the language. During the observation lessons in his class, he insisted on learners answering him in English, and not Setswana, that is their mother tongue. He perceives his inability at times to make content understandable to learners as a weakness. He expressed his frustration with the learners' apathy, and admitted that he tended to spoon-feed the learners. He, however, remains resilient in his efforts, and devises other strategies to keep the attention of the specific learners in front of him. Sam sees age as important to his professional identity since it brought experience and wisdom which he is able to share with his learners. He has been teaching English in the FET phase for the past 12 years.

Context:

Sam teaches in a township in an informal settlement which is poverty-stricken. There are approximately 900 learners in the school, of which 95% are black and the remaining 5% are coloured learners. Parents of learners are mostly unemployed and are therefore exempt from paying school fees. Learners are, however, neatly dressed in school uniforms and an atmosphere of order and discipline was visible each time I visited. Sam identified speaking and listening skills of the learners as problematic, and remarked that the English language itself was his learners' biggest problem. Learners do not use the language outside school. They struggle to express themselves in English, and this often results in learners becoming frustrated. Learners were quite reluctant to offer opinions in his class during the observation lessons, and they did not volunteer to answer questions. Sam mentioned a lack of motivation amongst the learners and he ascribed it to the influence of their environment. Most residents depend on social grants as an income, and Sam believes this practice negatively impacts the motivational levels of

learner. He feels learners do not see the bigger picture, and do not see the importance of learning. Thus the environment has a determining influence on the learners. Sam explained that he tried to make a difference in the perceptions of the learners and show them the importance of hard work.

He feels part of the teaching community at his school and he is positively inclined towards collaboration with colleagues. He understands the strengths and weaknesses of his colleagues and knows what their preferences are as far as the marking of different sections of examination papers is concerned. When texts ask for specific cultural knowledge related to his own culture, he would offer to teach those specific texts in the place of his colleague, who does not have the same cultural background. He believes that there is a strong connection and collaboration between himself and a colleague with whom he shares grades. More collaboration is not happening because there is not enough time due to the packed syllabus and many assessment tasks that he needs to assess.

Beliefs about programmatic impact:

Sam sees the syllabus as restrictive, but also as vague and unclear at the same time. He feels that his freedom to choose what to teach is curbed by the prescriptive tasks of the CAPS. He also objects to the strict schedules outlined in the CAPS document. At times he wants to spend more time on certain content in order to assist struggling learners, but finds that the prescriptive sequencing does not allow for this to happen.

Sam wants to see a wider scope of choices for texts given by the Education Department. He mentions that his learners find the Afrikaans words difficult to understand in texts like those of Herman Charles Bosman, for example. He regrets the fact that Afrikaans is not used by the learners anymore, which he sees as contributing to a lack of understanding. He believes that one cannot wish Afrikaans away, as it forms part of our culture. African texts are dominating the syllabus, according to Sam.

Sam does not believe that the CAPS document provides enough guidelines to teachers, specifically regarding literature teaching. He mentioned that an inexperienced teacher might struggle and he had experience of beginner teachers struggling to implement the CAPS document. He deliberately structures his teaching around the assessment tasks of the CAPS document. He also constantly thinks about possible exam questions when teaching, and focuses the attention of the learners on these questions. He does not want learners to be confronted with unfamiliar content in the examination paper. He finds it necessary to teach to the test, because this is what makes learners pass the examinations.

Sam can relate to some of the aims in the CAPS document, like promoting an active and critical approach instead of mere transmission of knowledge. He tries to develop the critical thinking skills of his learners, but he finds that particularly difficult as learners have a serious language barrier. He addresses diversity through his teaching of issues, such as xenophobia which features in some of the short stories. He does not feel that the aim of learners organising and managing themselves actively and responsibly is attainable with his learners and their specific contexts and abilities. Sam mentioned that he tended to spoon-feed his learners.

Approaches to change:

Sam explained that he loved change, but curriculum changes forced him to become a learner too, which he seemed to object to, as he believed that he had enough experience. He commented that he did not have a positive view of the curriculum change to OBE. He described curriculum changes as frustrating, because just as he became used to a certain way of working, changes needed to be implemented. One specific change that Sam found difficult was when he was given a subject to teach which he had no knowledge of and which was not part of his education. He also had to act as HOD for the GET phase at some stage. Sam was reluctant as he was used to teaching the FET phase, and he found the difference between the phases quite significant.

Beliefs about professional development:

Sam feels that the large numbers of learners in his classes (at times up to 50) is a factor that hinders him from developing professionally. He explained that assessment took up a lot of his time, and this left little extra time to attend to professional development courses. Sam mentioned family responsibilities and the lack of promotion possibilities as other hindering factors. Lack of resources and overcrowding are seen as contributing to the discrepancy between the teacher that Sam is and the teacher that he wants to be. He would like to try new methods and strategies, but mentioned time once again as a constraining factor. Sam reflects on his professional identity and finds it motivating when his learners achieve their goals, and when he has added value to his community. He sometimes asks learners to reflect on whether he was successful in teaching them something. When he gets home, he sometimes reflects on the lesson of the day in order to determine what he may do differently to enhance engagement and learning. Sam did not reflect on his professional identity before embarking on his teaching career in terms of who he was and where he might end up teaching, and whether he would cope in contexts different from those that he was used to way back then. He felt that he had been unprepared, and knowledge about and reflection on his professional identity would have been helpful.

Knowledge and pedagogy:

Sam obtains his content knowledge by reading extensively, and his tertiary education also contributed to his content knowledge.

He regards the study guides written on texts that they do at school level as informative and suitable to learners. Sam does not choose texts for grade 12 learners as these are prescribed by the department. If he had a choice; he would first of all choose texts according to the social circumstances of learners. He feels that his learners cannot relate to complex issues and they do not have support at home from their parents. He prefers short stories because of the length of the texts, and he believes these texts do not have very complicated story lines. After the social circumstances, he looks at personal preference, culture, texts that he has read at university, age and lastly gender of his learners, to guide his choices of texts.

Sam does not follow a strict routine when he is teaching texts, for example by having an introductory and teaching phase. The text dictates the approach to him. When tasked to teach a new short story, he would firstly look at the perspective of the author. Then, he would identify unfamiliar words and explain them to learners, as he believes that the vocabulary used in texts is at times far beyond his learners' experience and frame of reference. Sam also highlights figures of speech, and after that he looks at characters, the mood, and other literary devices. He reads the primary text at least twice or thrice. When teaching a new text, he may, for example, start by explaining the title of the short story, and then he would make sure that his learners know what the story is about. During one observation lesson, he requested a learner to read the section pertaining to the authoress, Gcina Mhlope (*Transforming moments*) from their readers. Sam also placed texts within a historical context for learners. He allowed learners to read, and he explained at intervals. He mostly asked questions on comprehension and reorganisation levels of Barrett's taxonomy, such as: Where is Sophiatown? and What is a protest play? He asked questions addressed at the whole group, but identified individuals to answer. If a learner was reluctant to answer, he asked another.

He commented that he endeavoured to develop the critical thinking skills of his learners by asking some questions requiring higher-order thinking skills. Sam does not engage learners in other activities, such as group work, role-play or other drama activities. He gives them homework questions on the texts read and whatever was discussed in class. Sam is not very positive about the effectiveness of homework questions, as he believes that learners simply copy from one another. He only makes use of the textbook as resource in the class, and does not have facilities for PowerPoint presentations. He sometimes makes photocopies of questions for the learners to answer. He mentions large groups as a constraining factor in the employment of additional activities. Finishing the syllabus, which is packed, is another reason why Sam does not choose to do additional constructivist activities with his learners. Learners are at times expected to do summaries. His learners do not conduct any research on their own, partly because of limited resources, but also because they are reluctant to do so, according to him. Learners do not work in pairs or in groups in his class. This arrangement is mainly because he does not believe that all learners benefit, as only certain learners engage with the task at hand. He mentioned that group work is detrimental to examination preparation, as learners still have to answer the paper individually. Sam is mostly responsible for knowledge construction in his class, as learners are passive according to him.

Beliefs about success:

Sam measures success of a lesson in terms of the understanding of learners and whether they engage with the text by asking questions. Learner enjoyment is also a measure of success to Sam, and he has enjoyment as aim when teaching texts. He believes that successful teachers are widely read and should be prepared to put in extra effort. Knowing about the learners' socio-economic background is important to ensure success; as such knowledge influences one's approach. In other words, he takes their circumstances into consideration. Sam believes an effective classroom is one in which learners are active and taking part in the lesson.

Class organisation:

Sam's class consists of only the bare necessities, namely desks and chairs. Many of these are broken. The walls are bare. The space is limited, as the classroom has to accommodate many learners. The desks are arranged in straight rows with very little space between rows.

5.2.5 Jane's story

Biographical detail, beliefs about tertiary education, English, learners and self:

Jane was born in the Netherlands in 1963. She came with her family to South Africa at the age of 10. She grew up in Klerksdorp and attended both primary and secondary school in Klerksdorp. When she first came to South Africa, she could not speak a word of English and the adjustment was quite difficult. Jane attended the then PU for CHE and completed a BA degree with majors English and Afrikaans, both at third-year level. She then completed an HED (Higher Education Diploma). She does not regard the diploma year as useful to her. The methodology classes did not teach her much, and she felt that the lecturers did not inspire her with their own teaching. Jane believes that her content education was the most useful part of her pre-service education. She believes that teachers were generally ill-prepared to deal with diversity in their classrooms. She mentioned that it was taken for granted, during the apartheid years, that white Afrikaans teachers would be employed at schools exclusively designated for white learners. She, however, feels privileged that she was raised not to see race, and this facilitated her own teaching of diverse races.

Teaching was not her first option for a career. She wanted to become a librarian or veterinary surgeon. Her parents did not want to pay for her studies, and when the Education Department came to recruit prospective students at high schools, and offered bursaries, she opted for teaching. She believes that a lovely English teacher must have made an impression on her, but she liked the novel they were reading more, and the way he taught. It was not, however, a matter of wanting to be exactly like that teacher, or wanting to emulate him. She enjoyed the whole English Department at the university she attended. There is no one in particular who had an influence on how she teaches. Jane sees teaching as an individual activity and it depends on one's aims.

Her first teaching post was at (Name of school), and she commened that she was totally unprepared for that experience. The workload and the emotional involvement of being a teacher seemed to have overwhelmed her. Jane did not consider things like remuneration or work load before starting to teach. She had no particular reason choosing English as subject other than it was a school subject and that she was good at it at school. She also mentioned that she loved reading books.

Jane perceives herself as knowledgeable and passionate. She explained that she understood and loved the language, and saw this as a strength of being an English teacher. She also appreciates the nuances in the literature. Jane has empathy with the second and third language speaker of English, as she was once in a similar position of having to cope with a language which was not her home language. She feels that being a female has its advantages, as one is accepted easily by learners. This acceptance seems to be related to having a motherly appeal. Size also matters in the culture that she is teaching, thus her height is beneficial, according to her. She believes that size equals authority in the eyes of the learners. She has a positive influence on the perceptions of the learners, and explains how she influences their behavior on a social level. Being older is also seen as an advantage, as it affects how learners perceive one. They take one more seriously when one is older, and when one has children of one's own, according to Jane. Jane feels that she is more patient now; a quality she acquired over time. She is confident in herself and feels that her content knowledge is adequate. As a weakness,

Jane mentions that she sometimes speaks over the heads of the learners, as she takes certain knowledge for granted. She feels that she does not always reach the learners, especially when they deal with texts requiring knowledge of cultural humour. The most satisfactory element of being an English teacher is seeing learners get engaged with texts and when they offer their own opinions. She loves it when learners interact.

Context:

Jane teaches in a township, in an informal settlement. The area, in which the school is situated, is very poor. Most residents live in shacks without electricity. Parents of learners are mostly unemployed, and they do not pay school fees. There are approximately 900 learners, and their home language is Setswana. Almost 95% of learners are black, and the remaining 5% is coloured. Jane explains that poverty influences how these learners are perceived by the rest of the community, in that they are looked down upon because of their socio-economic status. Classes are crowded with up to 52 learners in a class. Understanding English is a problem, and learners struggle with BICS (Basic Interpersonal Communication Skills). Written English is also problematic. The influence of the home language is very strong. Jane feels that knowledge of the learners' home language is essential. She does not have any knowledge of her learners' home language, which she regards as a drawback. She explained that learners were ambitious, but it did not translate to their performance at school. Context to Jane is the key influence on her professional identity, as context influences the way one teaches. Knowledge of learners' cultural background is also essential, as there are gaps in knowledge, especially if one teaches a western type of text to non-western learners.

As mentioned, the learners in her class struggle with language, a lack of vocabulary and background knowledge. She explained that her learners did not have basic general knowledge and their interests were narrow. Rhyming is particularly problematic due to pronunciation problems. Her learners will, for example, identify 'bird' and 'word' as rhyming words, as they mispronounce the words. She believes that learners have no frame of reference as they have not been told any stories. She has not seen

evidence of the African tradition of song and stories among her learners. English is sometimes a third additional language of her learners and there is some resentment and resistance towards English which is held in front of them as the language of business, progress and the future.

She believes that she will be able to teach in a context that is different from the one that she is teaching at the moment, but she believes that one has to be aware of the social nuances. She explained how she had to get used to cultural social practices, such as greeting habits and other understandings of acceptable behaviour in social contexts. She believes that teachers may become alienated if they do not have an understanding of the culture of learners.

Jane does not feel very positive about school policies, and sometimes ignores school policies if they do not help her get the content across to the learner, as she believes one works with learners and not school policies. She does not reconcile herself entirely with the ethos of the school, as she feels that rules are not endorsed by all colleagues. She called unmotivated teachers, salary teachers, who were not effective. Jane tries to be an effective teacher despite the fact that learners get used to free periods in other classes. She thinks that collaboration among teachers is urgently needed, but she also knows that it does not realise in most cases. Lack of time contributes to this attitude of avoiding collaboration.

Beliefs about programmatic impact:

Jane commented that the CAPS document did not allow for enough autonomy, because of its prescriptive nature. She does not, however, see the curriculum as gospel, and adapts where she can. She finds it hard to reconcile herself with the fact that the CAPS document states that one should cater for all learners' learning styles, and different levels of intelligence, but in the end all learners write the same examination paper. Jane would like to be more autonomous in the knowledge construction process. Teaching to her is more about life lessons and values; aspects that she feels should be addressed more often. Jane sees English as a wide subject and believes that, if only what is prescribed in the CAPS document is taught, learners will not be equipped to deal with life outside school. She wants the choices for set works to be more relevant to the lives of the learners with more teenage literature. She does not believe that the curriculum promotes the ideas of all cultural groups, and finds the choice for drama particularly limiting. Jane comments that the main aims, as set out in the CAPS document, are ideal. She would like to concentrate on those, but she does not believe that the teaching plans correlate with those ideals.

She explained that the aim in the CAPS of developing critical thinking skills was difficult to reach, as learners at Jane's school had been spoon-fed and trained to answer questions. She spends most of her time trying to get learners to think. Jane commented that learners were able to give simple yes or no answers, but struggled to substantiate their opinions. She structures her teaching around the assessment tasks prescribed in the CAPS document. As much as she wants her learners to be independent thinkers, she still keeps in mind that they have to answer the examination paper at the end of their school career, and therefore consciously considers examination questions when she teaches. She believes that education in South Africa is aimed at results.

Approaches to change:

Jane sees change as refreshing, and responds better to change now that she is older. She was more prone to feelings of insecurity when she was younger. She believes one wants things rigid when one is younger, as this makes one feel safe. Jane changed her attitude towards colleagues whom she believed took advantage of her in terms of preparing notes, and borrowing stationery. She became more assertive and had since learned to say no. She also does not adhere to what she calls window-dressing of files and learners' books. The departmental school policies state that there should be a certain order of work in the learners' scripts. She does not adhere to this, as she does not see the point in doing so.

Beliefs about professional development:

Jane is of the opinion that there is enough scope for professional development at her school and that her principal is very supportive of such initiatives. She, however, is not interested in such things if not geared towards the learner and if these do not assist her in being more effective in the class. Jane is not interested in promotion as she believes a promotional position will increase administrative duties which will limit her teaching time, which she enjoys most about teaching. Jane often reflects on her teaching, as she believes different contexts, texts and learners ask for a re-negotiation of strategies on a daily basis. She regrets not having reflected more on her own professional identity prior to entering the profession. She is of the opinion that such reflection would have prepared her better, and might have reduced the practice shock she experienced. Jane believes that her professional identity has an influence on her practice.

Knowledge and pedagogy:

Jane obtained her content knowledge partly from what she was taught at school and university, and also from constructing her own knowledge from books. She finds the Internet also helpful, although she mentioned that she had not used it beyond ordering DVDs based on texts that she was teaching. She does not share notes with colleagues, as she feels it may be an unfair practice to be expected to share after she, or anyone else, put in the hard work to compile these. Her department is limited to lists of texts chosen by the DBE. As they are a no-fee school, there are no funds available for additional texts other

than those on the list and provided by the DBE. She finds the list very restrictive. If she had a choice, she would consider the interest of the learners and what was relevant to their lives. Jane places cultural group first when considering choices of texts for her learners. After that she considers the age and the social circumstances of learners.

The process that Jane follows when planning to teach a new text is to first read the text several times. She then identifies themes, and passages in the texts that deal with those themes. After that she matches parts of text with specific themes. Jane then discusses characterisation. Finally, she looks at language and the literary devices. Jane then sets activities for the learners which she tries to make as interesting as possible in order to promote engagement. She follows the same broad structure when teaching, but the way she does it differs from class to class. The classes are streamed according to ability at her school. She adjusts her pace with different classes and sometimes has to go back and re-teach.

Jane explains that the assessment strategy determines the procedure of teaching. She is teaching a drama, *Sophiatown* by The Junction Theatre Group at the moment, and explained that she started by discussing the features of drama, even though learners were supposed to have knowledge of these in the FET phase. She discussed acting scenes for the drama, the dialogue, stage directions and the effects and reasons for these, costumes, actors, sets and a script versus a performance. She also discussed the type of drama and how the title was related to the content. Jane taught vocabulary explicitly, and simplified the plot of the drama for learners. She emphasised that she could not expect learners to go home and read the text on their own, as this simply would not happen. She believes her learners prefer being told the plot prior to the reading process. According to Jane, learners feel less insecure and more in control of the text by knowing the plot prior to the reading process. After the synopsis was given, the learners were required to read aloud in class. She sometimes allows them to do role play and discuss the characters.

Jane mostly has whole-group discussions with the class, as she believes small-groups are not that effective with larger groups such as hers. As resources, Jane uses only the text and sometimes a DVD, if available. Learners take down notes in their scripts, but there are notes in their text books as well. Learners are allowed to communicate with one another, and she describes her class as lively, but controlled. Learners sometimes discuss characterisation, the use of language, emotions, the use of expressions and stage directions. However, they do not in general engage in many activities in Jane's class. In answer to my question what other activities learners are expected to do, Jane answered that she allowed them read to the class. Jane is mostly responsible for knowledge construction in her class, as her learners do not easily engage voluntarily. She finds that the more capable learners are not the ones to take risks and answer her questions. She explained that she asked learners' opinions to develop their critical thinking skills, but emphasised again that learners were used to being spoon-fed. She does not endorse spoon-feeding, as she does not believe that learners learn anything that will have a lasting effect. According to her, teachers resort to this method as it ensures discipline.

Beliefs about success:

Jane regards a particular lesson as successful when learners start asking relevant questions and engage with the texts. She knows she has been successful when she gets learners emotionally involved and invested in texts.

When the bell rings and learners are reluctant to leave because they are enjoying the class, shows her that the lesson was successful. She does not have rules in her class apart from expecting well-mannered behaviour. Jane has no need to shout and scream, as she believes it makes the learners negative towards those teachers doing that.

Class organisation:

Jane's class is in the library and she allows learners to sit in groups and not in straight rows.

5.2.6 Neo's story

Biographical detail:

Neo was born in 1970 in Alexandra, a township in Johannesburg. Her home language is Setswana. She completed a B.A. Ed. degree with Setswana and English as majors, both up to fourth-year level. Neo also completed an ACE diploma in Maths Literacy. She was appointed as chief marker for English First Additional Language in 2005, and specifically for the literature paper. Her duties included the setting of the provincial literature paper. She was appointed in this position from 2005 until 2014. Neo has 25 years of teaching experience. After 2014, she was appointed as internal moderator responsible for the statistical data of the literature papers of the North-West province during the annual year-end marking sessions. Her duties include studying the responses of learners to each question. These are then captured statistically. Learner performance in each genre is then analysed. Feedback is then provided to subject advisors and teachers in the form of recommendations of how to improve learner performance. Neo has years of experience in assessment of the EFAL papers for the FET phase, and therefore has certain beliefs about knowledge of both teachers and learners.

Neo regards her pre-service education in content as the most valuable. She explains that limited time was spent on the

methodology and teaching practice. She feels that one only realises when one starts teaching, that there is much to learn. She believes that the content at university should be more aligned with what is taught at school level. According to her, the blend between content and pedagogy was neglected at university.

Beliefs about English as subject, teachers' knowledge, learners, and the curriculum.

Neo believes that English is a difficult subject to demarcate because it is divided into four sections: language, literature, creative writing and the oral component. She commented that according to the CAPS, language, literature and creative writing should be integrated. Neo believes that teachers find this integration difficult, and sometimes end up preferring to teach one of these sections and neglect the other sections. She explained that when she conducted workshops, teachers were reluctant to engage, and she ascribed it to a lack of content knowledge. She believes that the education of teachers is to be blamed, but also their own lack of intrinsic motivation and passion. She does not believe that the majority of teachers have adequate subject matter knowledge. She explained this in terms of poetry teaching: teachers tended to teach only those poems that they are familiar with and they omitted teaching those that they were unfamiliar with. There was also a reliance on past papers. She commented that teachers tended to read the texts without stopping for any explanations while reading, and if they did, it was to discuss a bit of plot.

Neo believes that teachers at the marking centers assessing examination papers struggle with language, as most markers are not home language speakers and there is often second language interference. She mentioned that most teachers still teach in Setswana, and then learners were expected to answer in English. Certain aspects are not taught, such as imagery, writer's point of view, as well as personal point of view. She commented that learners were not guided to relate what they learnt to their own lives, and the connections were subsequently not made. Neo mentioned that workshops, which were held after marking sessions in order to improve the quality of marking, were often unrelated to the problems which had been identified during the marking sessions.

According to Neo, learners struggle mostly with language, which she ascribes to mother tongue influence. She believes that most learners fail because they do not have a basic understanding of the assessment instruction words. Neo explained that learners' critical thinking skills should be developed in order to answer the inference questions in the examination papers, and she criticises the banking concept of education when teachers impart knowledge and learners are expected to reproduce this knowledge.

Neo does not regard the CAPS document as adequate in guiding teachers' work. The aims and objectives are vague and general according to her. She also feels that there is no differentiation in the syllabi of the different grades, and that the building on knowledge from one grade to another should be more explicit. As far as literature is concerned, she feels there needs to be more structure. She seems to want the CAPS document to be more explicit as to what exactly it is that a teacher needs to teach. She refers to the ATP (Annual Teaching Plan) of literature and comments that these are not very clear on what the teacher should teach. Neo believes that new teachers may be clueless when entering a class. The list of figures of speech, for example, is vague to Neo, and she prefers the CAPS document to state which ones should be taught to which grade.

According to Neo, teachers choose texts on the basis of personal preference, and do not take the background of learners into consideration. Many teachers also base their choices of texts on the performance of learners in a specific genre. She explained that some teachers considered the reports and decided which genres to choose on the basis of over-all performance in the genre.

Neo feels that the pre-scribed texts are mostly about the historic problems of South Africa. She explained that most of the texts focussed on the history of what happened in the country during apartheid, and the present learner found it difficult to relate to the content of such texts. She believes that politically-charged texts may separate the different racial groups rather than unite them. This does not mean that she believes these politically-charged texts should not be prescribed or chosen. Neo commented that teachers mostly used study guides as sources for content knowledge. She attributes the learners' lack of critical thinking skills to the way that teachers were trained. She explained that many teachers were taught in a traditional way, with emphasis on rote learning. They then tend to teach in the same way, resulting in learners not developing their own cognitive skills. She is positive that the new teachers are not that often teaching English through another medium, and that the critical thinking skills of the new teachers have improved. She argues that older teachers often try to impose their traditional ways on younger teachers. Neo wants teachers to be more autonomous in the knowledge construction process, which she describes as a top-down process. She explained that if teachers were more involved in deciding what knowledge is worth knowing, they might become empowered and take more ownership for their teaching practices.

5.2.7 Amy's story

Biographical detail:

Amy was born in Aroab, a town in Namibia in 1961. Her father influenced her to become a teacher, but she also had good role models when she was still at school. However, she observed that the methodology used by these role models was not exactly what she wanted to emulate, as it was teacher-centred. She completed a NPDE (National Professional Diploma in Education), as well as an ACE (Advanced Certificate in Education). English and Learner Support and Guidance were her major subjects. She completed English up to third-year level. At the moment, she is busy with an Honours degree in Educational Management in Law. She was appointed as chief marker for the English First Additional Language paper in 2014, and specifically for the literature paper. Amy has 12 years of experience teaching English. She is also teaching Grade 12 learners at her current school. Prior to teaching, she worked for Liberty Life as a marker researcher, and for ABSA bank as a consultant. She feels that she can apply what she learned in the business world to teaching, e.g. teaching learners how to present themselves.

Beliefs about English as subject, teachers' knowledge, learners, and the curriculum.

Amy chose English as subject as she loved languages, and she saw English as a vehicle into the hearts of children. Amy regards English as a difficult subject to demarcate, but failed to give any reasons as to why she believed this. Amy was hesitant to express her views about teachers' subject knowledge. She commented that the best markers for the literature paper were chosen first, which seemed to indicate that teachers marking the literature papers were capable markers. Amy believes that teachers struggle with the interpretation questions when marking the Grade 12 National Senior Certificate literature papers. She explained that teachers sometimes did not understand when learners explained things from a different point of view than the one in the memorandum. She contributed that to a language barrier, but believed that it was about culture too. In other words, when there is a cultural gap between teacher and learner, misunderstanding is possible. She blames teacher training when she explained that a teacher should be able to understand interpretations if he/she had proper training. Workshops and collaboration among teachers may be helpful in this regard, according to Amy.

She mentioned paraphrasing and a lack of vocabulary as aspects that learners struggled with when answering questions. Poetic devices, figurative language and the functions of these were also poorly understood and explained in examination papers. Certain learners also found it difficult to relate to certain poems, asking for specific cultural knowledge. She regards *a* lack of background knowledge as contributing to weak performance of learners.

Amy does not believe that the CAPS document provides enough guidelines to teachers. She finds these inadequate and vague. She seems to want a greater emphasis on the 'how' part or methodology in the CAPS document. Amy explained that teachers needed to take the interests and culture of learners into consideration when choosing texts, as she believed that personal preference was what guided teachers when choosing texts for their learners. She commented that teachers made use of study guides, the Internet and they shared notes and ideas with one another. She does, however, believe that teachers mostly teach to the test, and she does not think the skill of critical thinking is addressed in classrooms, if she looks at how learners respond to open-ended questions in the examinations. She explained that teachers faced a dilemma, as they wanted to teach critical thinking skills, but they also needed to teach to the test. Amy feels that the NSC paper included questions to test critical thinking skills, but the exact allocation of marks to certain facts within these questions, actually curbed the critical thinking skills of learners.

5.3 Towards data analysis

The cases were presented in the previous section as narratives relying on a descriptive method. Hancock (2000:17) identifies two ways or levels for the analysis of data: the basic level of analysis which entails a descriptive account of the data including "what was actually said with nothing read into it and nothing assumed about it"; and a more sophisticated level or higher-level analysis which entails interpretation and inferences of responses. Hancock refers to this level as the "latent level of analysis" (2002:17). The rationale for these narrative in-case representations is to provide the reader with a tentative glimpse into the participants' lives, their beliefs and practices through what they shared during the interviews and what was observed during the class observation lessons. I did not include information from the document analysis, as this would have resulted in a too lengthy discussion. A summary of a cross-analysis in view of the content knowledge of participants

resulting from the interviews, observations and document analyses can be seen in Appendix C of this thesis.

The next chapter presents a discussion and analysis of the data from the participants' point of view, but also relates the findings to what is said in the literature. Discussions of findings through case studies can be presented in various ways, and there is no prescribed standard template for presenting emergent theory in interpretivist research. A few ways are: the use of large parts of interview transcripts with a summary (Berge, 1996); individual case reports which draw occasionally on sections of interview transcripts (Thompson & Holt, 1996); description of narratives drawing from the interview transcripts, followed by comments of the researcher and support material from the literature (Hara & Kling, 1999), and a thematic discussion which is supported by direct quotations from the interview transcripts (Canning, 2002). I chose to present the discussion of the data as a thematic discussion supported by direct quotations from the interview transcripts, what transpired during the observations and occasional reference to the document analysis. I endeavoured with this multiple-case research to balance both the emergent theory and the rich empirical evidence. Emergent theory is supported by evidence from most cases. The next section focuses more on analysis and interpretation of the perceptions, beliefs and practices of participants from their own point of view and a comparison of findings to the literature. Tentative themes were discussed in the previous section, which were refined in the following chapters.

CHAPTER 6: PROFESSIONAL IDENTITIES: THE BLEND OF PCK AND SCK IN THE TEACHING OF ENGLISH LITERATURE

6.1 Introduction

Chapter 5 offers narrative in-case representations of the participants which contain provisional themes which needed further refinement. As there was a large quantity of data generated, careful consideration was given to the identification of themes and sub-themes from the 2 interviews, classroom observations and document analysis. Themes and sub-themes from each method of data generation were identified, and these were then reduced as there was evidence of communality across the instruments. Four themes focusing on professional identities and 4 themes focusing on the knowledge domains of teachers emerged. These will be discussed in 2 separate chapters. This chapter explores the 4 themes that emerged from the data, focusing on the professional identities of the participants. These include perceptions about becoming and being an English teacher; beliefs about English as subject, influences on the professional identities of teachers, and beliefs teachers have about their selves and their classrooms as pedagogical spaces. I present the cases thematically in this and the following chapter.

I attempt to answer the first 2 research questions that inform this study in this chapter. They are: What is the nature of the professional identities of the participants? To what extent (if at all) do teacher professional identities influence the choice of teachers' practice?

Chapter 7 explores the 4 themes focusing on the knowledge domains of teachers. These include content knowledge, pedagogical knowledge, knowledge of learners, and knowledge and beliefs about the curriculum.

I chose to commence with the themes of professional identities, as the identity of a teacher encompasses all other aspects, such as knowledge and pedagogy. In other words, I agree with Palmer (1997:15) that "we teach who we are". Teaching cannot be reduced to methodology, or even content knowledge, as this would entail an atomistic view of teaching. By this I do not suggest that good methodology and thorough content knowledge are not crucial ingredients in the making of a good teacher. However, identity has an influence on methodology and content knowledge, as these require choices and agency. Coldron and Smith (1999) argue that the choices which teachers make determine their professional identities. Data are drawn from the 5 teacher participants and on occasion from the chief marker and internal moderator. As experts of assessment of English as subject, and their involvement with many teachers teaching EFAL in the province, their views with regards to assessment and content knowledge were elicited. It should be noted that these latter sources foreground their own positionality with assessment priorities.

Extracts from the interviews have been left in their original form. This was done in order to present the participants' voices in an authentic way. The interview transcripts are available on a compact disc for further reference.

I need to emphasise that I do not intend to present a deficient image of the participants in my study. As mentioned before, this research is not intended to provide examples of, or dictate "the ever-elusive practice" in teaching (Carter, 1993:9), but rather to provide insight into how teachers regard themselves, their learners, their subjects and their pedagogy.

6.2 Perceptions about becoming and being an English teacher

The sub-themes identified in terms of teachers' perceptions about becoming and being English teachers are: intending to become a teacher; consideration of hindering aspects prior to teaching, influence of family members, teachers and lecturers on teachers' choices of becoming teachers; the most satisfactory aspects of being an English teacher; and teachers' main aims when teaching texts.

6.2.1 Intending to become a teacher

It is regarded as self-evident that most prospective teachers see the teaching profession as a vocation, and it is therefore assumed that as learners there was intent to become teachers all along. However, the decision to become a teacher is a complicated process affected by many diverse factors. Indeed, some learners do decide very early in their lives to one day become teachers, while others only decide much later, after having first pursued other career choices. The participants in this study did not plan to become teachers while still at school. Wolhuter, Van der Walt, Potgieter, Meyer and Mamiala (2012) argue that there is a scarcity of research on what exactly inspires student teachers to become and remain teachers. They found that a host of inspirational contexts may play a role in choosing teaching as profession, such as family, friends, fellow students, religion, teaching practice, theoretical training etc. (Wolhuter *et al*., 2012:188). Tusin (1999:29) maintains that "thoughts alone are not enough to understand career decisions", and names the consistent attractors to the teaching profession as a desire to work with children and make a meaningful contribution to society. Some of these will be discussed below.

> *"I never meant becoming a teacher" (Nelra).*
>
> *"I actually didn't know all along that I wanted to do this" (Dalene).*
>
> *"…initially I didn't want to" (Sam).*
>
> *"…after that I became a consultant … and one day they asked me to come and help at school … and I realised this is what I want to do" (Amy). (Interviews, 2016)*

Only one teacher indicated that she always wanted to be a teacher. This may point to the participants having entered teacher training with an unclear view of what the profession entails. This study emphasises the importance of being cognizant and reflective of intentions, aims and orientations when teaching English, and these thoughts should be encouraged prior to entering the profession. However, 2 out of the 5 participants, who said that they did not plan on becoming teachers, commented that they would not like to be anything else. The participants all projected an image of teachers who are deeply committed and do not have regrets about their choice of career. A comment from a learner in Nelra's class, which was meant to ridicule, made Nelra realise that what the learner said, was in fact right. A learner in her class asked why she became a teacher, and before Nelra could respond, another learner commented that Nelra became a teacher because she could not become anything else. Nelra realised that this learner was in fact right. This realisation had nothing to do with a lack of ability to become anything else, but rather with her feeling satisfied and having a sense of calling. Even though the comment by the learner was a form of derision of the teaching profession, Nelra was certain of her choice to become a teacher.

> *"I was meant to become a teacher; so indirectly the child was right. I could not become anything else" (Nelra). (Interviews, 2016)*

The fact that participants did not all plan initially to become teachers, indicate that initial intent is not a pre-condition to be a dedicated teacher. They are all passionate and seem satisfied with their career choices.

6.2.2 Consideration of hindering aspects prior to teaching

Four of the 5 teachers did not consider any downsides to teaching prior to entering the profession; hence my assumption that they may have entered teaching without too much prior consideration to possible downsides. This may indicate that they made uninformed decisions, or were genuinely unaware of any hindering aspects. This finding is somewhat in contrast with Lortie's (2002) observation of Five Towns teachers. He found that teachers were generally aware of what awaited them, with the exception of "clerical tasks" (Lortie, 2002:65). The teachers in his study indicated that they anticipated certain tasks, but found them to be more difficult, or the "subjective reality was misperceived" (2002:65). The quotes below may suggest that participants had under-informed notions of the complexity of what it means to be a teacher. This may also point to teachers having had positive images of the profession, its teachers and learners.

"I never realised what I was getting into; so honestly prior to that, no, I won't say anything" (Nelra).

"You don't necessarily consider all these downsides" (Mary-Anne).

"Also, I didn't know anything pertaining to salary" (Sam).

"I wasn't aware of the workload before I started" (Jane).

"Job opportunities at the time … no, because I was too ignorant" (Dalene). (Interviews, 2016)

Dalene mentioned that she was bothered by the perception that teachers become teachers because they cannot become anything else. She was referring to the famous aphorism of George Bernard Shaw (1866-1950): “Those who can, do; those who cannot, teach.” Her words seem to indicate that the judgement of others matters; in other words, how she is perceived by others. This perception ties in with what Cooley believes about the importance of how an individual is perceived by others in the formation of an identity. Zehm (1999:39) maintains that teachers often question their personal and professional self-efficacy when the teaching profession is derided through a lack of respect. The fact that this societal perception "weighed heavily" on Dalene, indicates that such perceptions may indeed have a negative effect on teachers' own feelings of adequacy.

“I was … there was this whole thing of those who cannot do, teach. That perception … weighed heavily on me. It did bother me. It was a societal thing” (Dalene). (Interviews,2016)

The quote above indicates that the conception of professional identity is being framed in rather negative terms by the general society, and that teachers choose to berate themselves and begin to doubt the value of this profession which in turn makes them doubt their self-worth. If teachers allow themselves to be externally influenced by the wider society's views about who, and what role teachers serve in a social setting, then this influences how teachers come to devalue themselves as professionals. This may suggest a rather passive role for teachers (as victims of view of others). Teachers need to reflect whether this conception of professional identity is a form of self- or imposed disempowerment.

Such societal perceptions could be discussed during pre-service education, to provide prospective teachers with opportunities to engage in discourse about the influence of such perceptions on their professional identities. The devalued status of teachers is often because the profession is not associated with money and power. Pre-service teachers may consider whether lack of these aspects associated with status should deter them from making the choice to become teachers, and what type of teacher would be attracted to the profession when driven by perceived aspects

pertaining to status. Discussions about the larger philosophical reasons embedded in one's choice to become a teacher may positively influence teachers' professional identities, as these steer towards feelings of self-worth and making a difference in the lives of learners, which in turn may make a difference in society.

Although now being more aware of the difficulties associated with teaching, 2 participants find motivation in the fact that they can still make a difference. This attitude shows a genuine commitment to teaching and specifically to the recipients of such teaching – the learners.

> *"… the fact I still feel I make a difference, just keeps me going" (Nelra).*
>
> *"… the difference I can make, and the things I can do … you cope with the other things" (Mary-Anne). (Interviews, 2016)*

Participants were asked to consider aspects of their pre-service education, such as content knowledge, methodology and teaching practice in view of what they found most useful. One's perception about the quality and usefulness of one's formal education is connected to one's professional identity in the sense that such perceptions enhance or detract from feelings of efficacy. Teachers understand their capacities to teach in view of subject matter competence, as well as their perception of the level and quality of their pre-service education.

6.2.3 Perceptions about pre-service education

Six of the 7 participants regard content knowledge as the most useful. They did not however elaborate too extensively on the reasons why. What became apparent was that they missed the connection between theory and practice, and were not made aware of this blend between content and pedagogy during their pre-service years. Ball (2000) argues that the fragmentation of practice and theory during teacher training results in teachers experiencing problems integrating content knowledge and pedagogy. Although the participants all believe that sufficient content knowledge is vital for effective teaching, they were much less articulate about the importance of methodology. Fashionable rhetoric at the moment is that teacher education is not needed at all, and that teachers should be sent directly into school to learn about being and becoming a professional via "on the job training". This agenda perpetuates the idea that anyone can teach whatever he/she knows to anyone else. These comments may reflect the current valuing strategies of what is useful (operational) knowledge in terms of what is presented in Continuing Professional Teacher Development (CPTD) programmes about what it means to be a teacher. Being a professional teacher is now understood as being an 'implementer of the State Curriculum', or an executor of new expectations of what the state requires for the curriculum enactment. This might in fact be a de-professionalising agenda, as observed by Samuel (2008). In a later publication, Samuel

(2015:118) argues that teacher education is not a "disguised form of evangelism to capitulate external agenda". Teacher agency becomes compromised with such agendas. Researchers have commented extensively on the ideas of teachers with regards to pedagogy and pedagogical training.

Lortie (2002) suggests that teachers are not very receptive to training in pedagogy, and believes this lack of receptivity may be ascribed to them being exposed to teachers and teaching for many years. Lortie (2002) thus seems to hint that pre-service teachers have deeply ingrained preconceptions about pedagogy, and therefore may believe that they know how to teach. Jane believes that learning about methodology is redundant: “you learnt everything about what you have seen all your life”. The 2 comments made by Dalene and Mary-Anne respectively about pedagogical education being “generic” and “theoretical”, may mean that they believe their pre-service methodology course included many methods and strategies, but they did not learn how to apply them in particular situations that occur in everyday teaching. Although the participants did not attend the same education institutions with the same model of professional growth and development, they seem to agree that the theory/practice divide could have been smaller, regardless of the model of teacher education they had received.

Neo regards the content knowledge taught at university as “too theoretical”, and believes that there should be “more synergy between what is taught at university and what is taught at high school”. Neo, as an internal moderator, and former chief examiner, looks at knowledge from the perspective of what is needed for a learner to answer a question paper. She seems to suggest that the content of a discipline should be transformed into content that is suitable for a school subject. Gravett and Ramsaroop (2015) conducted a qualitative enquiry into the possibility of identifying teaching schools in order to improve teacher education to specifically bridge the gap between teacher training and actual teaching. They reported that all the participants in their study found teacher education “too theoretical” (Gravett & Ramsaroop, 2015:136). One has to consider what the drawbacks might be for such performativity kinds of spaces; spaces for development of technicians, not professionals.

Such performativity agendas may result in training rather than educating teachers, who have specialised knowledge. Such agendas furthermore raise the question whether teachers can indeed be professionals when measured and judged according to performativity criteria. Teachers may in the process question their own efficacy and individual value systems. This affects the professional identities of teachers, as identity becomes subject to external contingencies. Ball (2012:30) maintains that the effect of such performativity agendas is "to reorient pedagogical and scholarly activities towards those which are likely to have a positive impact on measurable performance outcomes and are a deflection of attention away from aspects of social, emotional or

moral development that have no immediate measurable performative value". Such deflection away from larger and noble considerations in teaching may also affect relationships between teacher and learner, when an emphasis on performance outcomes reduces relationships to a kind of 'supply and demand'. Teachers are then seen as agents supplying knowledge to learners, and then demanding production of such knowledge in examinations.

The ways in which teachers blend content and pedagogy is discussed in more detail in the next chapter. These are some of the responses related to content, methodology and teaching practice education.

> *"Content knowledge is definitively your foundation. If you don't have content knowledge, then none of the strategies or anything is going to work anyway" (Amy).*
>
> *"The methodology and the teaching practice; the time was limited, you couldn't learn much … you only start to realise when you start teaching, that there is a lot to learn". (Neo).*
>
> *"… I would say the content … the methodology and the teaching practice; the time was limited. The how part was not properly done" (Neo).*
>
> *"… I would still say the content first". (Nelra).*
>
> *"The how part was generic" (Dalene).*
>
> *"If I look at methodology, it was very theoretical" (Mary-Anne).*
>
> *"It is one thing to know all these wonderful … methods … but you have to apply them" (Mary-Anne).*
>
> *"… but if they [lecturers] told me how to teach … you can't … it's an individual thing" (Jane). (Interviews, 2016)*

Amy's comment touches on an important on-going debate about propositional knowledge trumping practical knowledge, and that most school curricula contain this type of knowledge. Key to this debate is the work by Michael Young who argues that knowledge should be brought back in his book *Bringing knowledge back in* (2008). The responses of the participants seem to indicate that they did not value pedagogical- as much as content education during their pre-service years. Pedagogical education here refers to the methods courses or previously also called subject didactics. Amy and Nelra, who completed their methodology studies later than the rest of the respondents, were somewhat less critical of their methodology education. They completed their education at a later stage where the emphasis might have been less on theoretical knowledge.

Jane makes an interesting point about the individual dimension of teaching. According to her, another cannot dictate how a teacher should teach. Such arguments raise important questions about prescriptive ways of some university lecturers about the pedagogy of pre-service students. In some cases students are expected to follow lesson plans meticulously. Generally lesson plans

include aims and objectives, which indicate the purpose of lessons. In other words, what the learner should know at the end of the lesson. Marshall (2003:87) observes that the question whether learning can be predicted in this way is not considered; as such outcomes are "suggestive of the teacher's broader aims in English and their understanding of what constitutes knowledge in their subject". Acquisition and demonstration of specific knowledge, may contrast with the broader aims of the teacher, such as appreciation and evaluation. What the participants seem to critique are different conceptions of how methodology courses are delivered at different stages. They were not subjected to the same methodology courses, and their perceptions and beliefs may have been influenced by the kind of curriculum or design that they encountered at their specific institutions at particular points in time. However, the over-all impression was that teachers see their point of departure as knowledge. In other words, knowledge is a pre-condition for teaching. Their views may also have all the elements of selective remembering, nostalgia, or remembering through presentism. In other words, they see the past events through the lens of the present context.

> *"But I think it was an advantage for me to do my teaching and to finish in 2007, because I could break away from that simple transfer" (Amy).*
>
> *"… focusing on our organisational skills … they taught us teaching strategies, the focus was on methodology … It was kind of integrated" (Nelra). (Interviews, 2016)*

What Amy expresses here is that the methodology courses she encountered during that specific time, incorporated theory and practice, instead of focussing on mere transmission of knowledge. In other words, she could apply the theoretical knowledge of what she learned during the methodology courses in terms of teacher strategies, learner activities and assessment during her teacher education. Nelra refers to "an integrated" model during her education as an English teacher, which she completed after her BA degree and PGCE. She did a diploma to qualify as an English teacher, and the course integrated theory and practice. The above discussion hints to the participants critiquing an over-emphasis on theory (content), and a neglect of practice in their teacher education courses, whether these entailed a BA degree and a PGCE, or then a B.A.Ed. The next section elaborates on how significant others influenced participants' perceptions about becoming teachers.

6.2.4 The influence of significant others on the choice to become a teacher

The data at my disposal indicate that family encouragement and teachers have an influence on individuals' choice of becoming teachers. This finding is reflected in the literature (Britzman, 1991; Clift, 1987; Flores & Day, 1996; Katz & Raths, 1982; Lortie, 1975; Zeichner *et al*., 1987). Four of the 5 teacher participants identified a specific family member or teacher who influenced their

career decisions. Lortie's (1975) apprenticeship of observation and its powerful effects are apparent from the responses. He argues that "[t]here are ways in which being a student is like serving an apprenticeship in teaching; students have protracted face-to-face and consequential interactions with established teachers" (Lortie, 1975:61). The positive or negative models provided by former teachers have a strong effect on the decisions of learners and students to become teachers. The qualities admired by the participants were more related to personalities than specific pedagogical techniques. Teachers may remind themselves of the good qualities they admired in their own teachers and thus re-affirm their own convictions about what good teaching entails. The professional identity of a teacher plays a major role in how learners perceive that teacher. Learners see the person before they see anything else. Dalene was inspired by the film character, Mr Keating, in *Dead Poets Society*. She reminisced about her Grade 11 year when she was seriously thinking about career choices: "Mr Keating's character clinched the deal with his passion for poetry and his unorthodox view of the teaching profession." The "unorthodox view" admired by Dalene shows her appreciation for an unconventional, fresh and novel approach to teaching.

> *"… he [brother] said, you will be a teacher for a week, and you won't do anything else" (Nelra).*
>
> *"… he [father/teacher] was very strict, but a loving teacher … visual person … very creative" (Dalene).*
>
> *"… my German teacher … sharing her life experience … and a wide range of literature … just well-spoken and articulated … very, very passionate" (Nelra).*
>
> *"His [father's] enthusiasm for his subject fueled my own and he went above and beyond to make his lessons interesting, sometimes even re-enacting historic events. How could I not follow in his footsteps?" (Dalene).*
>
> *"… I had role models … my dad was a teacher" (Amy).*
>
> *"I was like – I will be Mr Keating and I will do teaching. I liked him as a teacher being passionate and open-minded … and advocating individualism. I also like the fact that he was fallible" (Dalene).*
>
> *"I think the structure she [Afrikaans teacher] supplied … with the reading, she opened up worlds" (Mary-Anne).*
>
> *"My English teacher, Mr Mphahlele … the way he explained literature books" (Sam). (Interviews, 2016)*

Words and phrases like, "loving", "visual", "creative", "sharing her life experience", "passionate", "advocating individualism", "fallible" and "opened up worlds" are all qualities of a personality or personalised ways of practice without referring to specific pedagogical strategies. The responses of the participants indicate that an individual's sense of self is formed in part by reflections he/she obtains from those he/she sees as significant. In other words, pre-service or in-service teachers internalise and value the images portrayed by those they hold in esteem. Thus images and perceptions of the self are formed in a social environment. Dalene, for example, internalised the positive experience in her father's class which influenced the development of her own concept of

being a specific type of teacher, who is enthusiastic, loving, caring, and who presents interesting lessons. She thought of emulating him in her own career.

A compliment about Sam's proficiency in English prompted him to consider a career as an English teacher. Sam was told that he spoke English well, and this "labeling by significant others" (Lortie, 1975:45) motivated him to become a teacher. Sam's perceived proficiency in the language played a role in his choice.

> *"… because many people always admire the way in which I speak English … they say you've got good English, how about going to teach. You can contribute positively to our learners" (Sam). (Interviews, 2016)*

However, as stated in Chapter 2, family or teachers may also discourage individuals from pursuing the teaching profession either verbally or through their practice. Mary-Anne and Jane's fathers refused them financial assistance for their studies because they opted for teaching. Although Dalene admired most of her teachers and loved languages, her English teacher in Grade 12 presented poetry in "such a boring way" that she lay on her arms for most of the period. Amy saw her father, who was a headmaster, as a role model, but commented that she needed "to be careful … not to look at the teaching from the point of view like they used to do it, where they simply used to transfer knowledge". Early examples of significant others made Amy more aware of how she did not want to teach in a traditional way. As stated earlier, Amy completed her studies at a later stage than the other respondents, and at a time when the emphasis was placed on a less teacher-centred approach. Participants articulated what about their subjects and its teaching they find most satisfactory.

6.2.5 The most satisfactory aspect of being an English teacher

Participants' responses are concentrated on learners and emphasise the possibility of opening worlds to learners, expanding their knowledge and promoting understanding. These are also the very aspects some of them admired in the significant others who served as positive role models to them prior to their teaching careers. These aspects do not include reaching good throughput numbers or learners achieving good results. Altruistic reasons for opting to teach or remaining in the teaching profession were also given.

> *"… the possibility of changing the way a learner thought about reality … expand their knowledge" (Nelra).*
>
> *"To expand their horizons" (Dalene).*
>
> *"Shaping minds … and seeing the lights go on" (Mary-Anne).*

"You know when learners understand" (Sam).

"… there is understanding" (Jane). (Interviews, 2016)

These responses seem to point to the transformative power of literature, its potential to open avenues of discourse for learners and to come to new insights about the world we occupy. Even though participants mentioned words denoting understanding, the idea they projected about learners' understanding, was not an understanding of discrete pieces of knowledge, but deeper understandings of how they are connected to society. Making connections with their learners seemed important to participants, in the sense that they do not want to transfer discrete remote fragments of knowledge. The participants' main purposes when teaching texts seemed to be closely related to what they regard as the most satisfactory aspects of teaching.

6.2.6 Teachers' main aims when teaching texts

Participants mentioned fostering appreciation, developing critical thinking skills, and understanding and relating to texts as main aims. Learner-oriented aims therefore seem to be more prominent than text-oriented aims according to what teachers revealed in the interviews.

"I would say first and foremost, the reading and the involvement with the text itself in order to instil an appreciation for good literature" (Nelra).

"My main aim is to expose them to these texts" (Dalene).

"So understanding, then interpretation and appreciation" (Mary-Anne).

"For learners to be able to understand … and … relate" (Sam).

"… to enjoy texts and to make texts their own" (Jane). (Interviews, 2016)

Four of the participants indicated that they aimed at appreciation of the text during the lesson observations. Sam read *Sophiatown* (1988) by the Junction Theatre Company, and his aim was appreciation of the historical setting, seen against the backdrop of apartheid politics in South Africa. This aim is in line with what the CAPS document proposes: "acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution" (DBE, 2011:5). Mary-Anne, Nelra and Dalene also had deep understanding and appreciation of the poems they discussed as their main aim. Jane mentions learners' enjoyment of and engagement with texts as main aim. This shows that she believes in collaborative meaning-making involving knowledge construction by both the teacher and learners. Appreciation is mentioned twice, and it refers to a deeply personal and individual understanding of texts which hints at teachers' desire for learners to be involved in meaning-making.

Two teachers mentioned that they also teach for assessment, although it seems to be a secondary aim. Dalene and Mary-Anne seemed hesitant to admit that their purpose is also teaching to the test. I attribute this hesitancy to a clash between what the curriculum requires and what they believe should be the reason for teaching their subject. The underlying assumption here is that teachers may believe that teaching for examination purposes is not the reason why they should teach at all, and that they have convictions about the broader social and ethical purposes of teaching literature; hence the reluctance to admit that the purpose for teaching texts is aimed at assessment. It seems as if teachers are embarrassed to admit that they do also teach to the test; thus pointing to a deep-seated belief that teaching, and particularly the teaching of English literature, should be about more than preparing learners for formal assessment. What teachers did not say is that this is a compliance matter rather than an own belief.

> *"I would be lying if I said it was not for the exam as well" (Dalene).*
>
> *"I am honest; I also teach for assessment" (Mary-Anne). (Interviews, 2016)*

Pressure to perform in the annual matriculation exam still exists because the matric certificate opens doors for a learner in terms of employment. I will elaborate on the dilemmas many teachers face when confronted with curriculum and policy, on the one hand, and intrinsic beliefs on the other hand, in Chapter 7. Every teacher has his/her own unique beliefs about his/her subject even though these are not regularly articulated and remain tacit.

6.3 Beliefs about English as a subject

The 2 main sub-themes revealed in the data analysis regarding beliefs about English as subject were the affective value and the ambiguity of English as subject.

6.3.1 The affective value of English as a subject

Three of the participants chose English as subject because they love languages, and 3 chose English because they were good at it at school. The first reason points to an attraction to the discipline which resorts under the umbrella of languages. The second reason has to do with participants' preceptions of their ability or efficacy related to the subject English. Thus, the one reason is subject-related and other is person- or identity related. Beijaard (1995), in a study involving 28 secondary school teachers, found that teachers' professional identities are drawn first and foremost from the subjects that they teach. This is confirmed by Gudmundsdottir (1990:46) when she remarks that [love of a subject] "is the main reason they [teachers] entered the teaching profession". Teachers may also choose English as subject because they believe that they may be successful as English teachers. Wigfield and Eccles's (2000) Expectancy-Value framework is a

comprehensive motivational model which explains career choices. Expectancies entail the beliefs which individuals have in connection with the successes they may attain when attempting to do certain tasks. This attainment value is part of an individual's identity and concept of self.

The respondents acknowledged the affective and moral value of English as a subject, specifically literature, and they recognised that literature as subject lends itself largely to fostering values in learners, and being instrumental in the personal development of the child. I understood from the interviews with teachers that they believe the subject English affords the possibility of engaging social/cultural/poltical/ideological/psychological matters of social justice. The CAPS document states the following as one of its general aims: "Human rights, inclusivity, environmental and social justice" (DBE, 2011:6). A specifically stated aim is that learners should use language for "expressing their opinions on ethical issues and values" (DBE, 2011:90). Thus, the subject may be used to encourage these qualities in learners.

> *"… literature kind of gives one the opportunity to really work about stories and lessons and values" (Nelra).*
>
> *"… if you really want to touch a child, that [literature] is where you do it" (Mary-Anne).*
>
> *"Meaning poetry opening their eyes about stereotyping, about prejudice, about how we treat people" (Mary-Anne).*
>
> *"I try to teach them that literature is a human thing" (Dalene).*
>
> *"… there are lots of messages in literature … more the wider implication of what lessons you can learn; how other people learn; what their opinions and views are" (Jane). (Interviews, 2016).*

Nelra echoes I.A. Richards's notion that poetry could serve as salvation in times of cultural crisis (Findlay, 2010) when she emphasises that stories deal with characters, and that "life happens to characters". Participants mention social aspects, such as values, stereotyping, and prejudice that feature as possible topics of discussion in classrooms. These aspects cannot simply be taught, but need to form part of collaborative meaning making between the teacher and the learners. During the lessons observed, the participants used the texts to touch on life lessons, and made connections to real life situations.

Nelra discussed the contribution one can make in society despite disabilities. The texts used were *To kill a mockingbird* (Harper Lee, 1960) and *The snow goose* (1940) by Paul Gallico. She discussed themes of inequality in society and gave learners a real-life example of gender inequality which prevailed when she started off as a beginner teacher. Males were paid more than females in those years. Some learners were shocked to hear that. The CAPS document states that there should be a sensitivity to issues of diversity such as "poverty, inequality, race, gender,

language, age, disability and other factors" (DBE, 2011:5). Preparing learners for the world out there is part of Nelra's professional identity and her belief that part of a teacher's task is to equip learners with life-skills.

Mary-Anne read the poem *Where the rainbow ends* (1972) by Richard Rive, which advocates the idea that people from different races can get along. She connected this theme to our own situation in South Africa and learners were led to consider options of nation-building. Sam's Grade 11 class was reading the play *Sophiatown* by the Junction Theatre Company. It is about life in a township against the backdrop of apartheid in South Africa in the 1950s. At some point the discussion turns to a Jewish girl who refuses to share a room with Mingus, one of the inhabitants of the house. Sam subtly touches on the perception which the characters in the play express, namely that white people are not prepared to share. He reminds learners of *Ubuntu* (discussed in Chapter 2) and the essence of community and sharing.

Dalene read the poem, *A poem is a painting,* by Phoebe Hesketh (1909-2005) with her Grade 10 class. She asked the learners to discuss the artworks they have in their homes, as well as advertisements to show the effect images have on us. Learners' attention was focussed on the power of words, and that words should be used to inspire and not hurt. My point in relating these examples is to show how participants utilise literature to teach larger social issues. They seem to appreciate that literature teaching should look beyond the boundaries of the discipline and focus on socio-cultural issues of society. English literature classes provide a forum for discussions about socio-cultural issues, be it issues of equality, gender, race etc. These forum-providing opportunities are unique to subjects of the humanities. However, these subjects of humanities are under attack in some academic circles, who argue that these are "useless frills" (Nussbaum, 2010:2) in times when nations focus on staying competitive in global markets, with the subsequent promotion of subjects like science and maths. The participants showed such enthusiasm when relating what they could do with literature, and what effects literature may have on learners. However, one needs to ask to which extent teachers are using literature to promote social democracy, forming critical and imaginative citizens, and to which extent they present literature as a pre-packaged body of knowledge? Perhaps it is time for all of us involved in the teaching of English to reconsider what we teach, how we teach, and more importantly why we teach what we teach? While the participants acknowledged the dimension of affective connotation by referring to the possibilities of the subject to address lessons and values (Nelra), stereotyping and prejudice (Mary-Anne) apart from informative connotations in the teaching of literature, they unanimously expressed their views that English as subject remains largely ambiguous. Comments made by the participants are in the next section.

6.3.2 The ambiguity of English as a subject

As previously mentioned, English as subject is not as hierarchically organised as mathematics, because there are so many sub-domains (Grossman, 1993). Doecke *et al*. (2004:104) refer to "canonical ways" of categorising English into "writing, literature and grammar", and calls English an inevitably "contestable field". Clift (1991:358) speaks about the "ill-defined" content of English as subject, while Macken-Horarik (2014:9) refers to the "unstable knowledge structure" of English and asserts that "defining it has been problematic". This ambiguity and vagueness may make it difficult to demarcate the subject, but also raises questions whether such demarcation is in fact desirable. The CAPS document expects the language to be taught holistically yet consists of lists that should be covered. The curriculum of English is broken up into skills: listening and speaking, reading and viewing, writing and presenting, and language structures and conventions. Language should be taught in an integrated way with the other skills. Literature is embedded in these skills and includes genres of poetry, novel, short stories and drama. This difficulty to demarcate the subject (Applebee, 1974; Grossman, 1991; Shulman, 1987), which in essence entails teaching the subject, is mentioned in the CAPS document: "The teaching of literature is never easy" (DBE, 2011:16). It is uncertain whether content, pedagogy, the integration of literature into other skills, or the vast scope of the different genres, is implied here. What is expressed in the CAPS document is perhaps a truism as literature is complex when considering that it is about human relationships. To teach literature may not be the right word to use, as literature is more about the sharing of ideas and diverse interpretations. Below follows an extract of the participants' responses pointing to their beliefs about making decisions about what to teach and what not.

> *"… there are so many things that you can address – it makes it difficult to teach" (Nelra).*
>
> *"… I see it as a subject with many possibilities, and as a teacher you definitively need guidance … because you can easily derail" (Mary-Anne).*
>
> *"So it is a very wide subject" (Mary-Anne).*
>
> *"But there is a lot to be covered, and to decide on what is not easy; what to include and what not" (Jane).*
>
> *"… it is to teachers a very difficult subject to demarcate, because it is divided into four sections … there is the language … the literature section … the writing and the oral" (Neo). (Interviews, 2016)*

Participants expressed their main aims with texts and also commented on what they regard as the most satisfactory element of their subject. These had to do with relationships and developing learners to become critical thinkers with high ethical standards. However, the fact that they see the subject as difficult to demarcate and teach may indicate that they also see the subject as

fragmented. This may be a direct result of pressure to remain within curricular prescriptions, and may have less to do with teachers' own convictions about what constitutes knowledge in English literature. Mary-Anne's comment that one can "easily derail" suggests that the expectation for linearity is perhaps there and the belief that one should not focus on aspects diverting from the intended course. This brings me once again to the discussion on agency of the teacher and who decides what the course to follow should be.

Sam commented that beginner teachers find it difficult to distinguish between what content is important and what not, as well as what needs to be taught and what not. This is reiterated by Nelra. I elaborate more on this perceived difficulty for some teachers to make curriculum choices in Chapter 7.

> *"I must always sit down with them [beginner teachers]; show them but you should have touched this and this and that – these are the most important ones" (Sam).*
>
> *"… it would ask for a more experienced teacher to know" (Nelra). (Interviews, 2016)*

Sam's is referring to some inexperienced teachers' hesitancy when having to decide what knowledge is worth knowing, but in the larger picture it points to the question of who decides what is worthwhile to teach. Do teachers decide or are they expected to remain within rigid frameworks set by government? Teacher autonomy and agency may either be encouraged or undermined through policy frameworks. Sam and Nelra's comments indicate that they have this ability and agency to discern among different sources of knowledge about what is important to them to share with their learners. Making decisions about what to teach, how much time to spend on it and how important it is with regards to the discipline, demand reflection and a clear sense of the contexts teachers work in, as well as the learners they have in their classes. In view of this, participants were asked how much time they devoted specifically to the teaching of literature. My point is that if a significant amount of time is thus devoted to teaching literature, one needs an unambiguous understanding of what it is that one wants to teach.

Respondents indicated that they all devoted most of their teaching time, allocated to the subject English, to literature. Nelra spends 50% of the teaching time in Grade 10 to literature, and at least 60% in Grade 12. Dalene spends 50% of teaching time for Grade 10s on literature; and Mary-Anne devotes 95% of her teaching time for Grade 12s on teaching literature. Sam did not mention percentages, but said that he spent more than half of the allocated time to the teaching of literature in Grades 11 and 12; and Jane spends more hours on teaching of literature than on other skills. This indicates that literature is given ample attention in classes and is not something that can be addressed in short time spans. I will continue this discussion in Chapter 7, under the sub-theme

of knowledge and beliefs about the curriculum. The next theme concerns the various influences on the professional identities of participants from their perspectives.

6.4 Influences on professional identities

The sub-themes that emerged during the data analysis regarding the influences on teachers' professional identities were: teachers' personal lives, their social contexts, and the influence of the educational institutions they attended.

6.4.1 The influence of teachers' personal lives (biography) and social contexts on the professional identities of teachers

The influence of a teacher's biography on his/her professional identity has been researched by many (Beijaard *et.al*., 2000; Gee, 2000; Goodson, 1992; Kelchtermans, 1993; Samuel, 2008). The origin of the prefix *bio* of biography is the Greek word (βίος), or Latin (vivus), meaning life. An individual's life story includes many aspects, such as education, career, relationships, experiences and personality. Ball and Goodson (1985:13) comment on the revealing qualities of a teacher's biography by saying that it opens up for study "the sealed boxes within which teachers work and survive". Biography brings in the deeply personal element which is often negated in teacher education research in favour of knowledge and technique. Participants commented on the various influences on their professional identities such as biography, context, institutional setting and programmatic impact. Context and biography were mentioned by all of them as the 2 most influential. Three of the participants alluded to their own upbringing as having an impact on their identities. Nelra's protected upbringing made her realise that such an environment was what she wanted for the learners in her class. During the observations, I noticed that Nelra indeed made learners feel wanted and safe. She has an engaging personality, and shows genuine interest in the learners.

> *"… I grew up in a very protected and definitively not exposed to all the harsh realities way back. I realised the importance of a safe environment for a child and that is an influence on me … that I really try my utmost best … to let a child feel safe and wanted" (Nelra). (Interviews, 2016).*

Dalene, Mary-Anne and Jane grew up with parents who made it a point not to perpetuate racial differences despite the fact that they grew up during the apartheid years when segregation policies were still firmly in place in South Africa. Dalene started teaching at a rural school where the learners were mainly black and Indian. Her parents' non-racial attitude made it easy for her to see the individual and not the race. This is of course what is expected in a normal democratic non-

racial society. However, this was not the case in South Africa at the stage Dalene taught at this specific racially integrated school.

> *"… I was extremely privileged within the house that I grew up in, because my parents both speak better Zulu than they do Afrikaans or English, and we always had coloured friends, even in the old regime [apartheid]. So we never distinguished between colour. They were just people – I knew people" (Dalene).*
>
> *"… the fact that I started at a rural township school … enhanced that and showed me how special individuality is … and that's why I like to get to know a child individually, and I want to do justice to them" (Dalene). (Interviews, 2016)*

Dalene does not see learners only in a collective way, but tries to get to know learners as individuals in their own right. This makes a powerful point about the importance of teachers being exposed to multi-racial classes. This is not just essential in a South African context, as classes are globally becoming less homogenised. Jane came to South Africa when she was 10 years old. Her formative years were spent in the Netherlands, and she was unaware of race issues. She could therefore easily adapt to an environment of diversity when she started teaching at a school with pre-dominantly black learners in South Africa. One has to keep in mind that however noble the approach of 'to see learners and not colour' may be, it has the potential to result in teachers restraining their own prejudices. It is oftentimes easier to avoid issues of race than to acknowledge the differences between learners.

> *"… we didn't see race, people are people, and everybody has the same opportunity to impress or irritate you" (Jane). (Interviews, 2016)*

Jane could not speak English or Afrikaans, when she first arrived in South Africa. She struggled understanding other learners even though there are similarities between Afrikaans and Dutch. She recalled how the Afrikaans learners playfully deceived her by pretending to know English without her realising it. Her having been in a position of not understanding the language made her empathetic towards the learners' language barriers at her school. Jane, as a second-language speaker, integrated an autobiographical aspect into her classroom identity which also affects the way she teaches. Her learners also struggle with English, as it is not their home language.

> *"I have come from a background where I have changed cultures. I, all of that had an influence on it [professional identity]. I understand the difficulties of the learners with the language, and I adjust my teaching accordingly" (Jane). (Interviews, 2016)*

Jane makes a point about her pedagogy, which she needed to adapt to the needs of her learners. Participants also commented on another aspect of their biography, namely age as having an influence on their professional identities.

Age is seen by the participants as an advantage in teaching. This aspect seems to be closely connected to experience and levels of confidence. Being older *per se* is not the advantage, but the experience that comes with age, is what they regard as being beneficial. Participants are all between 44 and 57 years of age. According to the CDE (2015) report on 'Teachers in South Africa', most teachers are between the ages of 40-49. The participants in this study are therefore slightly older.

> *"The fact that I'm a bit older … more the wisdom" (Nelra).*
>
> *"Experience, experience combined with wisdom and unfortunately that wisdom comes with age, and that I can really put to good use" (Nelra).*
>
> *"… and being older as well – now that I'm a bit more mature in age … I find it easier to communicate with the students" (Dalene).*
>
> *"I can show this learners a lot of my experience" (Sam).*
>
> *"It's wonderful being an older teacher, because you are wiser … you are not threatened by anything; you are not easily manipulated". (Mary-Anne).*
>
> *"… and my age helps. With age comes patience … you no longer have those insecurities" (Jane). (Interviews, 2016)*

What participants are emphasising is that confidence comes with age and experience. It seems as if they experienced a certain amount of insecurity earlier in their careers. This indicates growth and development of their professional identities, which are seen here as having been influenced in the social settings of classrooms and interactions with learners. Mary-Anne touches on emotional growth when she says that one becomes less affected over the years by those in powerful positions. Teachers often comply to policies because they fear repercussions if they do not comply. Dalene comments:

> *"I stick to the tasks per term […] that is the place where we get into trouble if we have a visit from the department". She explains more: "First, they ask your file, they want to see if all the admin is there; they want to see moderation, number three tasks" (Dalene) (Interviews, 2016).*

This, however, does not mean that they have internalised policies or that they agree to them. The result is that blind compliance may lead to the construction of fictionalised identities, those that

Ball (2003) refers to as inauthentic. Dalene may be referring to top-down structures dictating what teachers should and should not do, particularly in view of the curriculum. She regards these top-down dictates as forms of manipulation, which she has managed to recognise in her teaching career. This shows agency and individual appropriation on her side.

During the class observations, all the participants displayed a sense of self-confidence in what they were doing. They all seemed in control of the classes and there was never an occasion when they needed to raise their voices. An atmosphere of mutual respect prevailed. Although the relationship between the teachers and learners varied from being more formal to casual, a professional distance was maintained in everyone's class without jeopardising the atmosphere of belonging. A shared understanding between teachers and learners existed without rules being spelled out to enforce these. I got an over-all image of individuals being in touch with their professional identities, despite their mentioning of certain frustrations typical of the teaching profession. Another biographical aspect that has an influence on identity according to the participants is gender; and in their case, being female is seen as an advantage in teaching.

Four of the participants are females and all 3 see this as beneficial in their relationship with learners. Being comfortable with one's gender and regarding this aspect as being valued by learners, show confidence in themselves as individuals. The 3 female teachers did not however say that they believe males are less successful as teachers, or that males are less accepted by learners. They believe that their gender allows for a certain connection with learners and influences how they are perceived by the learners, which they describe as positive. They believe being mothers themselves enable them to understand their learners better. These meanings attributed to their gender are however parallel to traditional perceptions of females in society as a whole. Such beliefs are deeply embedded in societal roles assigned to females, as nurturing and caring beings, or mother teachers. Drudy (2008) refers to 'domestic ideology' which proposes that women are naturally more disposed towards nurture and care than men, based on the traditional gender roles found in many societies that place women within the domestic domain as care-givers. This continuation of such stereotypical perceptions and feminisation of the teaching profession may result in limiting the professional development possibilities of women in some cases. This in turn may lead to issues of gender equality. Dalene commented on the promotional opportunities being "very limited, especially for women".

Sam, the only male participant, did not say anything about his gender. His silence on commenting on his gender may show a belief that gender does not matter in teaching, or that being male is tacitly understood as being advantageous. Below are some responses of participants.

> *"I think it is an advantage to be a female, and I think you understand children well because you have children of your own" (Mary-Anne).*
>
> *"I do think being female has its advantages, because children see you as the motherly type … and they trust you much better" (Dalene). (Interviews, 2016)*

The contexts which the participants work in affect feelings of belonging or alienation. Four of the 5 teachers expressed that they were satisfied with their working environments, and that they could relate to the ethos of their schools. Jane found it difficult to relate, and her feelings seemed to relate to a difference between her own commitment to teaching and learners and those of most of her fellow colleagues. Jane is affected by her colleagues' lack of commitment, and in a way this resulted in her withdrawing herself and not seeking collaboration with other teachers. Sam is also employed at the same school and commented that he goes "the extra mile on his own", and seemed unfazed by the lack of commitment of others. What Sam means is that he is committed to his learners and whether his colleagues are showing a positive work ethic or not, does not influence his work ethic.

> *"I can relate. We have this saying about the school being, about being a family" (Nelra).*
>
> *"I absolutely underline it [ethos of school] and I try and build it out" (Mary-Anne).*
>
> *"Some of them [teachers] are just salary teachers. They come to school and they go home … and they are not really effective" (Jane).*
>
> *"… there are slight things – minor things – that I don't agree with, but you will never agree with everything" (Dalene). (Interviews, 2016)*

Collaboration was also mentioned as an aspect that seems to enhance feelings of well-being and satisfaction in the participants' different contexts. Dalene and Mary-Anne are teaching at the same school, and both mentioned that cooperation between colleagues is excellent, in the sense of sharing notes, supporting one another, and serving as role models.

> *"… because we have different personalities and different approaches. A colleague might do something that you would never, ever have thought about, and then it becomes one of your most effective tools" (Mary-Anne).*
>
> *"… our department is an amazing department" (Mary-Anne).*
>
> *"We are really like a network … you know that there will be structure" (Dalene). (Interview, 2016)*

Sam and Jane are also employed at the same school, but did not share the same sentiments about collaboration with each other. Sam sees them as “a bond”, whereas Jane thinks that there is very little collaboration between them. In other words, Sam perceives their professional relationship as a collaborative one, whereas Jane does not. This may be a result of having different perceptions about collaboration. Westheimer (2008:768-769) concurs that isolation and a culture of privacy “is enforced not only by the structural conditions of teaching but also the cultural”. This choice to isolate may be the result of feeling vulnerable or being too busy to share and learn from another.

> *“… we would like to [share notes], but we don’t really interact with other colleagues … and I also feel that it is unfair for me to go and ask them for notes” (Jane).*
>
> *“… my other colleague with whom I share Grade 11 and 12 with … he doesn’t have the time. He feels he does it well enough” (Jane).*
>
> *“Yah, it [collaboration] is nice, because we share ideas, even approaches” (Sam).*
>
> *“… sometimes I ask them questions – how do you do it with these type of learners? How do you go about? And Mrs X [Jane] … we are a bond” (Sam). (Interviews, 2016)*

Jane reflected on the isolation factor: “you are on your own in the class, and it’s very difficult to change if you can’t even see that there is this potential thing you can do”. Nelra responded that she felt positive about collaborating with colleagues, but that not all colleagues were prepared to share material. There may be a few reasons for teachers not wanting to share knowledge. It could be a selfish decision not wanting to share something that a specific teacher prepared with effort; it could be a lack of confidence in one's own ability to construct knowledge, or it could also be that certain teachers fiercely guard knowledge in order to ensure that their learners outperform others. Whatever the reasons may be for certain teachers not collaborating, the participants expressed the belief that collaboration was desirable, but saw time as a hindering factor. Awareness of a gap does not result in teacher agency. Curriculum demand, high stakes testing, as well as administrative tasks and extra-mural involvement take up much of teachers’ time which may result in having less time for collaboration. However, isolation or lack of collaboration is not a simplistic matter. Firstly, the physical structure of individual units that teachers teach in, limit contact, but personal characteristics such as shyness and lack of confidence may also prevent teachers from seeking collaboration.

> *“I think it is really important … because everybody brings something different to the table” (Dalene).*
>
> *“I would actually prefer it to happen more often” (Dalene).*

"I think I'm positive about that [collaboration]. Not that it in reality, that it always happens" (Nelra).

"… because it's always a problem of lack of time" (Nelra).

"I think it's essential. No teacher can be an island functioning on your own" (Mary-Anne).

"…I think because of this curriculum; it is congested in time" (Sam).

"… most teachers … are tired. Languages especially are an enormous amount of work" (Jane). (Interviews, 2016)

The contexts in which teachers work have a significant influence on their professional identities. Sam mentioned that the context, and specifically the influence of the environment on the learners, compelled him to motivate more and emphasise the importance of hard work: "to show them; to change their mind set; there is a better thing than receiving". Having experienced poverty at his first school seems to drive him to bring the message to his current learners that hard work may be a way out of adverse socio-economic circumstances. The school is in an informal settlement, and most learners come from very poor homes. A mentality of receiving without working prevails. Most parents receive grants and RDP (Reconstruction and Development Programme) homes provided by the South African Government. Sam was placed at a rural school years ago, and the shock of seeing such poverty had an emotional effect on him. He grew up in the city of Johannesburg, and was not prepared for such a drastic change of context. The context had a detrimental emotional effect on Sam. This raises questions whether pre-service teachers have a pre-conceived idea about where they will be teaching, under which conditions; and also how they will react when the reality turns into disillusionment. These are possibilities that are not necessarily discussed during pre-service education. Feelings of disillusionment may have an effect on one's professional identity, in that one loses interest, then starts questioning one's commitment to the profession and finally has feelings of guilt for not 'making' it in certain contexts.

"The environment, I know I want to change the lives of these learners, because they come from the environment where they get everything free; to show them, to change their mind set, there is a better thing than receiving. You have to work hard for what you want to do" (Sam).

"… it was difficult for me … I was from Joburg [Johannesburg], you know, and to see such poverty among learners – it hurts me a lot" (Sam).

"… sometimes my spirit was down … it really dragged me emotionally" (Sam). (Interviews, 2016)

Nelra was promoted from a post level 1 teacher to a post level 2, Head of Department. This meant a change of environment for her. Her previous context contained mostly privileged learners with generally higher than average cognitive abilities. The learners in her current context need a different approach. She mentioned that she needed to motivate much more and extend deadlines on assessments. Nelra had to adapt her pedagogy in order to meet the cognitive abilities of her current learners. A change of context affected her practice which is part of her professional identity. Therefore, a re-negotiation of strategies was necessary in her new environment.

> *"… where I am now, I would say the average cognitive abilities – that was not the same, and I had to adapt to that" (Nelra).*
>
> *"… at my previous school … I was not too often exposed to learners seriously suffering from attention deficit problems" (Nelra).*
>
> *"… they need more guidance in order to get something done" (Nelra). (Interviews, 2016)*

Teachers articulated that understanding contexts and the culture of learners is essential to accomplish effective communication between teachers and learners. Nelra was asked to teach learners from under-performing schools during a school holiday, and realised that one cannot simply assume things about learners. She took for granted that the learners would have smart phones while she was teaching visual literacy, only to find out that only about 3 out of the 40 learners had such devices. Nelra realised the importance of doing research on learners' backgrounds, and showing sensitivity to their socio-economic contexts.

Jane sees understanding the social nuances in her context as conducive to establishing rapport with learners. She, as a white teacher teaching in a school with only black learners, had to get used to different cultural ways. She mentioned as example that she was unaware that the person who arrived somewhere should be the one who greeted first, according to African custom. When learners sniffed in class, she was irritated and felt that they should blow their noses. This, however, is seen as rude, whereas sniffing is quite acceptable. The problem with cultural homogenisation is that it may result in stereotypical perceptions of a culture's customs, beliefs and values, which may not be so homogenised. Learners in today's society belong to multiple cultures, as they are exposed through technology and media to a diversity of cultures resulting in a mixture of cultural identities.

> *"It is important [to understand culture]; because you alienate people and once they are alienated, or they think you don't understand … then you can't touch them anymore or teach them a thing" (Jane).*
>
> *"You need to be sensitive and you need to be aware" (Mary-Anne).*

> *"… our understanding of actions is based on our understanding of a culture's actions; so what will make perfect sense to a child from one culture, will not make that much sense to a child from another culture" (Mary-Anne). (Interviews, 2016)*

The quotes above raise some questions about the need for pre-service teachers to gain some knowledge about learners who come from cultures that differ from their own. Jane touches on the affective connection that learners have with teachers who they feel value their culture, as well as the effect of such connections on the teaching and learning process. The next section explores what teachers feel is the influence of the institutions they attended on their professional identities.

6.4.2 The influence of institutional setting on the professional identities of teachers

The tertiary institutions which teachers attended also shape their ideas and beliefs. Universities are places where knowledge is exchanged and created. It is inevitable that such knowledge and ideologies have an influence on the kind of person one becomes. Apple (1996) maintains that curriculum is always infused with ideology; usually the ideology of those in power. All the participants attended tertiary institutions during the apartheid years. Nelra commented that her major was Afrikaans and the exposure to texts by liberal authors such as Etienne Le Roux and André P. Brink never made her feel that apartheid ideology was imposed on her. She believes this to be true of languages specifically.

> *"… they [writers] were the people literally kind of opposing the whole system of apartheid, and what is what lecturers had to deal with in content. So, I never felt that they kind of tried to oppose their ideas specifically – not as far as languages are concerned" (Nelra). (Interviews, 2016)*

Nelra believes that entertaining a different perception of apartheid through literature "kind of opened my eyes for many things that I didn't know when I was a child … and kind of instilled in me the need to know more". Dalene, on the other hand, feels that the tertiary institution she attended was politically biased, and "religiously constricted". She however also commented on languages (English and Afrikaans) allowing for a more liberal approach. This observation hints at the possibilities the subject offers to change perceptions.

> *"I found them [beliefs and values of tertiary institution] narrow-minded … and religiously constricted. I did, although it was less so in the language, in like English and Afrikaans" (Dalene). (Interviews, 2016)*

Mary-Anne, who attended the same institution as Dalene, specifically chose the institution for its Christian values and beliefs. She commented: “specifically for its Christian character and up to today that is important to me … certain values were instilled in me … and I still try to instil those values in children”. The relatively small university community (in those days) made Mary-Anne feel part of a family: “it was a small university, but that gave it character. The one thing, that up to today, I constantly battle with and tell children, is to greet”. During the observation lessons, she made a point to greet her class properly before they were requested to be seated. Her experience at the tertiary institution influenced her to create the same atmosphere of warmth and acceptance to her learners. Mary-Anne became aware of the whole alternative Afrikaans rock movement started by Ralph Rabie, a.k.a. Johannes Kerkorrel. Rabie started using quotes from the then State President P.W. Botha in his politically themed songs at festivals in 1986. This was at a time when apartheid was at its most intense and conflicted stage. This awareness of politically divergent views caused a bias in her, and she firmly believes that she would not be able to attend a university that “has a very, very conservative approach”. In other words, the ideological views she came in contact with during her time at university shaped her own political ideas.

Sam, as a black man, attended a university where all the students were black since other universities were not open to persons of colour during the apartheid era. People of different races were not granted spaces to engage with one another. Sam reflected on this situation during those years, and saw it as a lost opportunity to learn more about other cultures. Such traumatic practices of segregation had a shaping influence on the identities of the people of South Africa. People became "frustrated" according to Sam, and in most cases people showed a willingness to engage with people of other races. Many years later, Sam cherished the opportunity when he was asked to teach a pre-dominantly white class at an FET college. This gave him the exposure to other cultures which he wanted during his pre-service years. Sam's comment indeed points to the lost opportunities teachers had to contribute to racial integration in a country that was and still is deeply divided.

> *“… because sometimes I ask myself because of we are only black students; why can’t we be mixed and learn of different cultures” (Sam).*
>
> *“… I became frustrated because of the loss of that [opportunity to get to know other cultures]” (Sam). (Interviews, 2016)*

Four of the participants do not believe that they were adequately prepared to teach in diverse environments. This does not come as a surprise if one takes into account the political situation that prevailed at the time they were in teacher education. They all, with the exception of Amy, attended tertiary institutions during the apartheid years. Thus the understanding was there that

white students would naturally teach at whites only schools and that black students would teach at schools with black learners. Dalene and Mary-Anne however, believe that because their upbringing was liberal, they were able to cope in culturally different environments.

> *"No, no, because it was a white university, all Afrikaans speaking – apartheid … I think what helped me, was that I grew up in a house where race was not an issue, remember I partly grew up in the Transkei" (Mary-Anne).*
>
> *"I remember the days when the schools opened [after the first democratic elections] … how extremely difficult it was, because we were definitively not prepared by the university" (Mary-Anne).*
>
> *"… we were placed only at Afrikaans, white, white schools … we were never given an opportunity to go into rural areas … it wasn't an option … because this was now, you know during apartheid" (Dalene).*
>
> *"… because that was apartheid years; the focus was not multicultural, or on other groups, so, so, the focus was then Afrikaans" (Nelra). (Interviews, 2016)*

Even though participants do not believe that their tertiary education prepared them to teach in culturally diverse environments, they still feel that they can cope in such environments. Comments show that participants believe that tertiary education should have prepared them better to work in diverse cultural settings. This may be true; however, how effective can tertiary education be in changing preceptions that were formed over many years about cultures that are different from one's own? Meier and Hartell (2009:180) make the point that "desegregation *per se* does not lead to predictable and meaningful attitudal changes of groups to each other and can, in actual fact, lead to the heightening of tension and prejudices". The practical component of teacher education programmes offers an opportunity to pre-service students to teach learners of different races provided they are placed at such schools. However, the ability to work with learners from diverse cultures is more complex than being informed about other races theoretically, or encountering 'the other' during a few weeks of practical teaching.

6.5 Beliefs teachers have about their selves, and beliefs about their classrooms as pedagogical spaces

Arthur Combs remarks that perhaps "the most important single cause of a person's success or failure educationally has to do with the question of what he believes about himself" (cited by Pajares, 1992:307). Kagan (1992:85) asserts that "the more one reads studies of teacher belief, the more strongly one suspects that this piebald of personal knowledge lies at the very heart of teaching". The word "piebald" implies an incongruity, something that is not in harmony. This may point to beliefs not always having truth value, or not correlating with one's practice. At a very

rudimentary level a belief is something that may be considered to be true, or it could be a firm opinion. Teachers have definite beliefs about themselves, their subjects, learners and pedagogy. These beliefs are closely related to their professional identities which are shaped by their contexts and other individuals. This reminds of Cooley (1964), Mead (1967) and Bakhtin's (1981) notions of identity being formed through social interaction. Teachers' beliefs are generally revealed by themselves through narrative reports, and by researchers making inferences about their practice. Kagan (1992:66) argues that "teacher belief and teacher behavior may seem self-evident", but much of what teachers believe entails "tacit" knowledge. She also mentions that teachers may be reluctant to publicly reveal personal views about themselves. Therefore, in order to compile a composite picture of an individual, one needs to take an in-depth look at that person. By looking, one readily sees features, but characteristics and traits are more difficult to discern by simply looking. The interviews and observations made some of the "tacit" knowledge or beliefs held by participants about themselves, more explicit.

The first part of this section describes the beliefs that participants have about their strengths and weaknesses, and in the next section I describe how participants feel about change. Ashton (1984) came to the conclusion that teachers with a healthy sense of self and confidence in their own abilities were less reluctant to change practices than those who were less confident about themselves. Being aware of one's professional identity makes encounters with voluntary and involuntary change easier (Beijaard *et al.,* 2000; Scotland, 2014). The participants commented on how change affected their practice and behaviours. The next section reveals more about the participants' classrooms as accommodating physical spaces.

The classroom is where teachers spend most of their time, and is therefore of critical importance in teaching. This is where the teacher orchestrates the integration of content and pedagogy, and how this is done determines the success of teaching. If this orchestration is not done effectively, instructional time is lost and opportunities for disruptive behaviour increase. Classrooms and their organisation may reveal much about teachers themselves. Their choices of seating arrangements and decorations, or lack thereof, may reveal aspects of the participants' professional identities and their beliefs about what is conducive to effective pedagogy. The last section describes participants' perceptions of their own professional identities and the notion of reflecting on these. Mere awareness of one's strengths and weaknesses is not enough to effect change. Reflection is needed to effect change and to turn awareness into knowledge.

6.5.1 Teachers' beliefs about their strengths and weaknesses

Knowing oneself is a pre-requisite for effective teaching. The importance of self-knowledge is underlined in the literature by many researchers (Hamachek, 1999; Palmer, 1997; Tsui, 2007; Varghese, Morgan, Johnson & Johnson, 2005). Palmer (1997) holds that good subject knowledge,

knowledge of learners and self-knowledge are the crucial ingredients in a good teacher. However, he asserts that the former two ingredients are not sufficient without the latter: “In fact, knowing my students and my subject depends heavily on self-knowledge” (Palmer, 1997:15).

The participants mentioned being knowledgeable, able to inspire, stimulate critical thinking in learners, simplify content, and make content relevant to learners as some of their strengths as English literature teachers. Bandura (1993:118) asserts that beliefs about a person’s efficacy influence many aspects, such as how he/she feels, thinks, motivates him/herself and behaves. He furthermore maintains that people set higher goal challenges for themselves when they have strong perceived self-efficacy, and are more likely to commit to these goals (Bandura, 1993). Beliefs about self-efficacy may thus enhance quality teaching and learning. All 5 the participants saw themselves as knowledgeable enough to teach English literature in the FET phase.

> *“Yes, I do, but it [knowledge] has come with experience. I would not have said this with so much confidence when I started” (Dalene).*
>
> *“I am knowledgeable enough. That’s not a question” (Jane).*
>
> *“… I think due to my experience; I am knowledgeable” (Sam). (Interviews, 2016)*

Dalene's comment hints at the idea that knowledge in itself is unstable and is constructed through practical experience; it does not exist as something that is independent of the 'knower'. Nelra saw content and pedagogical knowledge, as well as who she is, as her strengths; she sees herself holistically as a successful teacher. She acknowledges the two-way dimension of knowledge construction, which includes teacher and learner.

> *“I think it is a combination. First and foremost starting with my whole package, who I am as a teacher, then content knowledge, and then just the whole two-way communication” (Nelra). (Interviews, 2016)*

Being able to share the magic of stories, or to inspire learners to appreciate literature, is seen as a strength by the participants. This ability is closely linked to an aptitude for communicating effectively. This strength is also one of the main reasons for having chosen English as a subject, as discussed in section 6.2.6. Even though there is pressure on teachers to get learners to perform in examinations, teachers still regard the sharing of ideas and the enjoyment of literature as paramount.

> *"… and I like to – or appreciate – the miracle of sharing stories, and I don't have a problem to communicate" (Nelra).*
>
> *"As a literature teacher, I see myself as having a powerful emotional impact on children. I think I can do that well, where I can inspire them" (Dalene).*
>
> *"I have the ability to convince people, to get them on my side, because I have the likeability factor, so if I can convince you that this [literature] is worth your while, they [learners] buy into it" (Dalene). (Interviews, 2016)*

Four of the participants consider their ability to stimulate critical thinking in their learners as a strength. The extent to which this realises, and possible reasons why it does not happen the way teachers would like it to, is discussed in Chapter 7 when I discuss the knowledge domains of teachers. The respondents had the following to say about promoting critical thinking skills in their learners.

> *"Thus, literature is merely a tool that I use in order to stimulate learners' cognitive levels in order to develop critical thinking" (Nelra).*
>
> *"I can reach out to the learners … I can make them think critically" (Sam).*
>
> *"I am successful in establishing critical thinking with children … not just to accept the norm; not just to accept what the teacher says" (Mary-Anne).*
>
> *"… to give children confidence to ask questions and to want to know things … to make them question" (Dalene). (Interviews, 2016).*

Jane admits that she experiences difficulties in stimulating critical thinking in her learners. The majority of the learners at her school struggle with language barriers. Their home language is Setswana, and the exposure to English in their environment is limited.

> *"Oh, the critical thinking thing is the thing I work on more, and I am very unsuccessful there. So it is a work in progress" (Jane).*
>
> *"I spend most of the time trying to get them [learners] to think. They have opinions, and you can ask them a question, and they immediately say 'yes' or 'no', and then you get to the next step, and you say 'why do you say so?' (Jane). (Interviews, 2016)*

However, a point to consider is: to which extent do assumptions by teachers that basis skills and proficiency need to be in place, before critical thinking can take place, deprive struggling learners from reaching a level of abstract thinking commensurate with their age and level? Teachers often

resort to drill exercises for struggling learners in order to improve basic skills, which may be well intended, but not conducive to developing problem-solving. When learners feel that higher-order thinking is expected, and when it is guided and praised, learners may be more willing to engage in discourse requiring these skills. Jane admits that she is unsuccessful in developing learners' critical thinking, but she is not absolute about not having success in future, as she sees it as a process. Critical self-reflection is a step towards addressing weaknesses; however one has to consider whether this reflection is just an awareness, or does it have the potential for agency.

The participants regard the ability to simplify things in order to facilitate understanding, as a strength. Shulman (1986:9), in his definition of PCK, includes a teacher's ability "to use the most powerful analogies, illustrations, examples, explanations, and demonstrations – in a word, the ways of representing and formulating the subject that make it comprehensible to others". These comments tie in with my discussion above about the limiting of opportunities for enhancing problem-solving skills. The question is: should content necessarily be simplified? If learners are exposed to content in simplified ways; how does it influence their ability to comprehend complex content?

> *"I can simplify things – I can get to their level" (Dalene).*
>
> *"I can explain so that my learners can understand" (Nelra).*
>
> *"I come to their level" (Sam).*
>
> *"My strength is being able to explain and bridge yesterday and today's life" (Sam).*
>
> *"I very often simplify important information" (Mary-Anne). (Interviews, 2016)*

The quotes above may suggest that there is the perception that the end gaol of teaching should be for learners to understand. However, what is important, is whether this understanding is reached mutually, or is it understanding from the teacher's point of view?

The participants were asked what they perceived as their weaknesses. This question is closely related to whether there are discrepancies between the teachers that they are, and the teachers that they aspire to be. Three of the participants commented that their teaching is too directed and does not allow opportunities for learners to discover knowledge on their own. Neo referred to Paolo Freire's (1970) banking notion in education which criticises attitudes and practices which endorse teacher-centred ways of teaching. In a study conducted by Harley, Barasa, Bertram, Mattson and Pillay (2000:289) to determine whether policy requirements about teacher competences resonate in classrooms, they found that this banking concept was favoured and thus "rendered policy expectation of learner-centeredness an unlikely possibility".

According to the banking concept, teachers know everything, and learners do not know anything; teachers are the providers of knowledge while learners passively receive this input. Neo commented that many teachers in her province teach this way. As previous chief marker and current internal moderator, she has access to many teachers' classrooms in her province. "That … banking concept of education that you teach and then they [learners] must reproduce exactly what you have said". She is critical of this way of teaching as learners do not take responsibility for their own learning, and mere regurgitation of facts does not promote critical thinking in learners. One has to keep in mind that most of the older teachers of today were taught in a teacher-centred way during their own schooling years and tertiary education, and this may influence the way they teach.

> *"I can become so excited that unfortunately sometimes it becomes this one-way traffic. I give too much info and share too much. I'm still in the process of learning to provide more opportunity for the learners" (Nelra).*
>
> *"Yah, I sometimes spoon-feed too much" (Sam). (Interviews, 2016)*

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 in order to perform optimally in assessment opportunities. Teachers do not spoon-feed with the intent to jeopardise the development of critical thinking skills of learners. These tendencies to spoon feed should be seen against the backdrop of how subjects are organised in the curriculum, what is considered as knowledge, and by whom? Teachers sometimes habitually become part of ingrained practices without affording ample consideration to these practices. A variety of other perceived weaknesses were mentioned such as having a preference for certain genres only, not being keen on the choices of prescribed texts, intolerance of a lack of motivation among learners, and an inability to bring about understanding in learners. Knowing oneself and one's strengths and weaknesses may equip one to manage changes in educational settings.

6.5.2 Change and its effect on participants

The topic of change in teacher education is broad, and Richardson and Placier (2001:905) identify two views of change, namely individual changes in cognition, affection or behaviour, and organisational change having to do with the structure, culture or politics of a school. The data in this study fall mostly in the first category, although 4 of the participants referred to curriculum change which falls in the second category. Three of the 5 participants stated that they viewed change as positive. The question posed to them was how they responded to change in general. Dalene, Mary-Anne and Jane perceived change in a positive light. Dalene believes that change is

a given in the teaching profession, and one needs to adapt. This belief was confirmed by Mary-Anne: “You have to be adaptable and you have to know that change is inevitable.” She added that she embraced change, but needed to see “meaning” in change. Jane believes that change “refreshes things”, whereas Nelra admitted that she usually finds “change in general difficult”. She settles into an environment, and finds changing into another (she moved to another school), difficult. As mentioned before, Nelra found adapting to the learners’ lower cognitive abilities at her current school difficult. Her position as HOD at the new school entailed working with many different colleagues on a more authoritative level. She regards herself as a “typical perfectionist”, but she needed to adapt to colleagues not being able to “plan as well as I would like them to”. An attitude change, asking for more “understanding and patience”, was necessary to cope in her new environment. Nelra learnt a valuable lesson in that teachers reach goals in various ways, and what matters is that they all reach their goals in the end.

Dalene and Mary-Anne also discussed issues of change in relation to colleagues. Whereas Nelra became more understanding and lenient, Dalene became “harder” on other colleagues. She is the subject head for the GET (Grades 8 and 9) phase at her school, and has to oversee the work of her colleagues. She is less tolerant now when policies are not implemented than she was before. Dalene made a change in attitude when she had to function in an authoritative position. In her own classes, she started creating more structure as well. The change Nelra had to make is related to context and a new position, and the change Dalene had to make is also indirectly related to her position. The responsibility to monitor the work of other colleagues resulted in Dalene making changes in her own classes, and realising that she needed to have more structure. Thus, her new context influenced her practice and attitude. However, there seems to be a tinge of nostalgia in Dalene's words: "I've always been the more creative one". Did she sacrifice her creativity to adhere to policies?

> *I’m stricter – I have more set things and I have a stricter mindset as to what is wrong and to what is right” (Dalene).*
>
> *“I’ve always been the more creative one … the more daring one … but over the years, I’ve adapted to have a bit more structure within the play … so I’ve adapted to a more organized from not so organized” (Dalene).*
>
> *(Interviews, 2016)*

Mary-Anne commented that change might bring about conflict with colleagues, especially when they are reluctant to change. She is in a managerial position at her school, and learnt how to make others see “purpose” in change, as that is “easier” for them. This belief is in line with her own belief

that for change to be effective, one needs to see the meaning in it: “I must see meaning in change.” This shows a high degree of agency in that she does not simply adhere to external agendas.

Sam responded that he loved change, but when asked to elaborate, it seemed that he was actually reluctant to change when change required learning new things.

> *“Well, I love change, but sometimes I get bogged down with these changes, because you become a learner – you know – technology … I get frustrated … I’ve been working for a long time, and I know what I should do. They come and change; it doesn’t work for you. It is only on paper, but practically you can’t apply it” (Sam).*
>
> *“… it’s frustrating … you become a learner too” (Sam). (Interviews, 2016)*

In the quote above, Sam expresses the frustration that sometimes accompanies change. He hints towards the idea that policy changes often describe an ideal teacher. Hence his reference to "it is on paper", but these policies may not take into consideration the real teacher who faces "cultural and material constraints imposed by classroom reality" (Harley *et al.*, 2000:302). Sam seems to say that it is easy for authorities to dictate through various policies, but the practical implementation of these policies are always much more difficult. His school does not have Internet facilities or even overhead projectors, and the classes are overcrowded which are not conducive to group work, for example. Sam’s expresses a kind of resistance to learn new things, as he explains that he is knowledgeable after many years in teaching. He may be an example of a teacher who has reached a point of saturation with repeated changes. Sam may be tired of the constant demand on the formation of new identities which are implied by new policies; new ways of doing.

Nelra found the incorporation of technology challenging at first, but eventually felt proud of her achievements in this regard. She internalised the value of change, in this case, making use of technology in her classes. The context in which she works, from a socio-economic point of view, made this transition to incorporating technology easier than in Sam’s case due to fewer material constraints.

> *“At first I found it difficult … to a certain extent I felt like being forced into that … but once I just got over that idea of feeling forced into that, and I literally started to try some new things … and then I’m proud of myself” (Nelra). (Interviews, 2016)*

Four of the participants saw the curriculum change to OBE (Outcomes Based Education) in the early 1990s, by the post-apartheid government, as a mistake. Soon after its implementation it became clear that the intended advantages were not visible, and by 2001 it was viewed as a failure. There were many problems with the implementation of this curriculum. Mouton, Louw and

Strydom (2012) mention the most glaring problems as moving away from basics like reading, writing and arithmetic, which resulted in university students struggling to read; textbooks were replaced by learner portfolios and teachers were not adequately prepared to implement the new curriculum. Nelra had a sort of "inborn sense" that OBE was not going to be successful. The insistence on group work was her biggest frustration, as teachers at the time were not trained to employ group work and the classes were large. Mary-Anne mentions that teachers changed "on the surface to meet certain requirements", but "that's not real change". This reminds of the fabrication of an identity, which I referred to earlier. Harley *et al.* (2000:301) observe that changes in teachers' practice may be "superficial if profound changes do not occur at the level of teachers' beliefs". Sam simply called the OBE curriculum "terrible". The assumption here is that teachers, who are the implementers of the curriculum, have their own, valid ideas about what is implementable and what not, and that policy-makers should involve teachers directly when changes are planned. Consider some comments from the respondents.

> *"I was very negative about OBE simply because I did not believe in it. I did not believe that it was relevant to our country" (Mary-Anne).*
>
> *"… I just said stuff OBE and I still taught the children" (Mary-Anne). (Interviews, 2016)*

Mary-Anne neither diverted from what she regarded as necessary to teach, nor changed her pedagogy according to the guidelines of a curriculum she did not believe was suitable. She displays a firm belief in her own ideas. Most participants find change easier now that they are older. This is related to having more confidence in themselves and their abilities. This came as a surprise to me, as I had a pre-set idea (not based on empirical research) that younger teachers adapt more easily to change than those who are proverbially set in their ways.

> *"… it [change] becomes easier the more confident you are in yourself and your abilities. I am far more confident in a class now than I was ten years ago, and I am far more confident to take on a colleague" (Dalene).*
>
> *"… the younger you are, I think the more insecure you are, and the more you want things rigid, because then you feel safe … change is very necessary" (Jane). (Interviews, 2016)*

Jane argues that teachers who are confident in their own professional identities do not need rigid external guidelines. Having probed into the participants' beliefs about their selves, their strengths and weaknesses, and how they perceive and handle change, I now focus on their beliefs about their physical space – their classrooms.

6.5.3 The classroom as accommodating physical space

The way teachers choose to decorate their classrooms says something about them as individuals. Schempp, Sparkes and Templin (1999:148) confirm this when they argue that the actions of teachers, as well as their beliefs and values, are reflected in the "artefacts of their classrooms". Teachers oftentimes fill their classrooms with paraphernalia which may reveal a lot about their identities in terms of personal preferences, religious orientations, and philosophies. The things teachers choose to cover their walls not only have something to do with personal preference, but also with pedagogical intentions. Some teachers choose bare walls, which may have something to do with the fact that decorations are costly, and demand time and energy, or that decorations are a form of distraction. There may also be a cultural or institutional influence that determines choices to set up classes in specific ways. The classrooms of the 4 teachers, (one participant did not want to be observed) that I visited, were neat and clean. Nelra, Dalene and Mary-Anne's classes were print-rich and they had gone to great lengths to decorate the walls with posters advertising films and books, posters with grammar and spelling rules, posters with slogans, posters with inspiring notes, flags, as well as examples of projects and tasks done by learners. Dalene commented during our second interview that the posters serve as stimuli for discussions and promote reading. The desks in her class are all covered with texts from old *Macbeth* readers. Dalene believes that the posters and texts provide entry points to discussions with learners. Her practice is thus related to pedagogy.

> *"… I believe that children should read more and even if they just read the posters, and they do. I often take down the posters and put up new ones, and it's a point of discussion. And even just that, just discussing a new poster in English with me, makes it worthwhile … in the back I put all my favourite authors, and some poems, and they would ask" (Dalene). (Interviews, 2016)*

Nelra's classroom is decorated according to the theme of Britain. This may be an indication that she associates English with Englishness and England, indicative of an Anglophile. All pictures and posters are neatly laid out in very organised patterns. This reflects her personality, which she describes as perfectionist. A poster on the front wall reads: "Jesus Christ is middle C on the Christian keyboard of life." Sam's classroom has bare walls, and a level of dilapidation is visible, as some windows are cracked and some of the learners' plastic chairs are broken. His classroom is a stark reminder of the inequalities that still exist in South African classrooms (Setlhare, Wood, & Meyer, 2016; Spaull, 2013). However, none of the other classes at his school has any decorations on the walls, and this seems to be the norm. Decorations can vary from being quite expensive to fairly inexpensive depending on the materials and size. The absence of any

decorations to create an attractive environment for oneself and one's learners seems to have more to do with personal choice than with cost considerations.

Teachers organise the lay-out of their classrooms according to preference. However, this preference also has a lot to do with their beliefs about the effectiveness of instruction. Changing classroom organisation, from formations in which learners work quietly and individually to formations promoting a community of interactive learners, has implications for every aspect of classroom life. Classrooms with 'traditional' seating arrangements, where desks are organised in straight rows facing the teacher, are believed to be conducive to better concentration (Budge, 2000). However, this arrangement does not allow for interaction, and may limit opportunities for constructivist teaching methods. Three of the classes I visited had desks of learners arranged in straight rows facing the teacher. Nelra and Sam articulated their reasons for this choice. Sam's choice of lay-out is related to his belief that learners who sit together become disruptive, and Nelra based her decision on her belief that straight rows promote discipline in classrooms.

> *"I still follow the old school of teaching in straight rows … it's just more disciplined. Years ago I had to teach at a certain school … but I had to teach 67 learners … and the desks were glued together in groups … and it was absolute chaos. I read an article about this, and the next day, I went back and I changed into rows, and it was a major difference" (Nelra). (Interviews, 2016)*
>
> *"… I like straight rows, you know when I see them sometimes, I go see if they are being destructive" (Sam). (Interviews, 2016)*

Dalene's learners sit in cluster-like groups of 6. Her classes were by far the most interactive, which can partly be attributed to the seating arrangement which allow for interaction, but also her personality which is very lively and creative. She did not seem to mind the noise levels associated with learners being seated in clusters. She also mentioned that having learners sit in clusters makes it easier for her to see them, as she is short. Her decision is thus partly based on a practical consideration.

I did not visit Jane's class, but she said in the interview that her learners sit in groups. She teaches in a class which previously served as a library (there are no books now). Jane does not experience disciplinary problems with this arrangement. She is aware that learners prefer sitting in groups, and she may change that if she experiences disciplinary problems. This means she regards seating arrangements as a way of maintaining discipline in classrooms when needed. Wannarka and Ruhl (2008), in their findings on the seating arrangements in classrooms resulting in positive academic results and behaviour, came to the conclusion that the nature of the academic task and the type of behaviour expected by the teacher, should determine the seating arrangements. Hurt,

Scott, and McCroskey (1978) argue that if the purpose of the lesson is to transmit information, that the traditional seating arrangement is probably best because it limits learner interaction and focuses the attention on the teacher. They also believe that the intention of the lesson determines the choice of seating arrangement. This, however, requires some prior planning on the part of the teacher, as such an exercise (moving desks) around, may take up a lot of time. Dalene remarked in this regard: “I actually move my desks quite often depending on what I want to do.” She is prepared to do this when the task requires interactions among learners; the task and its related pedagogy determine the seating arrangement for Dalene. However, in general, it seems as if participants choose the straight-row arrangement of desks for learners as a measure of maintaining discipline.

Teachers who know their strengths and weaknesses, and who have experienced changes, may be inclined towards reflection on professional identities. These reflections include their perceptions about what entails success as a teacher.

6.5.4 Perceptions of success and the value of reflection on professional identities

Reflection on various aspects of their professional identities was reported by the participants; how their practice affected their professional identities, their career choices, and their own characteristics. During a conversation I had with Nelra after an observation lesson, she commented that being part of the research project provided an opportunity to reflect on, and re-consider some of her practices. She mentioned that it was not a meta-cognitive strategy that she engaged in often. Participants had different ideas about their success.

Dalene, Mary-Anne, Sam and Jane see effecting understanding in learners as a measure of success. It is uncertain what Sam means by "answering the questions." It could mean that learners are able to engage in discussions in class by answering his questions, or it could mean answering questions in examination papers. The latter implies that success is then measured by how well learners perform in formal assessments. An "aha" moment implies insight gained by learners. In other words, participants gauge their success in terms of what learners gain in the process of teaching.

> *“If everybody can understand the most basic thing that I taught” (Dalene).*
>
> *“You have an aha moment. You see a smile on a face or you see the eyes lighting up” (Mary-Anne).*
>
> *“When a learner understands and is able to answer the questions” (Sam).*
>
> *“… if you can see, or they even tell you … now I understand. That aha moment” (Jane). (Interviews, 2016)*

Performativity measures also seem to creep into the discussions about success. Mary-Anne articulates how success is seen in terms of learner performance. Thus, it is seen as something that is measurable and calculable. Mary-Anne explains that success is measured by the results learners achieve if she considers Grade 12 learners. This emphasis on the importance of results is elaborated on in Chapter 7.

> *"Once again, it depends on the Grade. Grade 12s, results, full stop. Yes, results, your tests, your averages, because uhm, if you don't get to a 70; something is wrong" (Mary-Anne).*
>
> *"… isn't that what we want for him or her as well uhm … for the sake of his or her future" (Mary-Anne). (Interviews, 2016)*

All the participants attended tertiary institutions at a time when emphasis was not placed on the development of professional identities. Palmer (1997:15) asserts that this "most fundamental" dimension of a teacher is "rarely given its due". Jane and Sam speak from a personal point of view when they reflect that had they reflected more on their professional identities, adjustment to the teaching profession would have been easier. Nelra touched on pre-service teachers not being prepared for the diversity of South African society and having expectations to be employed in schools similar to those they attended. Consider some responses of teachers.

> *"... when after I graduated, and I knew I was going to be this particular teacher. I had so many dreams about myself … in my class; I wanted to do this and this. I was so energetic, but that dream was shattered, when I started to teach at the farm school. I was an English teacher; I was given to teach Setswana" (Sam).*
>
> *"… I wouldn't have had that shock thing in my first year of teaching, where I found out what it means to be a teacher in relation to the rest of the community" (Jane).*
>
> *"But, yes, I should have reflected more during my pre-service years in order to have coped better" (Jane).*
>
> *"… because many of the students, they have this idea of going to do what they were taught and at a place that they were, not taking into consideration that all over our country we have so many … different cultural backgrounds" (Nelra). (Interviews, 2016)*

The participants seemed confident in themselves as teachers, and a prominent level of satisfaction was evident. This was articulated most strongly by Dalene. Even though personal satisfaction and being comfortable with one's circumstances are important, the question arises whether such feelings may not inhibit professional development.

"Uhm, I think I have come to a point where I can trust myself more … I have more confidence … I am fine where I am" (Jane).

"I am far more confident now" (Dalene).

"I am comfortable with where I am" (Dalene).

"… but time and again, I come back to just being satisfied in my life in what I do" (Dalene). (Interviews, 2016)

The teachers, however, indicated that there was ample room for improvement, and they did not regard their professional identities as stagnant. This is consistent with the literature on identities being unstable and continuously changing (Akkerman & Meijer, 2011; Beijaard *et al*., 2000, 2004; Coldron & Smith, 1999; Gee, 2000).

"I think it [professional identity] can still grow and develop and change" (Nelra).

"I think there is … always room for improvement. There is no such thing as a perfect teacher … and it [professional identity] is a fluid thing. It's not stagnant, you can't reach a point and then you can say, now I'm a teacher, and now, here I am" (Jane).

"… we all experience life … and going through life whether you like it or not, you grow, and it brings you to new insights, new perspectives. That, then again, having an influence on professionally who you are … even though you don't do it [reflect] in depth every day, I think this is like a constant thing – ongoing – it never stops if you really think about it" (Nelra).

"I would also like to be A Dead Poet Society teacher" (Mary-Anne).

"If I think back when I was an inexperienced beginner teacher, then you try, then you try first this method, till you establish your own professional identity" (Mary-Anne).

"I aspire to do more things" (Sam). (Interviews, 2016)

Teaching is about one's past, present and future. The participants strongly emphasised a future-oriented view of teaching. The teacher can therefore never be seen as a completed entity. Participants aspire to do more, learn more, and grow more. Mary-Anne points to one's professional identity as being a result of trial-and-error, which affirms that teaching is personal and context-related and cannot be narrowly defined as a fixed and prescribed pedagogy. That participants see the possibility of growth is in itself a positive sign, but further research in a longitudinal study may reveal how such growth transpires in more detail.

6.6 Summary

This chapter revealed much about the professional identities of the participants, pertaining particularly to the first two research questions.

- What is the nature of the professional identities of teachers? And,
- To what extent (if at all) do teacher professional identities influence the choice of teachers' practice?

The participants spoke openly about their beliefs, perceptions, and their lives on both personal and professional levels. The data correlated with what the literature indicates about the inseparability of personal and professional identities (Beijaard *et al*. 2004; Day *et al*. 2006; Goodson & Cole, 1994). The identities of the participants are multi-faceted and dynamic, and the major influences on their identities became clear through their narrative reports as well as their practices in the classroom. Britzman (1991:x) refers to the process of becoming and being a teacher as dialogic; the process is "situated in relationships to one's biography, present circumstances, deep commitment, affective investments, social context and conflicting discourses". It is impossible to provide a fixed description of teachers' identities precisely because they are always in flux and negotiated through different experiences. However, I endeavoured to provide a composite description of the participants' identities of this study. The 4 main themes were: perceptions about becoming and being an English teacher, beliefs about English as subject, influences on professional identities and the beliefs teachers hold about their selves, and beliefs about the classrooms as pedagogical space.

These main themes generated many sub-themes which were subsequently examined. This study explores the relation between professional identities and teachers' PCK. Therefore, the next chapter explores the knowledge domains of teachers. Teachers' knowledge domains cannot however be seen as separate to their professional identities. Choices that teachers make regarding content and pedagogy are not made randomly, but are related to the professional identities of teachers. Who teachers are, their beliefs about why they are here, what they do, and what they know contribute to a holistic image of teachers.

CHAPTER 7: THE KNOWLEDGE DOMAINS OF TEACHERS

7.1 Introduction

Having presented a thematic analysis of the professional identities of participants in Chapter 6, I now provide a detailed discussion of the findings regarding the knowledge domains of participants. The two interviews, classroom observations and document analyses provided ample data to answer the last three of the research questions posed in Chapter 1. The research questions are: What is the nature of an English teacher's knowledge base needed to teach English literature to first additional language learners in the FET phase? What pedagogical skills do English teachers employ while teaching literature in the FET phase? To which extent is the PCK of teachers aligned with how the CAPS envision the teaching of English Literature? The themes that emerged during the data analysis are content knowledge, pedagogical knowledge, knowledge of learners, and knowledge and beliefs about the curriculum.

As stated in Chapter 1, as well as in the literature review in Chapter 3, the PCK of teachers depend on a blend between good content- and general pedagogical knowledge. The literature on PCK mainly details the categorisation of its various components. PCK does not develop overnight, nor do the different components necessarily develop simultaneously, or to the same extent (Cochran *et al.,* 1991). PCK is "a particular amalgam of pedagogy and content [that] makes teachers different from [other] scholars in the field" (Gudmundsdottir, 1990:4). It is a type of knowledge which teachers possess that other experts in the same discipline do not necessarily possess (Ball *et al*., 2008; Dewey, 1902; Shulman, 1986, 1987). Chapter 2 emphasises the significant influence of a teacher's identity on his/her practice, beliefs, and knowledge construction, as well as the social perspective of identity construction. PCK is thus not only dependent on a teacher's content and pedagogical knowledge, but also on the identity of the teacher, which is shaped by biographical, social and contextual factors. This chapter aims to show the participants' personal approaches to literature, how they teach literature in their classrooms, and how their professional identities influence these aspects.

Chapter 3 contains a section about what constitutes knowledge and how Aristotle's epistemic and practical knowledge domains as well as a third category, namely wisdom, are still applicable today. These may broadly translate into the theory/practice, or content/pedagogy divide. A discussion about personal practical knowledge, as advocated by Connelly and Clandinin (1985, 1986, 1999), as well as Schön's (1983) reflective practice, is also included under what constitutes knowledge. Fenstermacher (1994:24) makes a distinction between propositional (epistemic) and performance (practical) knowledge. He argues that the former continues to be understood as a "form of justified true belief", but that one should allow for knowledge as "an objectively reasonable belief", which

he regards as “acceptable in the context of educational practice”. Chapter 6 and this chapter include many beliefs and perceptions of the teachers, which may not, from a positivist point of view, be seen as legitimate knowledge. Kagan (1990:421) makes no distinction between knowledge and belief but uses these two terms interchangeably, because evidence proves that “much of what a teacher knows of his or her craft appears to be defined in highly subjective terms”. Pajares (1992:325-326) supports the notion that knowledge and beliefs are “inextricably intertwined”, and that “individuals’ beliefs strongly affect their behaviour”. This inseparability of knowledge and beliefs, and the effect of beliefs on teachers’ practice are endorsed by Kelchtermans (2009:264) who argues that “the actual border between knowledge and personal beliefs is not always clear”. Whether one supports a positivist or a more postmodern approach, depends on one’s worldview.

Lyotard (1984:26) regards both scientific and narrative knowledge as necessary: “[D]rawing a parallel between science and non-scientific (narrative) knowledge helps us understand … that the former’s existence is no more – and no less – necessary than the latter’s.” Narrative knowledge entails the stories teachers tell, or the *petit recits* (small narratives) and beliefs and perceptions which they form as a result of the contexts they live and work in over extended periods of time. Lyotard (1984) contends that these *petit recits* do not make claims to be universal truths. A discussion about whether beliefs may count as knowledge cannot be exhausted in the scope of this thesis. However, in this thesis which endeavours to explore and interpret the work of teachers through their own voices, as well as through observations and document analysis, knowledge and beliefs seem to be interrelated.

The themes that emerged during the data analysis of this study correlate with some of the domains discussed in the models in Chapter 3 on knowledge needed for teaching. Shulman’s transformative model (1987) includes the components of content and pedagogical knowledge, knowledge of learners, and knowledge and beliefs about curriculum. These components also emerged as themes during the data analysis of this study. Grossman’s (1990) model includes all the already mentioned categories, but she adds teachers’ purposes for teaching. In other words, the beliefs teachers have about the orientation to literature are seen as another component of PCK. She found that the orientation teachers have to literature influence the way teachers teach texts (Grossman, 1989). The model of Park and Oliver (2008) also features the emerging categories in this thesis, and teachers’ efficacy beliefs. The pair also name pedagogical knowledge, content knowledge, PCK, and knowledge of context, as the four commonalities among most models. The consensus model (Helmes & Stokes, 2013) emphasises topic-specific professional knowledge which includes knowledge of instructional strategies, student understanding, science practices (models specifically designed for science teaching), and habits of mind. This model also includes the beliefs of teachers. These affective categories, namely

beliefs about purposes and efficacy, are regarded as equally important to the other knowledge categories or domains. This study and the way it was conducted might suggest replication, as certain domains that emerged during the data analysis correlate with domains found in other studies. However, this perception may be due to the nature of the subject and how it is taught. This study furthermore did not explore only the knowledge domains of teachers, but aimed at exploring the relation between teachers' knowledge domains and professional identities. The sub-domains that emerged within the main themes are unique to this study. I include a schematic representation of the findings pertaining to the professional identities and PCK of participants in Chapter 7, section 7.6.

7.2 The nature of teachers' content knowledge

A number of sub-themes emerged regarding the content knowledge of the participants: How knowledge is/was obtained? Who is responsible for knowledge construction? And the choices teachers exercise with regards to texts.

7.2.1 How knowledge is/was obtained?

The participants were asked how they obtain/obtained their content knowledge for teaching literature to learners in the FET phase. The sources which provide content knowledge are varied, although certain sources featured more prominently than others. All 5 teachers, the chief marker and the internal moderator stated that study guides are mostly used by teachers as sources of knowledge. The internal moderator expressed her concern that in some instances, one study guide would be the only source used and relied on for knowledge. She sees this as problematic, as these study guides contain "somebody's interpretation" that "might not be 100% correct", and consequently teachers do not "broaden their scope". Neo observes that there may be differing interpretations, but the second observation that these interpretations of content "might not be 100% correct", points to a perception that there is somehow a correct interpretation. Neo's experience in national examination practices, and the emphasis on high stakes testing, may account for her seeking "correct" interpretations. This view stands in contrast to what the CAPS document advocates, i.e. that "[i]nterpretation is not about right or wrong. It is about searching what is meaningful to the reader" (DBE, 2011:16). The CAPS policy therefore endorses a reader-response approach (Rosenblatt, 1968). Four participants mentioned the Internet, 3 mentioned what they learned at school and university, three mentioned that they constructed their own knowledge, two mentioned government sites on the Internet, three mentioned notes compiled by other colleagues (two are from the same school), and one mentioned blogs and exam papers.

Some comments indicated that participants used exam papers as a major source of content knowledge, although they did not pertinently mention it at the question relating to which sources they use. However, answers to another question related to this one, indirectly indicate that exam papers serve as a major source of content knowledge. Marshall (2003:85) contends that assessment most clearly indicates our views of what is essential to know within a subject. The question was formulated as follows: Do you consciously consider examination questions when teaching texts? Affirmative answers imply that whatever content is embedded in examination questions are a focus in the content which is taught. Participants responded with the following answers to the above-mentioned question:

> *"Yah, I always do that too, because I don't want them to be surprised when the question comes" (Sam).*
>
> *"and old exam papers, and I go onto Thutong, the government site, yes, and then I look at the types of questions they ask, so that I know what to teach" (Dalene).*
>
> *"… you have to, because you, you can't ask something that you haven't discussed in class, and you can't ask something in the, in the exam that you don't have black on white" (Dalene).*
>
> *"Yes, absolutely, 100%" (Mary-Anne).*
>
> *"Yes, I do that … being an experienced teacher, I teach them with the end in mind" (Nelra)*
>
> *"Well, education in South Africa is aimed at results […] you cannot get away from teaching to assessment" (Jane). (Interviews, 2016)*

I briefly discussed what participants said about the practice of teaching to the test in Chapter 6, in view of their main aims of teaching texts. Dalene's comment, that learners should not encounter unfamiliar content in examination papers, points to her wanting to prepare her learners thoroughly for the examinations. She mentioned a fear of repercussions from parents; something she mentioned during an interview: "… you can't ask something in the, in the exam that [they] don't have black on white, because then you have all the parents on you". This means that teachers need to keep in mind what parents expect concerning what knowledge their children acquire, but also how this acquisition should be measured. Parents have their own beliefs about knowledge and its reproduction, which may be in contrast to what teachers believe. However, these expectations of parents may be valid. Young (2013:107) argues for 'powerful knowledge' to be brought back, and he mentions that parents of learners "send their children to school expecting them to acquire the specialist knowledge that they would not have access to at home". I will return to this discussion later on in this chapter when I elaborate on Young's notion of 'powerful knowledge' (2008) and how it is perceived in on-going debates about knowledge.

To return to the discussion about sources of knowledge used by the participants, I observed that 3 of the participants, namely Nelra, Dalene, and Mary-Anne made use of PowerPoint presentations which contained content obtained from a variety of sources such as study guides, the Internet, notes from other colleagues, and their own notes. The study guide used by Nelra for the poetry lesson on *Cheetah* (1977) by Charles Eglington was compiled by the teachers from her school. This shows that colleagues are seen as potential or actual sources of knowledge. The study guide Nelra uses contains information from various sources, includes the prescribed poems, line-by-line discussions and questions based on each poem.

Sam relied on the learners' readers for content knowledge when he discussed the short story, *Transforming Moments,* by Gcina Mhlope (1958-), and the play *Sophiatown* (1988) by the Junction Theatre Company. He did not use notes from other colleagues, the Internet, or study guides. The reason may be that these readers contain very extensive discussions on the elements of a short story and a play, namely setting, plot, characters, themes, conflict, point of view of the narrator, notes on background of the authors, historic setting of the story and play, as well as questions and answers. In other words, they contain sufficient information with regards to what the curriculum expects learners to know.

The learners in Sam's class were asked to read some sections of the texts aloud. The reader, *Sophiatown* (1988)*,* includes pre-, during-, and post-reading activities, a glossary explaining difficult words and terms, and answers to the activities. Although the CAPS (DBE, 2011:13) document provides only guidelines as far as method of delivery is concerned, it states that "in Grades 10-12 teachers should approach reading as a three-phase activity", namely pre-, during- and post reading. These readers provide learners with whatever is needed for examination purposes, but begs the question whether teachers should rely entirely on these readers, and in the process simply read the text with/to learners without providing additional opportunities for enrichment and own knowledge construction. The impact of privilege may determine how teachers construct possibilities in terms of the use of the Internet, and the compilation of additional notes from various sources and for the decoration of their classrooms. However, it is also true that in the context of a history of no privilege, teachers may still construct their possibilities as impoverished even though they might not define them as such. Sam's Grade 12 teacher had a profound influence on him, and encouraged him to be "a voracious reader", but limiting himself to the textbook rather seems to be a continuation of what was the general *status quo* during his own schooling. Pachler *et al.* (2008:438) maintain that "behavioural ideologies are habituated ideologies, ideologies that have become a habit, a default mode of doing and thinking things." Here also reminding of Bourdieu's (1990) *habitas*. The prominence of readers or anthologies and the heavy reliance on these in classrooms may not only be a result of habit, or teaching the way that one was taught, but also a result of convenience. These readers or anthologies contain the

knowledge that is needed as suggested in the curriculum or expected in examination papers, namely texts, discussions and questions and answers. In the South African context, reliance on textbooks is often the case, as schools are under-resourced and not equipped to make use of technology[4]. Neo commented on this reliance on only one source by many teacher, and she attributed it to a lack of confidence teachers have in their own abilities to construct their own knowledge. This may be true in some cases, but I believe it has to do with external control and rigid demarcation of subjects which has diminished teachers' autonomy to contribute to the knowledge debate.

7.2.2 Who is responsible for knowledge construction in teachers' classes?

Teachers believe that they are primarily responsible for knowledge construction in their classes, which is not unusual, as this is the case in many classrooms across the world (Applebee, 1989; Gutierrez, 1994; Nystrand, 1997a, 1997b; Samuel, 1995). What differs from classroom to classroom though is the extent to which learners are allowed to contribute to knowledge construction, and how this is executed in the classroom. Schwarz, Dreyfus, Hadas and Hershkowitz (2004) are of the opinion that teachers guide such construction, and that it is done through the type of dialogical engagement that teachers choose to engage the learners in while teaching. The researchers identified different kinds of dialogue with various levels of commitment, and suggested that critical dialogue is most effective to promote knowledge construction. This type of dialogue allows for divergent viewpoints, elaborates and develops new ideas, raises reasoned arguments, challenges and counterchallenges learners' and teachers' views (Schwarz *et al*., 2004). During the observations, I used a Likert scale observation sheet on which I made observations about certain procedures and behaviours of the teachers and learners in the classroom. These were entered onto a continuum scale which ranges from extremely low to extremely high. Below is a summary of the teachers' talk time as experienced during the class observations. Each participant was observed twice. As mentioned before, one participant opted not to be observed.

[4] Applebee (1993) observed that when favourable teaching conditions exist, teachers tend to rely less on textbooks, study guides and worksheets, and more small-group discussions take place. Thus, he sees this prominence of textbooks as related to privilege and opportunities. However, it also has to do with individual differences among teachers. Some teachers are more critical of knowledge, and may choose to consult diverse sources and construct their own knowledge.

Table 7-1: Teacher talk time

Participant	Behavioural category	Extremely low (lesson 1)	Low (lesson 1)	Fair (lesson 1)	High (lesson 1)	Extremely high (lesson 2)	Low (lesson 2)	Fair (lesson 2)	High (lesson 2)	Extremely high (lesson 2)
Dalene	1. Teacher talk time				√				√	
Sam	1. Teacher talk time			√				√		
Nelra	1. Teacher talk time				√				√	
Mary-Anne	1. Teacher talk time				√				√	

As indicated in the above table, teacher talk time accounted for most of the time during the lessons observed. All the participants talked for most of the class time, with the exception of Sam. This is not because his learners engaged in discourse more often than the learners from the other classes, but because instead of him reading the text, he asked the learners to read. Both Sam and Jane mentioned that their learners (they teach at the same school) experience a language barrier. This may be due to the fact that learners changed from learning through medium of their home language to medium of English after they had completed Grade 3. Their reluctance to engage in discourse may be related to their view of teachers as people with authority in possession of knowledge. I elaborate on dialogic opportunities provided to learners in the next section (7.3) on pedagogical knowledge, and specifically the questioning techniques used by teachers. Teachers construct their content knowledge around specific literary texts. Literature teaching always entails a text, and these texts are chosen by teachers. The next section focuses on the choices teachers make with regards to texts, and how and why they choose these texts.

7.2.3 Choices of texts

Stein and Newfield (2006:14) maintain that the question of appropriate texts for the English classroom remains a “highly charged one” since the choices are influenced by political decisions grounded in ideologies about values and desired moral orders. Apple (2000:181) reminds us that the school curriculum cannot be thought of as “neutral knowledge”. He does not mean to say that every text selection is always infused with the ideologies of those in power, because significant progress has been made in devising more inclusive curricula, and some nations have sought to rid themselves of their “colonial or elitist heritage[s]” (Apple, 2000:188). South Africa with its history of apartheid and accompanying ideologies, is one such nation that was/is in need of discarding its

colonial heritage. If one looks at the choices of the prescribed texts for Grade 12, one sees that the curriculum is geared towards the inclusion of different voices. Samuel (1995) does not see this exercise of curriculum reconstruction as an easy one, and asserts that by simply replacing one curriculum with another is still characteristic of a conservative view. In other words, we still end up with teachers choosing texts with cultural content that is deemed worthy. One of the participants, Neo, commented on the content of texts that focus on the apartheid history of South Africa:

> *"Most of the texts focus on the history of what happened in the country and it's almost across all the genres" (Neo).*
>
> *"… so if they are given these types of [racially charged] texts, then it starts separating [cultures] … and I think that [texts] in itself causes separation" (Neo). (Interviews, 2016).*

Neo did not say that these texts, which remind us of our notorious cultural history, should not be taught, but that learners and teachers would also welcome more texts with other themes. At another stage during our interview (Chapter 6), she referred to the learners feeling uncomfortable when confronted with issues of race (here referring to all races in the South African context). Jane commented the following on texts dealing with the theme of apartheid:

> "*That divides cultures as well, because Shakespeare is going to the white schools; they are not going to do Sophiatown, which is an apartheid thing" (Jane).*
>
> *(Interviews, 2016)*

Jane's comment about the play *Sophiatown* being an "apartheid thing" seems to point to her, and possibly also her learners', dissatisfaction with the content being too political: "it's not so stereotypical as almost political … the message he [the author] is trying to get across … is all good, but it's no longer relevant". She comments at one point that she prefers something that "energises … or is funny", and she wants learners "to enjoy texts and to make texts their own". Jane does not believe that her learners are interested in over-politicised texts; she mentioned in an interview that her learners "switch off" when they are not interested. The division between races is mirrored in the choices of texts for Jane. She seems to suggest that politicised texts, about the theme of apartheid, are particularly not chosen by teachers who teach learners at pre-dominantly white schools. This could perhaps suggest that these teachers do not see the relevance of such texts, or that the experiences of those who suffered during these times, are remote to their learners. However, it is also true that no learner who attends school today in South Africa, attended school during the apartheid regime. Therefore, all learners experience the atrocities of the time, not on a first-hand basis, but through textbooks, stories and fiction. This may account for some learners having an indifferent attitude, regardless of cultural group.

Kissack (2001:88) endorses Graff's (1992) suggestion to teach 'the conflicts', and argues that texts with racist, sexist and pessimistic views should not be avoided if there is a commitment to avoid repetition of discriminatory practices in the future. Anyone who is committed to a post-apartheid policy of inclusivity will probably agree with Kissack. However, what seems to happen is that exactly because there is a choice of texts, these texts reminiscent of our apartheid legacy, are not chosen for various reasons. If the aim of South African literature is to provide an alternative to the Western canon, a refusal to read such texts may be indicative of denial, or discomfort with our history. Teachers and learners may benefit from discussions on how literature may function in the aftermath of political conflicts and to which extent it may assist in encouraging peace and dealing with these embarrassing and traumatic legacies, rather than just drawing attention to these injustices committed.

Reasons given for avoidance of these racially-charged texts are often that they have become hackneyed, and that one should not dwell on the past. However, what is perhaps missing when teaching political texts is critical engagement with the texts about the intentions of the authors and the ideologies they present (Samuel, 1995). To choose texts with the aim of merely promoting tolerance for other racial groups is not enough according to Brown (2008). Reflecting on the aim of teaching politicised texts, may make learners more positive about political or other texts dealing with racial injustices. Brown (2008:25) argues that tolerance implies that one is peace-loving, but integrates "goodness, capaciousness, and conciliation with discomfort, judgment and aversion". She advocates in her book *Regulating aversion: tolerance in the age of identity and power,* that tolerance includes "managing the presence of the undesirable, the tasteless, the faulty – even the revolting, repugnant, or vile" (2008:5). In other words, she argues for something beyond mere tolerance; something that may be accomplished through literature. Perhaps a reconsideration of how to present these texts to learners is necessary. I now discuss what guides teachers' choices of texts for their learners.

Participants shared that they were mostly guided by personal preferences, and by the social- and cultural groups to which learners belong. In other words, they choose texts that represent learners' cultures and social groups. When asked to list the remaining factors influencing their choices of texts in order of importance, they identified the following: gender, age, the social circumstances of their learners, and texts studied at university. The question is a hypothetical one, as teachers do not always have a choice as far as texts are concerned, as texts may be prescribed, as in the case of Grade 12 learners. Most teachers are limited to what is available in their school bookstore. Below are some comments made by participants with regards to their choices of texts.

> "*First and foremost, personal preference; then I look at the group dynamics of the class" (Nelra).*

> *"Different cultural groups have different interests" (Dalene).*
>
> *"I will look at the reality of the group of children" (Mary-Anne).*
>
> *"… most relies on the teachers' interests … personal preferences" (Neo). (Interviews, 2016)*

Nelra chose *To kill a mockingbird* for her learners: "this is my all-time favourite". She mentioned during an interview that literature provides the opportunity "to really work about stories and lessons and values". Her choice of *To kill a mockingbird* correlates with her belief about literature and her aim of "expanding their [the learners'] knowledge". Sam opted for the short story genre: "the most I enjoy short stories". Apart from his preference for short stories, both he and the learners can relate to many of the stories. He mentions *The Dube train* by Can Themba during an interview: "it talks about the trains in Soweto … I've been there; I know what they mean". Dalene and Mary-Anne chose *Skin* (1952) by Roald Dahl (1916-1990) for the observation lessons. The reason they both gave is that it has quite a complicated plot and the learners are exposed to good language. The learners in their classes in general have high cognitive abilities and are able to follow complicated plot lines, according to them. Mary-Anne remarked in an interview that children's preferences have changed and that teachers need "to focus on gripping their attention". The macabre elements in Dahl's *Skin* may satisfy the learners' desire for the shocking and gruesome. Mary-Anne read *Where the rainbow ends* by Richard Rive for her other observation lesson. She described the poem as a personal favourite of hers. Choosing this poem relates to one of her main aims of teaching literature, namely opening the eyes of learners about "stereotyping, about prejudice, and about how we treat people". Although personal preference guides choices, these texts allow teachers to realise their educational aims, which focus on the social needs of learners.

Nelra and Neo remarked that sometimes texts are chosen purely on the basis of the belief that learners may do well in the examination when answering a specific genre, which they regard as easier as another. They had the following to say.

> *"… and it is about academic achievement; the others will have a better opportunity to excel, and that is not fair either" (Nelra).*
>
> *"… and so they rely on performance […] Like they [teachers] will look at the reports [performance in genres] and say okay, learners are doing well in drama … let us stop doing poetry and choose drama, because learners pass drama" (Neo). (Interviews, 2016)*

The comments hint at aims and objectives for the teaching of literature that are crafted around performance and accountability rather than social development of learners. Thus, emphasis is placed on preparing learners for assessment, which is to a certain extent, beyond the control of teachers. The participants expressed their views on the choices of texts (Grade 12 level), and

whether the voices of all cultural groups are included in the selections. Five of the teachers felt that texts written by African writers dominate. This was an unexpected finding, as I knew from experience that mostly canonical texts are included in the selections. It is uncertain whether the respondents were referring to the prescribed Grade 12 syllabus only, or what is selected for other grades as well. The prescribed syllabus for Grade 12 learners includes 10 poems, 3 novels, 8 short stories and 2 dramas. Eleven of the twenty-three prescribed texts are written by South African or African authors, which prove that African writers do not dominate the syllabus. Four of the participants believe that minority groups are not well represented in certain genres. Nelra commented: "So they focus on what they prescribe for the majority, not considering that there are minority groups, the Indians, the coloured learners." Jane believes that the choice of short stories is wide and inclusive, whereas Nelra and Sam believe the opposite. Nelra regards the poetry selection as more inclusive. Four of the prescribed poems were written by British authors: [*An elementary school classroom in a slum* (1964) – Spender (1909-1995)*, Sonnet 116* (1609) – Shakespeare (1564-1616) *, Death be not proud* (1609) – Donne (1572-1631)*, On his blindness* (1655) – Milton (1608-1674)]; 2 of them were written by American authors: *Auto Wreck (1942)* – Shapiro (1913-2000), *Mementos, I* (1987) – Snodgrass (1926-2009), and then the other 4 were written by African writers: *The birth of Shaka* (1980) – Mtshali (1940-), *The serf* – Campbell (1901-1957)*, Cheetah* (1977) by Eglington (1918-1971)*, A prayer for all my countrymen* – Butler (1918-2001). The prescribed dramas are *Nothing but the truth* (2002) by Kani (1943-) and *Romeo and Juliet* (1597) by Shakespeare (1564-1616).

Jane's comments in view of the choices for dramas being limiting were quoted earlier: "There is no range in your culture." Sam would also like to see a wider choice: "sometimes I don't know who decides what is to be learnt, but sometimes they're not giving a wider scope for me to choose from". This desire to want a wider choice is incongruent with Sam's actual choices which focus on the short story genre and exclude novels and poetry. Sam adds that the learners in his class with Setswana as home language do not understand Afrikaans and therefore struggle with texts written by Herman Charles Bosman (1905-1951), which include many Afrikaans words. Nelra, on the other hand, responded that Herman Charles Bosman might as well have written in Afrikaans, and that her Afrikaans learners especially enjoy his humour. Jane, who teaches only African learners, believes that culture-specific humour is completely lost on her learners: "You start and humour is not something that, you know, it's a cultural thing, and to try and explain something that is funny, then it loses its impact anyway." These comments show how diverse the responses of learners are to texts, especially when the content is related to a specific culture. Consider some comments about the choices of texts.

> *"I would say that unfortunately I think it doesn't include the ideas of the minority groups […] most of the short stories – our learners [Afrikaans Home Language], with their background; they can't relate to that … township background" (Nelra).*
>
> *"I think that they focus far more on the black majority than any of the other cultures" (Dalene).*
>
> *"… you definitively see an inclination now towards more African writers … and then I would say favouring the knowledge of certain groups up to a certain extent" (Mary-Anne).*
>
> *"African [texts] are more dominating" (Sam).*
>
> *"I took To kill a mockingbird away, and then I put Nothing but the truth in its place, because that is culturally closer" (Jane). (Interviews, 2016)*

It seems clear that to devise a curriculum selection that satisfies everyone is an arduous task, and the diversity of cultures in South Africa demands careful selection to provide a space for all voices to be heard. The debate is an old one. Reid (1982) in her book *English Literature in South African Schools: A Critique of Setbooks* argues for a more balanced choice of set works which should include canonical and South African texts. The CAPS (2011:5) document states that indigenous knowledge systems should be valued and that acknowledging the rich history and heritage of South Africa may contribute to nurturing the values contained in the Constitution. The set works may assist in establishing national pride in our people and their accomplishments. Morgan (1990:204) concurs that "English pedagogy is always the site for the production of some experiences over others" and "some kinds of identity in preference to others". In other words, the teaching of English literature is never a neautral endeavour. Therefore, careful consideration should be afforded the balanced choices of set works representing all cultural groups. However, there are also voices who fiercely want to guard the canon, such as Bloom. He postulates that canonical works should dominate English literary studies, as these canonical works are founded on "severely artistic criteria" (1995:7 & 20). He also argues that the lesser works (those not included in the canon) sacrifice aesthetic and intellectual standards in order to promote social harmony and to rectify the injustices of the past (Bloom, 1995). This view begs the question whether aesthetic strength, which entails a conflation of: "mastery of the figurative language, originality, cognitive power, knowledge, exuberance of diction" (1995:27–28) are more important than addressing social issues.

Curriculum developers include or exclude certain texts for selection, and teachers choose or do not choose certain texts. However, what learners want seems at times negated or overlooked. The participants see the importance of texts that are relevant to the lives of learners as imperative, and believe that learner engagement is greatly enhanced when they are interested in the texts.

Antithetical to this belief, participants choose familiar texts and texts that they prefer. It seems as if their choices at times have more to do with convenience and habit.

The cultural group of learners and teachers also influences teachers' choices of texts to read to learners. Mary-Anne comments: “we [teachers] tend to stick to the classics”. She seems to believe that teachers choose texts that have traditionally been read, instead of expanding their choices. This debate about selection of relevant texts is significant to teachers teaching English to a very diverse group of learners because they may be exposed to texts that are irrelevant to their lives. Post-apartheid classrooms look very different from ones in the apartheid period. Many diverse cultures are present in one class, and today’s youth is oftentimes a hybrid form of cultures, diasporas and migrations. What interests the members of this hybrid culture may be a fruitful field for further research.

The participants were asked to provide 5 titles of each genre (novel, drama, poetry and short stories) that they would prefer to read with their learners. Three participants readily mentioned preferred texts which they had either read before, or were currently reading with their learners. The table below shows the novels, dramas, short stories and poems mentioned by each participant. Sam did not mention any novels apart from *To kill a mockingbird*, which he says was “terrible” for his learners. He explained that his learners could not understand the language and they had no background knowledge in order to appreciate the text. He commented earlier that his learners come from poor socio-economic backgrounds and that they have had limited exposure to experiences in life. If one takes into consideration the allusions and historical references found only in the first chapter of *To kill a mockingbird*, it is understandable that learners in general may find the text daunting. Knowledge of Jamaica, Dracula, Merlin (prophet and magician), Andrew Jackson, the civil war between the North and the South, and John Wesley (one of the founders of Methodism), among other things are required as background knowledge to appreciate and understand the text. A considerable amount of contextualisation would be necessary, which would require specific pedagogical strategies, when teaching this text to learners.

Sam and Jane teach at the same school, and do not often choose the novel as genre, as the reading takes too long, and the texts are too complicated, according to them. However, the length of a novel has little to do with complexity, but rather with other aspects. Dale and Chall (1949) identified the following 3 aspects as having an influence on the readability of texts: typographical aspects, such as format and organisation of the text, the interest of readers and their own ability to read fluently, and style (vocabulary and sentence structure etc.). Furthermore, novels are not necessarily complicated if one takes into account that analysis at school level entails the basic elements of literature. Sam and Jane have definite ideas about certain genres not being suitable to their learners. Dalene and Mary-Anne also commented on the plotline of *Skin* by Dahl as

complicated and therefore suitable to their learners' cognitive abilities. These comments indicate that teachers may see teaching in terms of performativity and completing the syllabus; agendas that are largely externally driven. The contexts teachers work in shape their beliefs about subject content, pedagogy and learners in general. Shakespearian dramas are also not chosen even though learners may be interested in these, as Jane remarked. The texts may indeed ask for more intense engagement and expertise from teachers in terms of subject-matter and pedagogical knowledge when considering the archaic language used and the unusual syntax at times. Sam comments: “at school we don’t do poetry, ehh, they [learners] just can’t”. Sam's belief about the learners' inability to understand poetry is given as reason to avoid the genre. It could be that Sam wishes to do the best for his learners in terms of reaching their full potential in terms of assessment requirements and standards.

All the participants showed an intense sense of professional responsibility towards their learners in general. However, when teachers believe that their learners are deficient in intellectual ability or lack interest, certain experiences are denied them. Young's (2013a:106) ideas are interesting in this regard, when he argues that teachers should rather ask: "[W]hat are the meanings that this curriculum gives my students access to?" or ‘"does this curriculum take my students beyond their experience and enable them to envisage alternatives that have some basis in the real world?’ instead of "[I]s this curriculum meaningful to my students?" He takes argument with those who want a curriculum that is more related to their learners' interests and capabilities. What he argues is that when there is an insistence on curricula that are based on learners' more immediate interests or capabilities, they are denied access to the very knowledge they need for further study and chances of employment (Young, 2013a:112) even though such programmes may make learners happier. When teachers take a deficient view of learners, the development of their own pedagogical skills to accommodate learners most in need of specialised pedagogy, may be hindered. What teachers believe about their learners have an impact on their pedagogy. Professionalism means persevering in the face of difficulties and finding alternative courses to accommodate learners. Bandura and Schunk (1981:587) argue that self-efficacy beliefs “affect people’s choice of activities, how much effort they expend, and how long they will persist in the face of difficulties”. This may account for some teachers' beliefs that those who struggle are not able to be taught certain content, or that certain learners are just lazy.

To continue the discussion on participants' choices of texts, Dalene admitted that she did not have any knowledge of African dramas, because she has not "been forced to do them”. Is this articulation of her own perceived gap in knowledge a mere awareness or does it hint towards addressing the gap? Dalene's comment touches on external control which is exercised in the choices of set works. However, it may also hint that such external forces affect or limit teachers' own sense of developing their knowledge outside the boundaries of what is prescribed. Dalene

described herself as being daring and "trying out too many new things", and "I don't mind trying new things". Her choice not to do African dramas or her lack of knowledge about these may have to do with the influence of habit on her choices. She comes across as a modern person, open to new ideas, and on the bookshelf in her classroom are many fantasy novels, such as *Twilight* (2005) by Stephenie Meyer, Harry Potter novels, and *The Lord of the Rings* (1954) by Tolkien (1892-1973). Dalene also mentioned that she finds some Shakespearean dramas, such as *Macbeth* (1606), *Hamlet* (between 1599-1602) and *Julius Caesar* (1599); and novels, such as *The kite runner* (2003) by Hosseini, and *Lord of the flies* (1954) by Golding (1911-1993) "too heavy", and "not my personality". Personalisation of texts manifested with all participants. In other words, they generally chose texts based on their personal preferences. This may reveal something of the professional establishing boundaries of comfort, and losing sight of the preferences of learners, or the need to expose learners to a wide scope of different texts. However, as mentioned before, the participants displayed a genuine interest in their learners' well-being on a social and academic level. Choices of texts may perhaps need to be considered from various angles. Dalene pointed out that she tended to have certain preferences, and admitted that this is a weakness: "because I know that is my weakness". This reflection on practice shows that Dalene considers her choices of texts, and believe that a re-negotiation may be beneficial to her learners and her own professional development. The table below shows a summary of the participants' choices of texts, the titles in bold show commonalities among the participants, and the underlined titles are situated in a South African or African context.

Table 7-2: Teachers' choices of texts

Name	Novel title	Drama title	Short story title	Poem title
Nelra	***To kill a mockingbird*** (Harper Lee)***; Animal Farm*** (Orwell)*, Pride and prejudice* (Austen)*, The book thief* (Zusak) and *Lord of the Flies* (Golding)	***Romeo and Juliet*** (Shakespeare)*, Macbeth* (Shakespeare)*, The road to Mecca* (Fugard) and *The importance of being earnest* (Wilde)	***The story teller*** (H.H. Munro), *The luncheon* (Somerset Maugham), *Manhood* (Wain), *The voter* (Chinua Achebe), and anything by Herman Charles Bosman	*Love III* (Herbert), *The road not taken* (Frost), *If* (Kipling), ***City Johannesburg*** **(**Serote), and *Think different* (Jobs)

Name	Novel title	Drama title	Short story title	Poem title
Dalene	***The boy in the striped pyjamas*** (Boyne)*, Paper Towns* (Green)*, I am Malala* (Yousafzai, Lamb and McCormick)*, The host (*Meyer)*, The City of Bones* (Clare), and *A twist in the tale* (Archer).	***Romeo and Juliet*** (Shakespeare)*, A midsummer night's dream* (Shakespeare)*, Taming of the Shrew* (Shakespeare)*, Twelfth night* (Shakespeare)*, Our town* (Wilder) and ***Pygmalion*** (Shaw)	***The story teller*** **(**H.H Munro), *Lamb to the slaughter* (Dahl), ***The most dangerous game*** (Connell), *Once upon a time* (Gordimer), and *The way that he took* (Kipling).	*I carry your heart with me* (Cummings), *Five ways to kill a man* (Brock), *An Irish airmen foresees his death* (Yeats), *Sonnet 130* (Shakespeare), *Eating poetry* (Strands), *Tyger, tyger* (Blake) and *Oh Captain, my captain* (Whitman)
Mary-Anne	***To kill a mockingbird*** *(Harper Lee);* ***Animal Farm*** *(*Orwell)*, Catcher in the Rye* (Salinger)*,* ***The boy in the striped pyjamas*** (Boyne) and *I am David* (Holm)	***Romeo and Juliet*** (Shakespeare)*,* ***Macbeth*** (Shakespeare), and ***Pygmalion*** (Shaw)*.*	***The most dangerous game*** (Connell), *The necklace* (de Maupassant), *Willem Prinsloo's peach brandy* (Bosman), and *The sisters* (Pauline Smith)	*Death be not proud* (Donne), *A prayer before birth*) McNeice), *Efficacy of prayer* (Motsisi), *Sonnet 116* (Shakespeare), *Cheetah* (Eglington), *Refugee blues* (Achebe), and *I wandered lonely as a child* (Shelley), ***The Birth of Shaka*** (Mtshali)
Sam	***To kill a mockingbird*** (Harper Lee)	*Nothing but the truth* (Kani), *Julius Caesar* (Shakespeare)	*Manhood* (Wain), *The relative* (Van Wyk), *The toilet* (Mhlope), and *The soft voice of the serpent* (Gordimer).	***City Johannesburg*** (Serote), ***The birth of Shaka*** (Mtshali)

Preferred novels are *To kill a mockingbird* (1960), *Animal Farm* (1945) and *The boy in the striped pyjamas* (2006). All three novels have a political focus, and the theme of inequality is prominent.

It seems that the participants are more comfortable with politically-charged texts when the context is foreign. Holocaust novels also seem popular and were named by three participants. Dalene and Mary-Anne are the only participants who would prefer doing fantasy novels, and who mentioned more modern novels. Drama choices are dominated by Shakespeare classics. Sam and Nelra mentioned dramas situated in a South African context. Seven of the 14 short stories named, concern a South African or African context. Four were written by British authors, 1 by an American and 1 by a French author. Twenty poems were listed. Five were written by South African poets, and one by a Nigerian poet/novelist, Chinua Achebe. Only 2 modern poems were mentioned – written by Steve Jobs and Mark Strands. The rest of the poems are well-known classics from the metaphysical Donne and Herbert to Elizabethan Shakespeare, to the romantics, Blake and Shelley, to the transcendentalist and realist Whitman to the versatile 20th century Cummings and Edwin Brock's (1929-1997) *Five ways to kill a man* (1990). There were few commonalities between the choices of texts, namely *To kill a mockingbird* (1960), *The boy in the striped pyjamas* (2006), *Animal Farm* (1945), *Romeo and Juliet* (1597), *Macbeth* (1606), *Pygmalion* (1913), *City Johannesburg* (1972) and *The birth of Shaka* (1980).

It is interesting that of all the texts mentioned, only 9 were written by female writers. I do not believe that this neglect is deliberate, but that it has to do with a traditional ways and habits of favouring white, male authors. Pre-service students may benefit from discussions on choices of texts and a critical evaluation of these. The data analysis indicated that personal preference is the main motivating factor in the choices of texts. The teachers' choices may be subjected to what they remembered at the time of the interview. What emerged is that the teachers who teach predominantly white learners mentioned texts written by non African writers, whereas Sam mentioned texts written by African writers. Seven of Sam's 9 texts mentioned are written by African writers compared to 5 out of Nelra's 19; 2 out of Dalene's 25 and 5 out of Mary-Anne's 20. This may indicate that the cultural backgrounds of learners also largely determine choices of texts. This questions whether there is not at times an over-emphasis on British, American and African texts, which limits the exploration of new cultures. The next section focuses on the findings with regards to the content knowledge of participants.

7.2.4 Content knowledge needed to teach the four genres: novel, drama, short stories and poetry

The first part of this section gives an overview of the findings with regards to what content knowledge participants regard as essential to teach literature to EFAL leaners in the FET phase. These findings are presented in terms of four genres, namely drama, novel, short stories and poetry. In the second part, I interpret these findings. During the second interview, the participants were asked what content knowledge they regarded as essential for a teacher who teaches

literature to first additional language learners in the FET phase. As explained in Chapter 4, the interview questions were made available to participants before the actual interview with the explicit aim of providing them with time to ponder the questions, as they required teachers to make their tacit knowledge explicit. Making one's content knowledge in English literature explicit, and explaining pedagogical strategies, which may after years of experience become automated procedures, are generally considered difficult. I found that some participants experienced a certain degree of difficulty answering the question pertaining to their content knowledge. Every subject includes specific theories, topics and ideas that need to be known. This is called substantive knowledge of a subject, and it has a dynamic nature. Schwab (1964) argues that content knowledge has two components, namely knowing what the most important concepts and skills in a subject are, and syntactic knowledge, knowing how concepts and skills are structured and organised within a subject. My question was focussed on the knowledge needed for teaching literature as a school subject.

The participants seem to organise English literature in their minds according to the various genres which they teach, namely novel, drama, poetry and short stories. These are discussed in the section addressing reading and viewing in the CAPS document. The CAPS document provides lists of aspects which teachers should teach and what learners should master. Although knowledge is never discrete bits, the CAPS for Grade 10-12 for EFAL presents it as such. Stylianides and Ball (2008) identified six ways in which mathematical knowledge for teaching may be studied. These include analysing policy documents, teachers' mathematics curricula, teachers' and students' knowledge, students' curricula, and school practice. Although they do not see these approaches as exhaustive and without limitations, these may provide valuable insight into teachers' knowledge bases. For the purposes of this thesis, teachers' knowledge, the CAPS curriculum document, learners' knowledge (in the form of two tasks and two examination papers, as well as the homework – if required), class practice (in the form of observations), and qualitative analyses of learner responses and evaluation of National Senior Certificate examination question papers, were used, to varying degrees, to shed some light on the teachers' content knowledge. Stylianides and Ball (2008) acknowledge the limitations of approaches that reveal teachers' knowledge, and argue that no single approach can provide a complete, neatly-packaged account of teachers' content knowledge. However, these approaches combined may provide a more reliable account of teachers' content knowledge. I used their recommendations about how teachers' knowledge can be studied in my endeavour to capture the knowledge of teachers. I include tables, which contain summaries of what the participants regard as essential knowledge to teach literature in the FET phase to EFAL learners, in Appendix C. What was said during the interviews, what emerged as content knowledge during the observations, and what emerged as learners' knowledge or lack thereof from the documents studied, are included in these tables.

During the observations, knowledge of content displayed by the teacher either verbally, or by means of notes handed to the learners, or PowerPoint presentations, was recorded on baseline observation sheets. These observation sheets are also available in Appendix B. As the list of content knowledge is quite extensive, I made it available in an appendix (C) rather than including it in the chapter, while providing an overview of the findings in this chapter.

When analysing the content knowledge for drama, I used what Sam revealed during the interviews and observations, as well as what was expected of learners to know according to two tasks, two examination papers and homework questions. The drama concerned is *Sophiatown* (1988) by the Junction Theatre Company, and was read to Grade 11 learners. The other participants identified the content knowledge they believe to be essential during our second interview. Drama was not a genre all participants chose to teach during the time of the study. The following aspects were concentrated on: features (stage directions, set design, role of décor, costumes), characters (words, actions, viewpoints, roles, foils); background (political and historical); diction/dialogue/phrases and expressions (meanings of words/phrases and expressions in context); themes (identifying the major themes of the entire drama, as well as in certain excerpts; relating these to real life); literary devices (identifying literary devices, explaining the function of these in context) and plot (structure, simple recall of events).

Plot and characterisation were emphasised the most. Most of the questions posed on the aspects mentioned above were lower order questions in Barrett's taxonomy (literal comprehension and reorganisation), and were asked about plot and characterisation, for example:

- Name two aspects of Ruth's character that we learn from the extract.
- Predict what effect certain characters will have on other characters; fill in the missing words.
- Say whether the following statement is true/false.

The learners were expected to know the plot and relate the story line. Fewer questions on a higher cognitive level were posed regarding the aspects addressed, for example:

- Give your opinion on the words or actions of characters.
- Identify the motifs of characters by analysing their words.

Content knowledge identified as needed for teaching the novel included the following aspects: features (division into chapters); setting; characterisation; background; diction/dialogue/phrases and expressions; themes/symbols; literary devices; plot and other aspects not necessarily falling into the formerly mentioned categories, such as biblical parallels, tone, and interpretative knowledge. Nelra read *To kill a mockingbird* (1960) by Harper Lee to her Grade 12 learners, and

Dalene and Mary-Anne read *The boy in the striped pyjamas* (2006) by Boyne to their Grade 10 learners. Once again, the emphasis was placed on characterisation and plot, with slightly more emphasis on themes and other aspects pertaining to interpretative knowledge. Characterisation included having knowledge of the roles, characteristics, influence, types, actions, feelings, emotions, opinions and viewpoints of the characters. Some higher order questions were asked, for example:

- Compare and contrast certain characters.
- Explain how the appearance of a character is linked to the setting.
- Explain how certain characters are victims of prejudice.

Knowledge of plot included plot structure and development, as well as flashback techniques. However, most questions required simple recall of facts or explaining the storyline:

- Explain how Jem got his arm 'badly broken at the elbow'.
- Why do Atticus and Calpurnia visit Helen?
- Complete the sentences by using the words provided in the list below.

Other aspects included evaluation and appreciation questions, for example:

- Express an appreciation of the novel.
- What incident would you choose as the most memorable in the novel?
- Identify the tone of the authoress in the extract.
- Discuss biblical parallels.

Themes and symbols featured often in questions, for example:

- Identify and discuss the main themes (race relations, the Southern code, sorrow and empathy, and class consciousness).
- Discuss certain symbols, e.g. Say how certain characters are representative of the mockingbird symbolism: Atticus, Tom Robinson. Boo Radley, and Dolphus Raymond.

Literary devices were expected to be identified and explained, for example:

- Identify and explain the figure of speech: 'the misery of that house.'

- Identify irony, sarcasm, personification and allusion.

The category for diction/dialogue/phrases and expressions included a few questions, for example:

- Explain the meaning of certain expressions: ‘Maycomb’s usual disease’, and ‘Left eyes were the tribal curse of the finches’.

Nelra used the observation lesson to focus the attention of Grade 12 learners on evaluation and appreciation questions asked in the examination papers. The learners had to find memorable quotes from the novel *To kill a mockingbird*, place these in context and explain their significance. She did this as a diagnostic measure, as learners failed to earn marks on questions pertaining to evaluation and appreciation. The focus of the lesson was to prepare learners for examination purposes.

Dalene and Mary-Anne placed emphasis almost entirely on plot and factual information in *The boy in the striped pyjamas* according to the two documents I had at my disposal. The tasks and examination papers indicated that extracts were given, and recall of facts expected:

- What uniform is the character wearing?
- What is the boy’s name?
- Where is the boy?
- Where is Bruno?
- Where does Bruno’s family stay?

Themes were not mentioned, and very few evaluation questions were asked. The purpose seemed to have been simply to understand the storyline.

The content knowledge regarded as essential for short stories gleaned from the interviews, observations and document analysis concerns setting, characters, plot/factual information, background, message, theme, diction/dialogue/phrases and expressions, and other (which does not fit into the usual categories) such as title, perspective of writer, and mood and tone. The short stories analysed were: Grade 10: *Lamb to the slaughter by* Dahl; *Skin* by Dahl; Grade 11: *Transforming moments* by Mhlope; *Gemini* by Essop; *The Journey* by Hough; *The love potion* by Bosman, and *Swimming partners* by Lipenga. As in the case of content knowledge for novels and

drama, emphasis was placed on plot/factual information and characterisation, as these genres lend themselves to such emphasis. Many lower order questions were asked, for example:

- Make a list of all the characters.
- Match the adjectives to the characters.
- Choose from a list of nouns to describe the characters: love, anxiety, anger etc.

An example of the questions asked on the reorganisation level is: Explain the feelings of the characters. Questions on the evaluation level did not feature often:

- Justify the actions of certain characters: Mrs Ruby does not tell Siva how the fire started. In your opinion, is her action justified?
- Do you think success at school is an indication of future success?

Content knowledge needed for the genre of poetry indicated that emphasis is placed on literary devices/imagery and diction according to Nelra, Dalene and Mary-Anne. Structure, mood and tone, titles, intention of poets, use of punctuation marks, use of specific tenses, intertextuality and questions regarding paraphrasing of lines, feature as well. The list of literary devices is more comprehensive than those mentioned for the other genres. Included are sound devices (alliteration, assonance, onomatopoeia); contradictions (antithesis, paradox, oxymoron, irony); comparisons (simile, metaphor/extended metaphor, personification, allusion); exaggeration and understatement (hyperbole, innuendo and euphemism), other (rhetorical questions, synecdoche, metonymy, enjambment, repetition). The knowledge required in most cases is recognition/identification of literary devices. Sometimes learners are expected to explain the literary device, for example what is compared to what? In rare cases the function is asked, as well as an explanation of how the device contributes to the message of the poem, which demands higher order cognitive skills. Learners are often expected to be able to paraphrase, which is an indication of understanding the content. However, learners are seldom expected to answer questions on evaluative and appreciative levels. This correlates with what is expected in formal examinations. According to the National Examination Guidelines document (SACAI, 2016:20), the differentiation and weighting of questions/content should be organised according to Barrett's taxonomy, and should include 40% level 1 and 2 (literal comprehension and reorganisation), 40% level 3 (inference), and 20% level 4 and 5 (evaluation and appreciation) questions. Elbow's view (1990:95) that literature should not be seen by some as "learning of information that can be measured on mass exams" correlated with the recent views of Yandell (2017); Yandell and Brady (2016) and Doecke and Mead (2017). Perhaps the teaching of literature should be more

concerned with the processes involved and the practical construction of knowledge in classrroms, rather than subject matter content.

It seems that what was shared during the interviews, and what transpired during the observations, that teachers are continuously trying to find a balance between teaching facts (elements, literary devices, diction etc.), and teaching literature as an imaginative experience. This recalls Louise Rosenblatt's (1968) *efferent* teaching which gives information, and *aesthetic* teaching which aims at personal involvement. Although teachers' aims and objectives for teaching literary texts were found to be more reader-oriented, as discussed in Chapter 6 (6.2.1 and 6.2.2), their actual practice shows a tendency to be more text-oriented. Emphasis leans more towards acquiring knowledge about pre-determined features of the different genres, namely novel, poetry, drama and short stories. I believe that this is due to the fact that teachers adhere to curriculum requirements and the way the textbooks are structured. Emphasis is placed on understanding plot lines of texts, the elements of the texts such as setting, plot, character, themes, point of view, literary devices, and reproducing knowledge of these in homework activities, tests and examinations. Marshall (2003:83) also comments on this dichotomy and remarks that this tendency to outline the content of the subject has resulted in a "concentration on knowledge that is apparently factual and formulaic – through itemising desired competencies in certain linguistic and generic conventions – rather than an understanding which is predominantly aesthetic". I want to reiterate that I do not want to present a deficient image of teachers. I believe that teachers are doing the best they can in their contexts for the type of learners they have in front of them, while their choices of content and ways of sharing these are greatly influenced by factors that are often beyond their control. They are trying to balance a fine act between curriculum and examination requirements and their own personal orientations and larger social aims with the teaching of literature. The following section discusses the findings with regards to the pedagogical knowledge of the participants.

7.3 Pedagogical knowledge

The sub-themes that emerged in the category of pedagogical knowledge are teaching strategies, presentation and questioning techniques, learner activities, and assessment. Jackson (2016:536) calls pedagogy "the black box of formal education" because "opening up and understanding the structure" is a challenging and complex task. The teachers explained their procedures and instructional techniques during the interviews, but what transpired during the observations, and what was revealed from the document analysis, contributed to a holistic image of their pedagogical knowledge.

7.3.1 Teaching strategies employed by teachers

Teaching strategies are the techniques, methods, and procedures used by a teacher in the classroom to assist learning. Every teacher has his/her unique style and identity which have an effect on instructional methods and procedures. The teachers whom I observed in this study confirmed this individuality, as no two teachers taught in similar ways. Teachers' beliefs about approaches to literature and how they see their roles as teachers influence the way they teach literature (Asselin, 2000; Grossman, Schoenfeld & Lee, 2005; Grossman, Smagorinsky & Valencia, 1999; Zancanella, 1991).

I briefly referred to two of these approaches to literature in the literature review Chapter 3, under section 3.7, namely New Critical and Reader Response approaches. The data show that the participants in this study used a combination of these two approaches, as revealed by their teaching strategies, learner activitie, and assessment tasks given to learners.

Four of the participants said that they would provide biographical information on the authors as a form of introduction to a discussion on a text, and during 4 of the observations, the teachers indeed discussed the biographical background of the authors. Two mentioned that the historical backgrounds of the texts are essential to understanding the texts. This approach is in line with Louise Rosenblatt's Reader Response theory (1938) which states that there is an interaction between text, reader and author. Meaning is not just found in the text, independent of the author's views.

> *"I would start by giving biographical background to the author" (Nelra).*
>
> *"… sometimes I would have background first" (Dalene).*
>
> *"I will always provide the context of the poem, because that to me is important to know a bit about the poet" (Mary-Anne).*
>
> *"I also tell them a short amount of this person [author]" (Sam).*
>
> *"I will discuss background knowledge if it's relevant to that poem or novel…if you look at The boy in the striped pyjamas … the background knowledge is essential to be able to understand the book (Dalene). (Interviews, 2016)*

Sam focussed the learners' attention on a paragraph about Gcina Mhlope before allowing them to start reading the play *Transforming moments*. He asked the learners to read the short summary in their readers about her life and work. Nelra placed biographical details about Charles Eglington on her PowerPoint presentation before she discussed the poem, *Cheetah,* and Mary-Anne told her learners something about the background to Richard Rive's poem, *Where the rainbow ends*.

She explained that it was used as an introduction to a short story in a magazine called *Drum*, and that Rive often published his earlier work in this magazine. During 6 of the lessons observed, the teachers touched on the historical background to the texts in question, from the apartheid history in *Sophiatown* to World War 1 and 2 in *Skin*, and the American Civil War between the North and South in *To kill a mockingbird*. These biographical and historical sketches were all brief, and one participant commented that scant attention is given to these details since the learners are not tested on this in the examinations. It seemed to me as if this practice was a mere formality, and no greater connection between the text and writer was established. It seemed as if participants wanted to linger longer on discussions about authors, but were pressed to start and complete discussions on the texts.

Jane's point of entry is the text and its structure and features. This approach is aligned to a New Critical approach. She explains that she "will start off personally discussing the features of drama … acting scenes … the types of drama and how the title is related to its content … and then vocabulary". All the participants had been exposed to New Critical techniques during their own training, as New Criticism flourished in classrooms and university lecture halls during the time of their tertiary training. Samuel (2008:11) asserts that teachers were the "products of a teacher-training model" which placed emphasis on transmission of "pre-packaged knowledge". Emphasis was placed on close reading of texts and literary analysis. This approach was prominent during the lesson observations where the focus was mostly on the texts across all genres. When teachers were asked to comment on their teaching strategies, pertinently identifying these seemed rather difficult. This may mean that teachers are tacitly aware of the specific approaches that they employ; approaches which have certain pedagogical implications. It has been suggested by researchers (Applebee, 1989; Clift, 1987; Grossman, 1990) that students should be made aware of different teaching approaches during their training. This may result in a more reflective stance, and may lead to teachers being willing to try alternative approaches which could lead to better learner participation.

Mary-Anne commented that she always asked a pertinent question, called an "umbrella question", as introduction. This is to establish the prior knowledge of the learners. Before reading the poem, *Where the rainbow ends* by Richard Rive*,* she asked the learners to read two quotes on a PowerPoint presentation slide, and tell her after reading the poem how these quotes were connected to the poem. Pertinent questions were also posed by Nelra and Dalene during the observation lessons. These were effectively used as entry points into the texts.

Reading aloud to learners is a teaching strategy used by all the participants. This strategy takes up a substantial amount of class time, especially when the texts are novels. This strategy is suggested in the CAPS document: "Make every attempt to read as much of the text as possible

without breaking for any other activity" (DBE, 2011:16). Sam and Jane mostly employ teacher-nominated individual learner reading in the class, whereas the other four participants prefer to read aloud to the learners themselves. Sam explained that he encouraged "reading skills" in this way. All the participants indicated that texts are read in their entirety in the classes, and that learners are not expected to read texts at home on their own, unless for test or examination preparation. This practice seems to support the participants' tendency to spoon-feed, which they identified as a weakness in Chapter 6. They feel that they cannot make learners accountable for their own learning which would endorse a more constructivist approach. Such views tie in with my earlier discussion on teachers having fixed ideas about certain learners' cognitive abilities and interests. Although the intentions of teachers are noble and geared towards maximising performance, learner agency is not given space. Negative perceptions about learner ability to work independently may result in learner passivity. Such perceptions are often linked to learners' social backgrounds. Nelra commented: "but at my school, it's just if you do not spoon-feed, I don't think much will happen". Jane provides a synopsis of novels, short stories and plays to her learners. I was curious as to whether the learners did not object to receiving summaries that revealed the plot prior to the reading. Jane explained: "No, no, no, they feel more secure … they feel that they are then inside the text so to speak and not a stranger looking in from the outside and never catching on what is going on." She finds this strategy necessary because learners at her school have serious language barriers, which I discuss in the section concerning learner knowledge in this chapter. Jane's strategy seems necessary seen in the light of her beliefs about her learners. However, this strategy may deny learners an opportunity to make texts their own, and engage in personal meaning-making. I now turn to a discussion on the questioning technique of participants.

7.3.2 Questioning technique of participants

The questioning technique of the teachers is mostly whole-group related. Consider the responses of the teachers during our second interviews.

> *"Mostly whole-group discussions" (Dalene).*
>
> *"… whole-group, whole group" (Mary-Anne).*
>
> *"… but the classes are too big, there's no chance for that [small-group discussions]; so it's better for the whole class to participate" (Jane).*
>
> *"… sometimes you divide them in smaller groups, so you're kind of including them all" (Nelra).*
>
> *"If it's small group, then they miss too much" (Jane).*
>
> *"I'm afraid that if you say they must work in groups, you'll find that one person is active … and in the exams they have to answer themselves" (Sam). (Interviews, 2016)*

During the observations all the participants mostly posed questions to the whole group, and discussions took place involving the whole group. The discourse pattern followed is consistent with the IRE traditional pattern of initiation by the teacher, responses from the learner/s, and evaluation of their responses by the teacher (Doyle, 1992). Most questions posed to the whole group during the observation lessons were aimed at establishing factual knowledge and simple recall. Such questions are usually not open-ended and not conducive to eliciting discussions of evaluation or appreciation which are higher order questions according to Barrett's taxonomy.

Teacher evaluations of learner responses were mainly in the form of acknowledgements or restatements of the answer. I commented on teacher talk time in section 6.2.2 about who is responsible for knowledge construction. I observed that teacher talk-time accounted for most of the teaching time allocated during the lessons. Higher-order questions were posed, but not as often as lower-order questions. When these were posed, the teachers tended to answer these themselves. I ascribe this to an eagerness to share their knowledge and to do the best for their learners in terms of preparing them for formal assessment.

Although there was evidence of some probing, the teachers did not, as a rule, probe to elicit more elaborate answers from the learners. In many instances the participants posed questions, and allowed one or two learners to respond, but then provided the "correct" interpretation. In their eagerness to share knowledge with their learners, participants at times did not allow enough wait time for the learners to formulate responses, which resulted in learners' answers not being creative, analytical or complex. Even though discussions were taking place during the lessons observed, spontaneous and continuous exchange of responses among the learners were rare. It is clear that the teachers value the input of learners, as questions were constantly posed to them. However, it seemed as if the teachers intended to develop the interpretation abilities of learners rather than promoting valuable feedback from learners. This strategy is effective in preparing learners for assessment, which seen in the light of the emphasis on formal assessment practices, should not be seen as deficient teacher practices. Mary-Anne explained how she guided learners towards interpretation. Although it may appear as if learners are deceived into thinking that they are valued in the process of knowledge construction, Mary-Anne's strategy may actually be very effective in creating the first opportunities for learners to engage in discourses in classrooms.

> *"… but you allow them to come up with the idea and you just refine it and pull together and tell them so … so in other words what we say is this: I prefer them to think that they also construct the knowledge, but in the end they do it because you guide them towards it" (Mary-Anne). (Interviews, 2016)*

Dalene elaborated on her strategy of guiding learners towards interpretations. She created a space to them for expressing their ideas, which were valued. There seems to be an underlying assumption that the learners' efforts are more important than the actual answers. The quote below shows how Dalene regards the possibilities of literature teaching, and the idea that there are no right or wrong answers. Learners' efforts are appreciated.

> *"… so that they can answer first and I say, yes, you're on the right track, no … you guide them into thinking of it and sometimes they go overboard you know, and it's totally wrong, but at least they try" (Dalene). (Interviews, 2016)*

Nelra, Dalene and Mary-Anne gave learners activities which required small-group discussions. Sam however did not create opportunities for small-group discussions, which he acknowledged when asked about the straight-row arrangement of desks in his class. The other participants informed me that small-group discussions were also not the norm in their classes. I detected that this was not standard procedure, as the learners seemed somewhat surprised and not used to working in pairs or small groups when this was requested. Nelra read the poem, *Cheetah,* to her Grade 12 learners. She divided the class into 4 groups and then handed out envelopes with different activities. These were related to the structure, use of enjambment, alliteration, and figures of speech. The learners had to discuss the structure and find examples of the other elements. When Mary-Anne read the poem, *Where the rainbow ends,* with her Grade 10 learners, she divided them into 6 groups with 5 learners each. They had to answer 3 questions in their groups. These questions were:

- Identify two possible symbolic meanings for a rainbow.
- Discuss the meaning of the saying "to find a pot of gold at the end of the rainbow.
- What does it mean when we say that something is universal?

Dalene read *Skin* by Roald Dahl to her Grade 10 learners, and as a small-group activity gave 4 texts to each group of 6 learners. They had to identify the setting in each text. The element was identified for learners; their task was simply to spot where it was apparent in the extract from texts. These activities/questions did not demand higher cognitive skills, and were generally not conducive to eliciting critical discourse. Feedback on the small-group activities was given on a random basis, and groups could decide who gave feedback to the teachers. I noticed that not all the members of the groups were involved, as is oftentimes the case with group work. Many learners reverted to the use of their home language (Afrikaans) during these discussions, and

were engaged in other activities while other members attempted to formulate responses. These activities provided opportunities for more constructivist learning, and although these may have been successful in providing an alternative to a directed approach, more careful planning of activities, and what the goal of these are, may result in increased engagement from learners. Observations are always subject to personal interpretation based on what transpires. The reader must bear in mind that this study is of an exploratory and interpretive nature, and I do not intend to draw absolute conclusions about the participants' practices, choices and motives. However, I believe that the application and execution of small-group discussions may be refined to lead to more discourse by including questions aimed at higher-order cognitive thinking.

In general, learner responses were addressed to the teachers and not to fellow classmates. Free discourse among learners expressing differing viewpoints in view of the content, did not transpire often. It seemed as if the learners were not used to direct questions or engage in discourse with other learners. Only rarely were there slight indications of learners engaging in discourse, and these focussed more on sharing personal experiences. The reason for this may be as suggested by Marshall, Smagorinsky and Smith (1995) that small-group discussions are often similar to whole-group discussions. In other words, if learners are not used to evaluative and interpretive responses during whole-group discussions, these will not feature in small-group discussions either. The teacher needs to encourage different discourse modes while opening the floor for discussions.

All 4 participants used explicit vocabulary teaching strategies. Words that were considered potentially difficult by the teachers, or that would facilitate understanding of the texts were identified, and the learners were asked to provide their meanings. This strategy correlates with bottom-up theories of processing understanding. Existing knowledge of the learners was elicited. They could also consult dictionaries or their cell phones. Learners were eager to use their mobile phones in the classroom environment. Three of the teachers regularly make use of PowerPoint presentations in their classrooms. As mentioned in Chapter 6, there are still vast inequalities present in our education system (Setlhare *et al*., 2016; Spaull, 2013), and a lack of resources in some classrooms bear witness to this. Sam's learners would greatly benefit from being able to see visuals to enhance understanding, especially considering the fact that he identified language as a barrier to learning. Visuals need not be expensive, and images from old magazines may serve the same purpose as an image on a PowerPoint presentation. As mentioned before, identity and cultural habits play a role in the presentational choices. Consider the procedures explained by Mary-Anne and Nelra.

> *"… and then I read the text with them using visuals … so when we read An elementary school classroom in a slum, then relevant visuals while I'm reading the poem […] so I try especially with poetry … I do show them things" (Mary-Anne).*
>
> *"I use PowerPoint presentations … the whole process of read a chapter first, then I start all over with a kind of discussion. In the discussion including questions and then I think that repetition is key. Then I open up what I've discussed in notes on PowerPoint that we work through" (Nelra). (Interviews, 2016)*

PowerPoint presentations during the 3 poetry lessons contained some background knowledge on the poets, information on the titles, identification and functions of figures of speech and imagery, diction, and ultimately a line-by-line analysis of the poems. This seems to be the standard procedure followed by all 3 the teachers who opted to do poetry, namely Nelra, Dalene and Mary-Anne. Topics are introduced either by a visual, quotations, pertinent question, or a video clip. During these introductory phases, the learners showed interest and were generally eager to participate. Dalene called all the learners to the front of the class to take a look at a painting of a German soldier and a frightened little girl as focus points. This painting served as a point of entry into a discussion on how powerful images were, before she read the poem, *A poem is a painting,* by Hesketh. This method of establishing context proved successful in attracting the attention of her learners. Nelra showed an intense video clip of a cheetah catching its prey, and Mary-Anne showed two quotes about racism, accompanied by a visual of hands of people from different racial groups forming a shape of a heart and a Panda bear, before moving on to read a poem about the importance of overcoming racism. Learners showed an increase in attention and engagement when they were confronted with visual material. In all 3 cases, the focus was not on the text, but on broader issues, such as the power of images, the contrasting actions of a wild animal and equality of races. The quotes on Mary-Anne's PowerPoint read:

> *Let's stop believing that our differences make us superior or inferior to one another.*
>
> *I love pandas, they're so chill. They are like 'Dude, racism is stupid. I'm White, Black, and Asian'.*

Participants took care in their planning of introductions to their lessons. After the short introductory phases, the poems were read to learners followed by a discussion. Consolidation of content is then shown in the form of a PowerPoint presentation. The learners are expected to take down notes from the PowerPoint presentation, and to record these in their scripts. The poem is pasted in the middle of a double folio paper and the learners arrange notes around the poem by separating a literal discussion (paraphrasing the content), on one side, and a figurative discussion (literary devices and explanations), on the other. Content on the slides also appear as questions in the tasks and examination papers. It could be that participants believe that resemblance between

content covered in discussions and content in assessment may ensure success in formal assessment. The greater the resemblance, the greater chance the learners have to reproduce the content. The teachers' comments on the line-by-line discussion can be seen below:

> "*We do the whole this is the literal, this is the figurative, and then we explain the poem" (Dalene).*
>
> *"… then I start a line-by-line analysis. My line-by-line analysis – my summary of the poem – I do on computer, because once I'm finished with the poem, the children must take notes while I'm busy, and when I'm finished, it's available to them to make sure that they have all" (Mary-Anne).*
>
> *"… I open up what I've discussed in notes on PowerPoint […] and then they can take them down – I even make copies afterwards of the PowerPoint" (Nelra). (Interviews*, 2016)

Mary-Anne's words "to make sure that they have all", and Nelra's "I even make copies afterwards of the PowerPoint" indicate their taking responsibility for ensuring that learners are well-equipped with knowledge when entering examination halls. Seen in the light of emphasis on pen-and-paper assessment, this practice shows caring about their learners' performance and ultimately the possibility for learners to be accepted into tertiary education and discount on studies by earning good marks. The purpose of line-by-line discussions is to equip learners for examinations, and seem remote from the aims of appreciation and evaluation, which teachers identified during our interviews. This reminds of an earlier discussion about how teachers' beliefs about learners affect their practice. Nelra remarked that learners were lazy these days, and therefore spoon-feeding was the answer. Repetition as strategy is employed by all the participants. Nelra mentioned that "repetition is key"; it serves to ensure retention which is necessary for test and examination purposes.

> "*We have to go back and go over it again" (Jane).*
>
> *"I repeat myself three or four times, and some of them do need it" (Dalene).*
>
> *"I repeat a lot, and I think it is extremely frustrating for your strong candidates, but you do have weaker candidates. So I repeat the essential information" (Mary-Anne).*
>
> *"You must drill it into these learners" (Sam). (Interviews, 2016)*

The approaches and strategies used while teaching remained consistent across the 4 genres, namely novels, poetry, drama and short stories. Teachers seem to place emphasis on the transmission of knowledge with a focus on whole-group discussions. Learners are encouraged to engage and their input is constantly sought with varying success by different participants. The

text is the focus in discussions which is in line with the New Critical approach with questions asked about content, line-by-line analysis of poems, discussions of literary elements and literary devices. Teachers' professional identities are foregrounded in their practice, as they make content and pedagogical choices, which are influenced by personal characteristics, contexts that they work in, and curriculum requirements. The next section is about the activities that learners are required to do in classrooms and teachers' assessment practices.

7.3.3 Learner activities and assessment

The activities that the learners do in class are limited. This was confirmed by the teachers during our interviews and by what transpired in the classrooms during the observations. The only activities that were mentioned during the interviews were taking down notes (annotation), loud reading, role-play, research, orals, group assignments and looking things up on their phones. However, these activities were engaged in only rarely during the class observations. Annotation is a practice that is aimed at getting learners 'ready' for formal assessments. It is a kind of practice that is indicative of New Critical close readings of texts. Three of the teachers made it clear that learner activities are, if employed, only for the lower grades, as there is no time with the older learners.

> *"If it's grade 8 and 9, then you really have time for fun activities […] but there is no time to do that in grade 10-12" (Nelra).*
>
> *"I would love to be able to tell you, you know, I, I, we do pair work and we do this and they go do research, but time is limited … there is not enough time. I want to get through the work" (Mary-Anne). (Interviews, 2016)*

The participants seem to be aware of the benefits of constructivist approaches to the learning process, but time constraints and packed syllabi result in knowledge being 'handed over in ready-made form'. Mary-Anne commented in this regard:

> *"… I think the minute that you do self-discovery … doing your own research, then that content is much more meaningful to you" (Mary-Anne). (Interviews, 2016)*

During the lessons observed, the learners were mostly observing and taking in the content presented by the teachers. As discussed in section 6.3.1 under teacher strategies, learners mostly take part in whole-group discussions. Pair work and small-group work are limited. As suggested before, these small-group discussions may be refined to encourage more participation and include points of discussion which may develop problem solving and focussing on social issues. The learners were expected to take down notes while discussions of texts took place, although failure

to do so did not seem to be problematic. The teachers mentioned that notes were made available to learners for examination purposes; summaries of content covered in class are provided. I believe that the heavy reliance on individual pen-and-paper assessment required by the CAPS document leads to a neglect of collaborative learning activities. The teachers feel that they do not have enough time to cover the content, get learners to complete the required number of tasks per term, and to assess and record these. These concerns by teachers are valid, and when the requirements are met with, they may indeed not have time for additional learner activities to promote deep learning. However, the teachers may alter their strategies to allow learners to engage with the content. Notes may still be provided for examination purposes, but through constructivist engagement learners can make the content their own.

It should be noted that although the CAPS policy document promotes informal assessment during which individual/pair/group activities may be done "the results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes" (DBE, 2011:77). The National Protocol for Assessment (NPA) (DBE, 2012:5) states that examples of formal assessments may include "projects, oral presentations, demonstrations, performances, tests, examinations, practical demonstrations, etc." However, the CAPS document for EFAL in the FET phase includes only tests, examinations and other written tasks which learners complete individually, even though the CAPS document (DBE, 2011:5) states as one of its aims, to produce learners that are able "to work effectively as individuals and in groups". Learners are also affected by this emphasis on SBA (School Based Assessment) comprising summative assessments in the form of tasks, tests and examinations. Each learner is supposed to be provided with an assessment schedule at the beginning of each year in order for learners and parents to familiarise themselves with how the SBA is calculated. Once learners know exactly what tasks, tests and examinations will contribute towards a summative assessment mark, they show reluctance to put any effort into something that does not 'count' as the learners would often say.

Dalene aptly commented: "they [the learners] are mark chasers … they just want distinctions … and … [learners] need the marks more than the experience", and "as soon as you go into enrichment, let's do some extra, they're like, do we need this for the test?" Dalene explained the effect that performativity criteria and a results-driven environment had on learners. The assumption here is that some learners buy into this knowledge absorption without considering why knowledge is worth knowing, and without realising the benefits of self-discovery. Knowledge is seen as a means to an end. These perceptions of learners will not change overnight, and it will take considerable effort from teachers to show them why the process is equally important to the product. Learners' lack of motivation to put an effort into some additional tasks without a numerical value being assigned, recalls Eccles *et al.'s* (1983) Expectancy Value model which correlates with

attainment value or importance value. When learners do not value something, little or no effort is expended, and value is measured in terms of marks awarded. Reyneke (2016) in an article entitled 'School-based Assessment in English Language teaching: weighing the cow will not fatten it', aims to address the issue of how SBA in EFAL could be more effectively focussed on enhancing life-long learning. She recommends the following: ensuring that teachers are assessment literate; ensuring that they are prepared to focus on learner-oriented assessment, and align teaching, learning and assessment with curriculum aims and objectives; and ensuring that they focus on high level cognitive and affective learner development (2016:7). As long as interactive constructivist activities do not form part of the SBA of learners, little will change in the daily routine of classrooms. Teaching will remain focussed on covering content prescribed in the CAPS and producing this in formal examinations. Below are some comments from the participants:

> *"Questions are given to groups and not as homework" (Dalene).*
>
> *"Homework … go and read that and answer these questions" (Sam).*
>
> *"The learners also take down notes in their workbooks and then answer questions on the text" (Jane).*
>
> *"I would say … writing activities, answering of questions" (Nelra). (Interviews, 2016)*

During most of the observation lessons, the learners were requested to answer a set of questions after discussing the texts. These questions resembled the content covered in classrooms. The next section considers the importance of having knowledge of learners from the participants' point of view.

7.4 Knowledge of learners

7.4.1 Social and cognitive knowledge that teachers have of learners

The participants mentioned the following as necessary knowledge of learners: their emotional stages, interests, circumstances, cultural background, and work ethics. Consider their responses below.

> *"The teacher needs to be able to relate to teenagers, thus to understand the stage of being a teenager … the so-called Sturm und Drang [German for Storm and drive/urge] phase" (Nelra).*
>
> *"You have to be knowledgeable about more than your subject, because your subject lends itself to, to other things … and they're like oh, she's interested in what we say" (Dalene).*

"You have to take into consideration not only ability, but also, uhm, what is going on in their life" (Dalene).

"I think it is important to be up to date with, shall we call it the latest modern trends. And that even includes movies, because it supplies you with teaching moments" (Mary-Anne)."

And then mostly their cultural background as well. There are gaps, especially if you teach a western type of text" (Jane).

"Their interests, their daily realities, for example what is happening at school" (Mary-Anne).

"My learners' socio-economic background – very important, because you know how to approach these learners" (Sam).

"… and I have found, uhm, that if you make it enjoyable in your class, they will go the extra mile" (Dalene). (Interviews, 2016)

Dalene makes the distinction between social and cognitive knowledge when she comments that not only ability, but also what is going on learners' lives is important. She hints at the possibility of the subject English to reach beyond what is considered to be knowledge in the subject to include "other things". These "other things" may include larger educational goals, such as values and social justice. Her words "she's interested in what we say" indicate a clear understanding that learners' need to feel that their contributions and stories are valued. Both Nelra and Mary-Anne mention that specific interests of teenagers should be part of a teachers' repertoire. This implies that teachers should have knowledge of how teenagers see the world, how they regard knowledge, and how they communicate. Being "up to date with modern trends" may include recognising how technology has become an integral part of teenagers' lives. As much as the 'mobile invasion' may irritate some teachers, its presence is permanent and should perhaps be granted more consideration in terms of its ability to enhance teaching and learning.

Cognitive knowledge means knowledge of how children develop, and a more context-bound knowledge of a specific group of learners which teachers acquire because of having regular contact with them. It is also linked to what they know, and can or cannot do. Apart from believing that teachers should know their learners on a personal level, they also commented on what learners most struggle with in view of the four language skills, and on the various strengths and weaknesses of their learners.

Language is seen as a barrier by six of the participants, although not to the same extent. Jane mentions a lack of "basic vocabulary"; and Nelra refers to a lack of "higher order vocabulary". Sam and Jane's learners are, according to them, at a serious disadvantage as far as language abilities

are concerned. The reasons for this disadvantage are not the focus of the thesis, but the socio-economic situation of these learners is largely to blame according to Sam and Jane.

> *"You know their weaknesses, most of them come from the community which is used to receive grants, everything. They don't see the importance of learning" (Sam).*
>
> *"The environment is shaping them" (Sam).*
>
> *"… but as I said, in their entire school career, they have been taught to sit and receive" (Jane). (Interviews, 2016)*

There is no denying that socio-economic circumstances have an influence on learner performance and levels of motivation (ICRS, 2009; Myers, 2012) However, it is often said that learners, and at times their parents are to be blamed for learners' failure to perform, as some learners are lazy, incompetent, unmotivated or their parents are unsupportive. While this may be true on a surface level, one needs to delve deeper for the reasons of such attitudes learners and their parents may have. These may have more to do with wider social inequalities than failures in education. Although teachers cannot eradicate poverty and other social ills, they also cannot sit back and wait until inequalities in the distribution of resources are reduced. Teachers may examine or re-examine their perceptions of learners from impoverished circumstances, and the lives they lead. Such reflection may ask for specific teacher strategies and ways to reach these learners which may differ from traditional ways. Sam and Jane seem to understand the effect that the environment has on their learners' attitudes towards learning. Sam mentioned that he tried to instil in his learners a sense of taking responsibility for their futures. He therefore focuses on improving learners' outlook which may in the long run have an effect on society. Dalene, Mary-Anne and Nelra also find that some learners are unmotivated and fail to see the relevance of literature.

> *"I think it's just sometimes interest" (Dalene).*
>
> *"Just attitude first of all; some of the learners simply don't love reading" (Mary-Anne)."*
>
> *"… so you really need to kind of convince them that this is an important subject" (Nelra). (interviews, 2016)*

These comments are interesting on two levels. Firstly, teachers recognise a lack of motivation in their learners, and secondly they realise that alternative strategies may be necessary to rectify this. English is not the home language of any of the learners taught by the participants, and this contribute to learners' struggling because of a lack of vocabulary, background knowledge, critical thinking skills, understanding the use of literary devices, as well as expressing themselves in writing. The participants also identified other weaknesses relating to the four language skills.

"I would say to verbalise their thoughts, and therefore struggle to express themselves in writing" (Nelra).

"… it [language] does play a role … more comprehension. I have learners in my class who can't speak English … not the majority though" (Dalene).

"English, language itself. They never speak around the schoolyard. It's simple; they just can't construct a simple sentence" (Sam).

"The language … lack of vocabulary. Lack of background knowledge" (Jane).

"… they don't always have the background knowledge" (Nelra).

"Prior knowledge, uhm, cultural background definitively" (Amy).

"Language is a barrier that is very pertinent, like I said, there is mother-tongue influence" (Neo).

"… they [learners] cannot relate what they have learned to their daily experiences" (Neo).

"They fail because they don't understand the assessment instruction words" (Neo).

"They can't relate to the content" (Amy).

"… also understanding poetic devices, figurative language and why it's applied in a poem" (Amy).

"… difficult for a second language learner to, to, to give things in his own words" (Amy).

"They battle with figurative language" (Mary-Anne).

(Interviews, 2016)

These quotations are concerned with the aspects that learners struggle with academically, and indicate that teachers are very aware of gaps in learners' knowledge. These gaps are seen in terms of what is needed to know to perform well in formal assessment tasks. Thus, teachers see their role as remedial in the sense that they believe these deficits of learners need to be rectified. This as such is indicative of a desire to do the best for their learners and especially in terms of preparation for formal assessment tasks. However, such a perception of their roles ascribes to curriculum demands, and may be far removed from what they believe their roles should be in terms of the development of the whole child. These perceptions of their role have more to do with addressing the social development of learners through discussions which may be facilitated in the literature class.

"Definitively speaking [strongest skill]" (Nelra).

"I would say writing [weakest skill]" (Nelra).

"Speaking definitively [strongest skill] "(Mary-Anne).

"They can always speak well – they are extremely eloquent" (Dalene).

"They speak so well and they can't write two words" (Dalene).

"They always speak Setswana. They can't speak a full sentence; they mix with Setswana" (Sam).

"Just asking to go to the bathroom is difficult" (Jane). (Interviews, 2016)

Dalene alluded to the common discrepancy between learners' BICS (Basic Interpersonal Communication Skills) and CALP (Cognitive Academic Language Proficiency). The learners' spoken English is good, but as soon as they are required to produce written work of a more academic nature, the discrepancy becomes visible. These comments are indicative of teachers' acute awareness of their learners' challenges on a social as well as academic level. They look at their learners holistically as individuals, but also as individuals functioning within broader social settings. The following section explains how identifying gaps in learners' knowledge may be an indication of possible areas needing attention in teachers' knowledge. I do not suggest that gaps in teacher knowledge is solely responsible for learners' poor responses to questions, as there is a host of reasons why learners may perform poorly in examinations, and why they have gaps in their knowledge. This section already touched on socio-economic circumstances and a lack of motivation, which do not include a variety of other factors, which lie outside the scope of this thesis.

7.4.2 Gaps in learner knowledge as an indication of gaps in teacher knowledge

I refer to Stylianides and Ball (2008), who identify six ways in which knowledge necessary for teaching may be acquired. One of the ways is to examine learners' knowledge or lack thereof. I consulted the 2015 and 2016 qualitative analyses of learner responses and an evaluation of the NSC (National Senior Certificate) EFAL literature papers written by candidates in the North-West Province with the purpose of gaining more insight into what learners struggle with during assessment. The assumption made is that if learner responses to test items indicate a lack of knowledge, it may reflect gaps in the knowledge of the teachers. According to the DBE (2015, 2016) the reports have a two-fold intention, namely to provide an in-depth analysis of the nature of learner responses which will facilitate feedback to teaching and learning, and to provide an evaluation of the question papers and marking guidelines which may serve as input into the standardisation process conducted by Umalusi (Council for Quality Assurance in General and Further Education and Training). For the purposes of this study, only the first aim is relevant.

These reports contain information about the candidates of the North-West Province who took the NSC examinations in 2015 and 2016. Information about the other eight provinces is not included in the table below. However, I looked at the recommendations in the National Senior Certificate

Diagnostic Report of 2016, and the same errors and misconceptions are mentioned. I summarised the most prevalent problems/misunderstandings of learners by the two compilers from both reports (2015 and 2016) in the North-West Province. The problems/misunderstandings identified can be categorised as follows: paraphrasing, themes, vocabulary/terminology, characterisation, figures of speech, plot, tone and mood, length of answers, stage directions, spelling, and higher order questions. The table below contains some of the gaps in knowledge identified in the responses of the candidates who took the NSC examinations. These strongly correlate with the weaknesses of learners mentioned by the participants in this study.

Table 7-3: Gaps in learner knowledge (EFAL papers 2015/1016)

	Gaps in learner knowledge (EFAL papers 2015/2016)
Inability to paraphrase	"Learners quote directly from an extract when asked to paraphrase their answers". "They did not answer in their own words".
Vocabulary/terminology	"Learners do not have the vocabulary to describe characters". "Candidates mentioned what characters do instead of using descriptors for the character". "… could not score marks as they did not understand the word "trait". "… do not know the meaning of the word 'contemptuously". "Candidates lack the vocabulary to describe tone". "Candidates lacked vocabulary to describe emotions".
Characterisation	"Learners are unable to analyse the actions of characters". "Learners are unable to ascribe character traits to characters".
Figures of speech	"Learners are still not familiar with figures of speech". "Learners fail to understand the difference between figurative and literal meanings in texts". "Most candidates knew the figure of speech, but could not explain why it is used". "Candidates could not explain the irony in the story".
Plot	"… they lacked content knowledge of the story. Most candidates gave responses which were vague and they did not elaborate or give examples to prove their answers". "Some candidates failed to give simple recall of facts questions". "Learners demonstrated a lack of knowledge of the plot in general".

(DBE, 2015/2016)

The learners also have difficulties in describing mood and tone, which may indicate a lack of vocabulary to describe these. The reports also mention that candidates struggle to understand common assessment instruction words such as discuss, describe, explain etc. These findings correlate with the NSC Diagnostic Report 2016 which also mentions problems with simple recall, identification and discussion of stylistic devices, characterisation, theme identification, tone, understanding assessment terms, and critical thinking, among other technical errors, such as numbering, and length of answers, which do not pertain to the focus of this study (DBE, 2016:79). Suggestions are provided for improvements to these errors/misconceptions such as revision of plot, literary devices, characters and their actions, themes, tone, and mood. In all three the reports, lack of critical thinking skills is very briefly mentioned. Both the 2015 and 2016 qualitative analyses

of learner responses and evaluation of the NSC (National Senior Certificate) question papers state that “[c]andidates generally perform poorly in higher order questions”. The NSC Diagnostic Report 2016, states as a last point under common errors and misconceptions, that responding to questions which required the candidates to give an opinion is a skill which requires knowledge, and the candidates were not awarded full marks as one or more of the general problems existed (DBE, 2016:79). The suggestion for improvement is that learners “should be taught to interpret the texts and teachers should be careful not to stifle the interpretations that may emanate from their learners” (DBE, 2016:80).

What these reports seem to emphasise is that there is a clearly delineated body of knowledge that needs to be 'acquired' in terms of English literature, which is a sub-domain of English. The development of critical thinking skills is mentioned briefly and does not seem to be as urgent as the gaps in knowledge with regards to other aspects. Perhaps some more consideration should be afforded to how problem-solving skills can be improved rather than on how to improve knowledge of learners in other areas identified. These reports seem to suggest that propositional knowledge is prioritised.

The interviews, lesson observations and document analyses provided some insight into the knowledge that the participants have of their learners. It seems like a cliché to say that teachers need to know their students, but on closer inspection, to accomplish this, is easier said than done. Knowledge of learners entails more than superficially getting to know them, their strengths and weaknesses, and how to address these. Getting to know learners requires personal investment which is closely related to one’s identity.

7.5 Knowledge and beliefs about the curriculum

When referring to curriculum in this study, I mean The National Curriculum Statement Grades R-12 (2011) which is a policy statement for learning and teaching in South African schools, and specifically The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for EFAL Grades 10-12. In Chapter 6, I included a section on the influences on a teacher’s professional identity, namely biography, context, and institution. Participants had their own beliefs about the curriculum and its effect on their professional identities. Two aspects that participants find problematic about the curriculum were highlighted: the prescriptive nature of the curriculum and the vagueness in terms of teaching literature.

7.5.1 Teacher agency within the confines of the curriculum

At first glance there seems to be a paradox here since something cannot be prescriptive and vague at the same time. However, it seems as if the prescriptiveness has to do with strict

adherence expected to the number of genres allowed (Grade 12) and the type and number of assessment tasks required (Grades 10-12) in the CAPS document, while the vagueness refers to the guidelines in terms of teaching literature. When asked how the curriculum influences their practice, the participants responded as follows about the prescriptive nature of the CAPS document for EFAL in the FET phase:

> *"… you don't have a choice [about what tasks to do] … and that kind of limits" (Nelra).*
>
> *"I think we are moving in the right direction, but I still feel restricted, and I still feel things need to be refined, and I still feel there are very grey areas" (Mary-Anne).*
>
> *"… and it's a bit more challenging to stick within the framework … it does limit you – to a point "(Dalene).*
>
> *"Sometimes, you are bogged down, because you cannot express what you want. You cannot teach what you want, because of the … schedule" (Sam).*
>
> *"… you take the creativity away from the teacher" (Amy).*
>
> *(Interviews, 2016)*

The responses suggest that participants want to have more freedom as far as the choices of assessment tasks are concerned. In other words, they want to be more autonomous in the decision making about the frequency and nature of tasks. Some participants also find the two-week suggested teaching plans (ATPs) difficult to implement on a practical basis. Doyle (1992:492) argues that curriculum stands outside classrooms, but specifies what should happen in classrooms. In other words, what is decided at an institutional level shifts to teaching choices and techniques, as well as to what transpires between teachers and learners. Although the teaching plans are suggestions and teachers may change the order of the sequence, they still have to cover the content by the end of the year. Mary-Anne, Dalene and Sam feel that an adherence to time frames sometimes results in them not being able to concentrate on remedial strategies. As caring teachers, this is particularly problematic, as they feel that they fail the learners who have specific gaps in their knowledge or who need more assistance with certain language skills. Kelchtermans (1996) refers to this feeling that teachers experience as teacher "vulnerability". Such feelings of having failed learners may disrupt a teacher's narrative of professional identity. Kelchtermans (1996) conducted a study with primary school teachers in the Netherlands, in which he examined the sources which caused feelings of vulnerability in teachers. Many teachers experienced feelings of vulnerability when they felt inefficient and unable to help their learners (Kelchtermans, 1996). Consider what was said by participants.

"I don't always agree with the order in which things are done in the syllabus … to focus on other things than what I am forced to focus on" (Mary-Anne).

"… you need to do this and this and this and this and they never thought of the building blocks – like let's do this first, and have them capable and then build onto this" (Dalene).

"So you identify weaknesses and I am supposed to, when you look at CAPS … have my remedial measures in place. But how do you do it and adhere to the planning, to the strict structure" (Mary-Anne).

"… too much assessment. I cannot help a learner who is suffering [struggling] this side. I do not have enough time for my learners … I must finish this and that" (Sam). (Interviews, 2016)

Phrases like "I am forced to", "I am supposed to" and "I must" hint at compliance to prescriptions, which may undermine teacher agency. These comments serve as an example of the frustrations teachers experience when operating within boundaries set externally. These boundaries are those that Foucault (1980) referred to as permeating the social body, and which are set by those in power. Teachers teach what is regarded by those in power as knowledge worth knowing. This is particularly frustrating in a subject like literature, which may not be best taught as discrete skills or specific components. Sam explained that he needed time for his learners, which hints at his desire to attend to the social relationships which may be neglected with an excessive drive towards getting the work done.

Bruner (1977:xv), in his book, *The process of education,* argues that a "curriculum is more for teachers than it is for pupils. If it cannot change, move, perturb, inform teachers, it will have no effect on those whom they teach". The participants of this study expressed their views that implementation of the literature curriculum asks for an experienced teacher in order to be successful. They feel that the suggested content to be covered is not comprehensively explained. Neo and Dalene take issue with the fact that the teaching plans of the different grades are almost similar, and do not allow for any differentiation between the grades: "there's no differentiation" and "it doesn't even refine the progression that a Grade 10 learner should know this". On closer examination of participants' comments, it seems as if the vague nature of the CAPS that they are referring to, has to do with an absence of pedagogical guidelines.

"… the guidelines are vague and general, very general" (Nelra) .

"… it [curriculum] would ask for a more experienced teacher to know" (Nelra).

"I find the CAPS very vague" (Dalene).

"… things are too vague, teach issues, teach themes" (Mary-Anne).

> *"… when you want to get people to work, you've got to empower them with more specific knowledge" (Mary-Anne).*
>
> *"It doesn't clearly say, for short stories, the following need to be covered. In poetry, it is just as vague" (Neo).*
>
> *"Very, very vague, and it's got nothing to do with application" (Amy). (Interviews, 2016)*

Some participants feel that pedagogical guidelines should be more specific. In other words, the 'how' part of teaching seems missing, according to participants. That teachers expect or believe that pedagogical guidelines should be part of a curriculum, is not unexpected when one considers that subjects are divided into specific content which are listed as content to be covered. This may leave teachers with a perception that the curriculum should perhaps also be more explicit about how to teach a subject. Pedagogical guidelines, however, are not traditionally included in a curriculum, and teachers need to rely on their PCK to converge curriculum and pedagogy. Young (2013b) contends that curriculum and pedagogy are fused, but that interpretation of the curriculum is the responsibility of teachers as professionals, and can only specify the concepts that are important for learners to have access to, but cannot and should not specify what teachers should do and how they should do it. However, this vagueness should perhaps be regarded in a positive light, as it implies that there is space for own interpretation. This is specifically necessary in a subject like English literature, which is not as hierarchically organised as subjects like maths or science.

Nelra observes that experience may contribute to teachers being able to interpret and implement the curriculum. Her belief touches on the question to which extent interpretation of the curriculum and transformation of knowledge depend on the development of teachers' PCK and their unique abilities, and to which extent it depends on experience gained over time. The complexity with regards to participants' views on the curriculum persist, as I realise that more probing would have resulted in bringing more clarity on the perceived paradox of wanting more autonomy on the one hand, but needing more guidance on the other. Participants commented on how their understanding of teaching literature is aligned with how it is explained in the CAPS document. The ideals of the CAPS document are sub-consciously addressed while teaching.

> *"It's not a formal thing that you plan, but when you do teach literature or language for that, for that matter, it does happen. You do, yes, it's a natural flow from that … but I can't pinpoint and say I am now addressing the way that you are thinking or whatever – that's difficult. Especially for CAPS we have to in our lesson plans – you have to show how you deal with diversity and inclusivity and redress and access … it's not as easy to, yes, but you do it anyway" (Dalene).*

> *"In the CAPS document, a lot of emphasis is placed on the meaningful participation in society … equal rights, and I think I incorporate that a lot in my teaching" (Mary-Anne).*
>
> *"… they [aims] do correlate, because the aim we want to teach them, if the stories are dealing with diversity for instance; then you'll try to show them like xenophobia" (Sam). (Interviews, 2016)*

Dalene's words "[i]t's [literature] not a formal thing that you plan" indicate that literature teaching is a subtle thing and something that is enacted in the exchanges between teachers and learners where societal and political issues are part of discussions. In Chapter 6, under point 6.2.1, I elaborated on the participants' main aims when teaching texts and they mentioned exposure to texts in order to foster appreciation, development of critical thinking skills, and understanding and relating to texts. Learner-oriented aims therefore seem to be more prominent than text-oriented aims. However, their actual teaching showed a more text-oriented approach which may be ascribed to an emphasis on assessment and performativity. Nelra commented that eventually learners need to know their literature, which is exactly what is expected from learners with the emphasis on pen- and-paper assessment. The CAPS document refers to a reading approach "with a focus on the aesthetic and cultural qualities of texts such as poems, plays, films, novels and short stories" (DBE, 2016). As discussed in sections 7.3.2 and 7.3.3 (teacher strategies and learner activities), the *aesthetic* approach (Rosenblatt, 1968), is what participants value in classrooms. This approach was employed in classes when learners engage critically with texts, and make personal connections between the content and their own lives. However, more emphasis was placed on close reading of texts, which is more akin to a New Critical approach.

7.6 Summary

This chapter addressed the last three research questions of this thesis, namely:

- What is the nature of an English teacher's knowledge base needed to teach English literature to first additional language learners in the FET phase?
- What pedagogical skills do English literature teachers employ while teaching English literature in the FET phase?
- To which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English literature?

Drawing on the interviews, observations and document analysis, I presented a composite description of the knowledge domains of the participants. The first domain is content knowledge which entails summaries of discrete aspects of English literature regarded as essential by

participants in each of the four genres, namely drama, novels, short stories and poetry. Knowledge used for teaching has an origin, and the participants revealed their sources of knowledge. The sources mostly used are study guides, but the participants also make use of a combination of other sources such as readers/textbooks, the Internet, notes from other colleagues, blogs and reviews, as well as constructing their own knowledge. Here differences between resourced and under-resourced schools become apparent. The teachers indicated that they were the main constructors of knowledge in classrooms. Talk time was dominated by the teachers, although input from learners was allowed to varying degrees. This input was discussed in more detail in the section on pedagogical knowledge (7.3) where I elaborated on discourse patterns in classrooms observed during the lessons. The literary text is the centre in teaching literature. Therefore, what motivates teachers to choose texts, and what teachers choose to read with their learners reveal much about their identities and the contexts in which they work. Personal preferences and cultural groups are the main guiding forces as far as choices of texts are concerned. I provided a table showing the preferences of teachers with regards to texts. The texts chosen were mainly ones that participants were reading or have read before with their learners. Preferences included a variety of texts written by mostly British, American author and African writers. The participants would like to see texts included in the list of prescribed set works that are more relevant to the lives of their learners. This desire seems to be in contrast to the personalisation of choices. The next section focussed on the pedagogical knowledge of the participants and an exploration on teaching strategies, learner activities, and assessment.

Teachers used a combination of a New Critical and Reader-Response approaches in their teaching, although a more text-oriented approach predominated. This resulted in a transmission mode of teaching where teachers provide most of the information in line-by-line analyses of texts. Whole-group discussions were preferred to small-group discussions. The learners' input was constantly elicited, but critical discourse was somewhat limited. I ascribe this lack of opportunities to develop critical thinking skills to a test-driven curriculum which is not necessarily endorsed by the teachers, but is nevertheless implemented to adhere to the assessment requirements. There seems to be tension between teachers' understanding of the importance of employing constructivist pedagogical strategies, and the reality of daily classroom management and coverage of the curriculum. Biesta, Priestly and Robinson (2015:635) refer to a "disconnection between purpose and method" which emerges as a result of engagement with curriculum prescriptions. The participants indicated in the next section that certain knowledge about learners is needed when teaching.

The teachers mentioned social and cognitive knowledge. The former includes affective aspects and the latter refers to academic strengths and weaknesses. Teachers explained that they regarded an awareness of learners' social circumstances as important, as such awareness guided

their practice. I included an analysis of the 2015 and 2016 qualitative analyses of learner responses (National Senior Certificate) of the EFAL literature papers written by candidates in the North-West Province, as well as the NSC Diagnostic Report 2016 to highlight learner errors and misconceptions. These may be useful in further casting light on the knowledge that teachers are required to have, or gaps in knowledge, and may assist in addressing these gaps. However, one needs to keep in mind that these reports emphasise propositional knowledge seen within the framework of a curriculum, and what is needed to know for qualification purposes. Teachers are the agents responsible for implementing curriculum requirements in their classrooms. It is understandable that they would be critical of certain aspects of the curriculum which is to a large extent, a product of centralised control.

On the one hand, the participants regard the curriculum as restrictive as far as the nature and number of assessment tasks is concerned. They feel that too much emphasis is placed on tests and examinations, and getting learners ready for assessment which leaves little or no time for additional activities. This may result in a lack of alignment between teachers' beliefs and aims and objectives, and what the curriculum expects. Teachers want to place more emphasis on *aesthetic* values, but end up providing *efferent* information instead (Rosenblatt, 1968). On the other hand, teachers feel that the literature curriculum is vague, and considerable experience is needed to know how to transform the content into knowledge that can be comprehended and appreciated by learners. The next chapter is the final chapter in which I reflect on the findings of this study. I also indicate how this study contributes to knowledge pertaining to the field explored and I draw attention to certain limitations as well as make suggestions for further research in this field.

CHAPTER 8: CONCLUSIONS AND IMPLICATIONS FOR FURTHER RESEARCH

8.1 Introduction

This chapter focuses mainly on reflections in view of the findings of the study of teachers' professional identities and PCK. I commence by reflecting on the findings in view of the research questions that guided this study. Thereafter, limitations of the study are discussed and suggestions for further study are made. Finally, I suggest the possible contribution that this study may make to the existing body of scholarship.

8.2 Reflections on the findings: professional identities of teachers

The focus of the study was to explore the professional identities of participants and how these affect beliefs, values, knowledge and pedagogy. The first two research questions are concerned with the professional identities of participants: What is the nature of participants' professional identities? To what extent (if at all) do teacher professional identities influence/not influence the choice of teachers' practice? Teaching is ultimately not a means to an end, a methodology, or a transmission of content knowledge, but a larger social endeavour with the focus on the child. Ginot (1972:15-16) expressed the following when he was a young teacher:

> *I have come to a frightening conclusion. I am the decisive element in the classroom. It is my personal approach that creates the climate. It is my daily mood that makes the weather. As a teacher I possess tremendous power to make a child's life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or humor, hurt or heal. In all situations it is my response that decides whether a crisis will be escalated or de-escalated, and a child humanized or de-humanized (Ginott, 1972:15-16).*

His words emphasise the unequivocal truth that the teacher and his/her professional identity plays a crucial role in the emotional lives of learners. If one takes this influence seriously, one needs to look more closely at the identities of teachers, and this is what I set out to do in this study. Hamachek (1999:217) concurs that teachers are forever encouraged to search for more effective pedagogical strategies and ways of managing their classrooms, and often look 'out there' instead of 'in here' for answers to being more effective teachers (1999:218). The 'in here' refers to the identity of the teacher. Being aware of one's own personal and professional identity places one in a position to be more sympathetic and understanding to learners' needs and problems, to build on one's strengths, and to improve on one's weaknesses. Ultimately this means that a teacher may be more effective in the classroom to attend to the academic as well as other needs of learners. Content and pedagogical knowledge are of course not negotiable and form the essence of effective teaching, but the teacher as broker should be afforded the necessary attention. Efforts

to improve teachers' knowledge and pedagogical skills are no doubt well-intended, but such efforts need to acknowledge teachers as human beings in their own right who make meaningful contributions to knowledge construction in their classrooms every day. I reiterate that I do not suggest that teachers are unaware of their professional identities. However, teachers and other professionals may become so caught up in the everyday routines and demands of the profession that such reflections are not engaged in regularly.

I explained how this study emphasises the social perspective of teachers' professional identities by referring to the earlier work of researchers in the field of identity formation, namely Cooley (1964), Goffman (1956) and Mead (1967), who indicated how the concept of self is formed in social contexts. An individual's identity is shaped partly by how an individual sees him/herself and partly by the beliefs he/she holds about how others see him/her. This perception is closely related to practice and how an individual chooses to act within different social settings. Pennington and Richards (2016:7) maintain that the identity which a teacher displays in class is partly a projection of the way the teacher regards his/her role as teacher, and partly a projection of the unique individual identity. This role of teachers may be determined by others and may be in conflict with how a teacher sees his/her role. Furthermore, personal and professional identity are regarded as interrelated (Akkerman & Meijer, 2011; Day *et al*., 2006), and many studies investigate the multiple character of teacher identity (Coldron & Smith, 1999; Beijaard *et al.*, 2000; Beijaard *et al*., 2004; Scotland, 2014). A teacher's personal and professional selves are not easily separated, as the profession asks for personal investment since teachers engage with other human beings on a daily basis. Professional identity is furthermore not stable, but teachers invent and re-invent themselves constantly as they encounter different contexts with different colleagues and learners.

As explained in Chapter 2, the relatively unstable and fluid character of a professional identity does not mean that there is no core identity. Core identities refer to a teacher's gender, age, ethnicity, beliefs, and values, among other attributes. Gee (2000:99) is of the opinion that these core identities hold "more uniformly, for ourselves and others, across contexts". The data show that certain participants were more inclined to adapt to contexts which require renegotiation of their professional identities than others. As the participants changed contexts, moved into new positions, encountered learners in different socio-economic environments and diverse cognitive abilities, they modified or did not modify their professional identities and practices. Samuel's (2008) Force Field model of teacher development informed the study, and the findings indicate that these forces have a powerful influence on teachers' development of professional identities.

8.2.1 Who teachers are matters: biographical influence

The influence of biographies on the professional identities of teachers has been acknowledged by many researchers and especially those working in education (Beijaard *et al*., 2000; Goodson,

1992; Kelchtermans, 1993; Kelchtermans & Vandenberghe, 1994; Maclure, 1992; Samuel, 2008). Kelchtermans (1993:443) posits that to understand teachers' behaviours, one has to explore their professional lives which entails life-long processes of learning and development. In this regard the participants felt that their own upbringing played a major role in how they treat learners in their classrooms. Thus, teachers' biographies and critical incidents in their lives have an effect on their own practice. Having grown up in homes with warmth, a sense of belonging and tolerance, had an influence on the participants' practices in that they strive to make learners in their classrooms experience these same feelings of well-being. In Chapters 6 and 7, I indicated how the participants created accommodating spaces for their learners in their classrooms.

Being older was seen by the participants as contributing to experience and wisdom. They displayed confidence and high levels of self-efficacy. Their classroom management was very effective without having rigid rules or having to resort to disciplinary measures. The learners seemed to know what was expected of them, and an atmosphere of cooperation prevailed. Three female participants regarded their gender as beneficial in the sense that the characteristics normally associated with being female such as caring and understanding enhanced their relationships with their learners. This may be a stereotypical view of female teachers endorsed by the broader society. According to Bolton and Muzio (2008:283), the teaching profession "has long been recognised as a feminine or caring profession, and the qualities of dedication and nurturance delineate it as 'women's work', drawing on the stereotypical notion of the 'caring' female" (2008:291). This stereotypical view of females seemed not to have been considered from an ideological point of view.

The participants did not intend all along to become teachers, with the exception of one. This does not mean that they are any less committed than those who wanted to become teachers; all the participants expressed their satisfaction with being teachers and making a difference despite facing difficulties normally associated with the teaching profession. Participants did not consider any downsides to the teaching profession prior to entering it. I argue that it may suggest that participants had under-informed notions of the complexity of what it means to be a teacher. This aspect may be addressed during pre-service training to better prepare entrants in terms of their expectations. The choice to become a teacher may in rare cases be made completely randomly, but research indicates that family members and teachers have a significant influence on such choices (Clift, 1991; Katz & Raths, 1982; Lortie, 1975; Zeichner *et al.,* 1987). The findings of this study correlate with the research, as four of the participant teachers were influenced by either family members or teachers whom they admired. The qualities that they admired in their teachers had a lot to do with the professional identities of their role models. They mentioned qualities, such as enthusiasm, passion, creativity, and communicative ability, which they valued in role models. Tertiary institutions are places where one's ideas are shaped and where knowledge is acquired.

8.2.2 Institutional influence and pre-service education

All the participants attended university during a time when apartheid policies were the order of the day. This meant that their exposure to people of races other than their own was limited or non-existent. They mentioned that they were as a result not formally prepared to teach in diverse environments. Their own personal experience of having worked with learners from different racial groups, however, fostered a belief that they are able to cope in diverse environments. The participants unanimously felt that having knowledge of learners' customs and cultures greatly contributes to more effective teaching. They valued certain aspects of their tertiary institutions which influence their professional identities such as religious values, opportunities to develop critical thinking, and the more liberal political slant of texts studied in language departments. Some did not appreciate political bias and the fact that different racial groups were segregated and did not attend the same universities.

Participants reflected on aspects of their pre-service education, and how effective they thought it was in preparing them for the profession. They seem to value their preparation in content knowledge more than their preparation in pedagogical knowledge, and seem to believe that a gap existed between theory and practice, and that their pre-service education was too theoretical and that the pedagogy was generic. This may suggest an insufficient blend which has the potential to hinder the development of PCK. Discussions about theory and practice and who is responsible for what, and where the emphasis lies have always been part of the teaching profession. I drew on the theories of Aristotle and Dewey I this regard. During Aristotle's time, theory was valued above practice, and he believed in a conflation. Dewey advocated a blend between the two, and called this psychologising the subject matter, while Fenstermacher (1994) refers to propositional and practical knowledge. Oakeshot (1962) calls the division between theory and practice, 'knowing what' and 'knowing how'(cited by Eraut, 1994). There are also those researchers who emphasise the practical side of teaching, such as Connelly and Clandinin (1985, 1986, 1999) and Elbaz (1983, 1991). I return to the practice/theory divide and how it informs current discussions in literature teaching in section 8.3.6 of this chapter. I also reflect on how this blend manifests in the teaching of participants in this study. The importance of having self-knowledge and the ability to reflect on professional identity has been emphasised at various points in this thesis (Chapter 2, Chapter 6 and Chapter 7). The different contexts that teachers worked in, or are working in at the moment, shape their beliefs and affect their practice.

8.2.3 Contextual influence: the school and colleagues

Contexts which differ from those that the participants are accustomed to may have an emotional effect on them and may require renegotiation of existing practices. Sam was placed in a rural school characterised by extreme poverty. The context and the circumstances had an emotional

effect on him. When he was placed in a township school with slightly better socio-economic conditions, he had as goal making learners aware of the importance of hard work in order to escape poverty. His experience had a direct influence on his practice. Dalene experienced racism among learners at her first school, and this made her determined to do justice to individuals and not see race. However, the idea of 'not seeing' in relation to 'seeing' race is complex, especially in the South African context. Le Roux (2014:7) concurs that South Africa's "racialised history is not absolved by post-apartheid discourses of equity and redress". Discussions characterised by a distancing from race and the accompanying issues may indicate a masking of white hegemony despite goodwill and no intention to maintain the *status quo*. Nelra had to renegotiate her pedagogy in order to accommodate learners with generally lower cognitive abilities when she accepted a promotion at another school. She had to adapt to the environment where academic performance was not as high a priority as at her previous school. Being in a position of authority as head of department, made Nelra realise that there are fundamental differences in the work ethics of colleagues, and she has had to become more understanding and tolerant. She realised that her own perfectionist personality that values punctuality, neatness and orderliness, was in contrast to some colleagues around her. Self-awareness made her alter her expectations somewhat in terms of deadlines and how things were done. Dalene's own work ethic became more structured when she was placed in a position of overseeing the work of other colleagues. She changed from being lenient to more rigid in her expectations. Mary-Anne expressed that she needed to see meaning in any change before she accepted the challenge. This personal belief helped her to convince other colleagues of the value of change. Therefore her own belief influenced her strategies with colleagues. The institutions that participants attended had various influences on the professional identities.

The participants, who felt they could relate to the ethos of the schools they work at, displayed a greater sense of satisfaction with colleagues and the general management of their schools. Collaboration among teachers is paid lip service according to most participants, but does not in fact happen often nor is it desired by some teachers. This raises the question whether there should not be a greater effort to establish communities of practice. Two participants, Dalene and Mary-Anne, are employed at the same school, and collaboration is highly valued; they share content, offer support and learn from one another. They expressed a shared sense of responsibility and security during the interviews. Lack of time was seen as a hindering factor to more collaboration, although professional identities and choices also played a role in engaging in, or avoiding communities of practice. Teachers' professional identities are constructed in relation to the subjects they teach. The participants' choice of English as subject is also related to their language backgrounds and specifically beliefs about their own proficiency in English, as well as beliefs about the nature of the subject.

8.2.4 Why English?

The participants chose English mainly because they had an affinity and aptitude for languages while at school themselves. Aptitude may be linked to proficiency, and this could mean that teachers see proficiency as having been a determining factor in their choice. However, what seemed to have been the deciding factor in their choice of English as subject is the opportunity that the subject provides for developing ethical and moral awareness, as well as teaching life lessons.

The opportunity that the subject offers to develop critical thinking skills in their learners, and expanding the learners' horizons were also reasons that attracted participants to English as subject. In other words, their choice was linked to the potential of the subject in relation to their learners. In order to do and enjoy what teachers set out to do, spaces need to be created for discussions which forge interaction between teachers and learners and among learners themselves. Participants value English literature as a subject lending itself to social development of learners, which is facilitated through discourse. However, they commented on the subject being difficult to demarcate. Thus, there is the belief, which has been created by policy-makers, that there should be an identifiable body of knowledge. Such identifiable bodies of knowledge privilege theoretical knowledge over more practical knowledge, which is constructed in social communities, such as the classroom. It is in the literature class where social, historical and political issues can be interpreted. When there is a discrepancy between what teachers see as potential in their subject, and how this potential is realised or not, may affect teacher identity. The question of 'Why am I here'? may be in conflict with 'What do I do?' and ultimately with "Who am I'? .

8.2.5 Strenghts, weaknesses and teachers' classrooms

The participants were cognizant of their strengths and weaknesses. What they considered strengths was mostly connected to their abilities to teach English effectively. They regard themselves as knowledgeable, albeit not in an over-confident sense since they all see room for improvement. Life-long learning is the hallmark of a mature professional who exemplify the words of Socrates: *εν οίδα ότι] ουδεν οίδα* – all I know is that I know nothing. Mary-Anne remarked, "the more you learn, the more you understand that you don't know everything". The participants saw their ability to open up worlds to their learners through literature as a strength. This talent is closely connected to their aims of teaching literature. The aptitude of sharing enthusiastically and expanding horizons was very prominent in their classrooms. Thorough preparation of lessons was perceived as contributing to effective teaching. Teachers mentioned warmth, enthusiasm, thorough preparation and humanness, among other characteristics of effective teachers. Dalene commented on this humanness: "I like to do something different … and sometimes they [endeavours] fail epically, but I don't really see this as a weakness, because you have to fail to

know what works". Nelra equated her failures to "falling in the mud", but "then you need to change". The participants were aware of their weaknesses; three mentioned that their approaches are too teacher-centred and that they spoon-feed learners.

Recognising one's own strengths and weaknesses is a positive sign indicating that the participants value reflection on their professional identities. However, participants shared that this metacognitive activity is not engaged in regularly. A greater emphasis on reflection may lead to altering certain pedagogical strategies and employing a wider range of strategies which will increase learner involvement. The classroom is the space where teachers may affect more learner involvement. Teachers spend most of their time in their classrooms, and therefore entertain specific ideas about how the physical arrangement and appearance of classrooms may be conducive to learning; classrooms and their content also mirror the identities of teachers.

Three participants (Nelra, Mary-Anne and Sam) preferred a straight-row arrangement of learners' desks and their rationale for this choice seems to be linked to their wanting to maintain discipline and their belief that such arrangements are generally conducive to maintaining discipline in classrooms. In other words, the class is orderly and learners are working individually. One participant (Dalene) preferred learners to interact and having their desks organised in clusters. This choice was congruent with her more constructivist method of teaching. Three of the participants (Nelra, Dalene and Mary-Anne) took meticulous care to decorate their classes with paraphernalia which mirrored their identities, ranging from an Anglophilic (Nelra) to a funkier (Dalene) look. Sam did not opt for any decorations and this choice seems to indicate a continuance of a practice which may have become part of his identity inculcated by the habits of those working at the same institution. It is common practice not to decorate classrooms at Sam's school, and he seems to have adopted this practice.

The sections above reflect on the nature of the professional identities of participants and why these are influenced by various aspects, such as biography, contexts, beliefs about subjects, selves and classrooms. The endeavour to give a composite account of another's identity is complex, and I realised that such an endeavour can never be fully or finally accomplished, as individuals are forever reconstituting themselves in forever changing circumstances. Researchers construct images of participants based on what was revealed to them orally, what was observed, or what becomes apparent from documents. This construction will always remain a second-hand construction which may be influenced by many factors, such as the choice of what participants want to reveal or not, nostalgia, presentism, as well as the researcher's worldview, selection of what to include or not and the way information is interpreted. I also realised that although teachers are part of a collective environment, they are also unique individuals and cannot be expected to

conform to homogeneous delineations. The next section reflects on the findings with regards to the knowledge domains of teachers.

8.3 Reflections on the findings: Knowledge domains of teachers

The 3 research questions that guided this study with regards to the knowledge domains of teachers, were: What is the nature of an English teacher's required knowledge base to teach English literature to First Additional Language learners in the FET phase? What pedagogical skills do English teachers employ while teaching literature in the FET phase? To which extent is the PCK of teachers aligned with how the CAPS envisions the teaching of English literature? This section is structured as follows: a brief reflection on the knowledge domains identified by the participants in this study, followed by a discussion on the theories in the literature which informed my study, and finally a discussion of the insights reached in view of knowledge domains of English literature in current debates and my personal views on these.

8.3.1 What is worth knowing to teach?

Teachers need to teach content, and this content is derived from various sources. They also have specific ideas about what content counts as worthy knowledge to share with learners, which is often in conflict with what is expected by the formal requirements of the curriculum. The choices teachers make about what content, how much content and how to present the content are inseparable from their professional identities.

The participants mostly use study guides as sources of knowledge. Study guides are usually structured to include information that is helpful towards gaining an understanding of texts in terms of the elements of literature, biographical information on the author, and possibly questions and answers. Their popularity may point towards older generations being comfortable with knowledge being provided in a pre-packaged form. Participants, however, mentioned that they do construct their own knowledge, but to a lesser extent. There was a marked difference between the lessons of teachers who made efforts to consult various sources and those who did not in terms of creativity and learner engagement. The participants of this study are all to a large extent guided by examination papers regarding what content to teach. This correlates with their views that teaching is to a large extent driven by high-stakes testing. They indicated that they were mostly responsible for knowledge construction, which correlates with a more direct approach of teaching. However, there were stark individual differences in the levels of learner engagement in the various classes. The findings about constructing discourse opportunities for learners are discussed in the next section on pedagogy (8.3.2).

Choices of literary texts and beliefs about set works remain problematic (Reid, 1982; Stein and Newfield, 2006), and this is particularly true in the South African context with its diverse cultures where different voices vie for representation. There was a general feeling that African texts dominate in classrooms, and that these are mostly prescribed. However, careful analysis indicated that this is not the case for Grade 12 learners. Politicised texts indicated that these are considered by some teachers to be irrelevant in a post-apartheid dispensation, and that these tend to separate rather than unite races. These texts should perhaps be approached in a different way and increased learner engagement may change how these texts are regarded by teachers and learners. Learners need to grapple with issues from the past and relate them to similar issues today, even if their contexts differ from those of the characters in texts. Participants explained that texts requiring specific cultural knowledge also posed problems to learners who are unfamiliar with other cultures. Once again, the way of presenting and introducing texts, which may be removed from the learners' own cultures, determine their levels of interest and appreciation. There was a plea for texts to be more relevant to the lives of learners, yet, personal preference was the first consideration in terms of choices of texts. Professionalism means catering for the broader preferences of learners in classrooms. This is of course easier said than done, as time is a limiting factor. Teachers need to attend to many other skills required by the curriculum (listening, speaking and language), as well as assessment tasks. More texts may be read, but that would require learners to read independently at home; something that is not a common practice among EFAL teachers. The contexts of the learners and cultural groups are secondary considerations. Participants chose texts that they were familiar with and felt comfortable teaching. Choices of genres, namely novels, drama, short stories and poetry are in some cases chosen around specific beliefs held about learners' abilities resulting in some being avoided. Such deficient beliefs about the ability of learners may result in depriving learners of access to a rich variety of genres and texts.

Foregrounded aims and objectives such as shaping minds, expanding horizons, sharing life lessons, instilling appreciation, and enjoyment manifested during their lessons with regards to the points that were discussed. Perhaps more consideration should be afforded to reasons for choosing texts during pre-service education, and what the aims are with these texts. Participants provided a glimpse into their content knowledge through what they said during the interviews, what was displayed during the observation lessons, and what became evident through document analysis. Triangulation of these methods gave a multiform version of what the participants regard as essential content knowledge for the effective teaching of literature to EFAL learners in the FET phase.

The participants view literature content knowledge in terms of the four genres: novels, drama, poetry and short stories. In the CAPS document teaching literature is categorised under the skills

reading and viewing although it is inseparable from the other three skills, namely listening and speaking, writing and presenting, and language structures and conventions. For each of these genres, a discrete body of knowledge emerged through the data I had at my disposal. The main emphasis for the genres novel, drama and short stories was on the teaching of the elements of literature, such as, setting, plot, characterisation, themes/symbols, point of view, tone and mood. The overarching aim with all genres seemed to be to equip learners with a large body of content knowledge to reproduce for examination purposes. Daly (2004:201) calls this a "fragmentary approach" based on a "features checklist". This does not mean that the participants did not address appreciation and evaluation of literary texts, but these were addressed as secondary skills. I reiterate my finding that the participants seemed constantly to be torn between their own preferred, personal, more reader-oriented approaches and teacher-centred New Critical approaches. A reason for this is the way test and examination papers are structured according to national assessment policies. As explained in Chapter 6, higher-order questions amount to only 20% of the overall paper, hence the emphasis on facts and basic knowledge. Even though the participants mentioned that they aim for the development of critical thinking skills in their learners, and that they regard this ability as a strength, it did not feature prominently. Emphasis was placed on facts more than the development of learners' abilities to construct their own knowledge and to evaluate the interpretations of others critically. The study examines the PCK of the participants, and therefore how participants teach their subject-matter knowledge was analysed.

8.3.2 How do teachers teach?

Pedagogical knowledge is specialised knowledge of teachers for creating effective teaching and learning environments for their learners. Such a knowledge base would include a strong repertoire of various strategies. Teachers mentioned and employed the following strategies to varying degrees: asking pertinent questions, general question and answer technique, reading aloud, showing video clips and PowerPoint presentations, and line-by-line analysis. Participants mostly employed a direct lecture style teaching method where some input was elicited from learners during the observation lessons. They seemed successful in being able to help learners acquire knowledge. The choice of resources to support learning may be linked to participants' construction of their own histories of privilege or underprivilege. Those who were exposed to classrooms, in which a variety of resources featured during their own schooling, continue this tradition in their own classrooms; whereas those who were schooled in more underprivileged conditions still choose to use few resources. Therefore, it seems as if choices of representation are related to the professional identities of teachers and the shaping influence of communities of practice.

Whole-group discussions asking for shared interpretations transpired mostly during the observation lessons. Small-group discussions were rare and the content that learners were asked

to engage with did not focus on the development of critical thinking skills. The participants engaged learners constantly by asking questions, but as already mentioned, these questions were aimed at recall of facts rather than deeper and sustained discourse. Discourse mainly took place between the participants and individual learners and occasionally among the learners themselves. The participants tended to answer questions asking for higher order cognitive engagement, themselves. There was also a tendency to lead learners into group consensus during class discussions. This strategy is successful when the aim is to prepare learners for formal assessment.

I did not get the impression that the participants were not open to new ideas of revitalising their instructional approaches, and they identified their tendency to spoon-feed as a weakness. However, mere awareness is not enough to effect change. Agency means action. More reflection on own orientations to literature teaching may be helpful towards a more balanced application or blend between a Reader-Response and a New Critical approach, as participants indicated that sharing experiences with their learners is important and satisfying to them. Daly (2004:196) argues that there is “no re-inventing the wheel” when it comes to teaching literature. She believes though that one may speak of a “re-invention” at the interface between what learners bring and what teachers offer (Daly, 2004:196). I will return to a discussion on sharing spaces in section 8.4 of this chapter. Shulman (2004b:238) suggests that the learning experiences of learners may be enhanced when teachers employ a rich repertoire of instructional strategies, not just limited to lectures, but including Socratic dialogue, project methods, learning by own discovery, and learning outside classrooms. As discussed earlier on, the assessment requirements of the CAPS document have much to do with the absence of more learner-centred activities. The inclusion of more constructivist activities in the SBA may be a first step towards creating opportunities for learners to engage in meaning-making knowledge construction. Learners' own ideas with regards to engagement and participation with the aim to contribute to knowledge construction, instead of being 'rewarded' may need to be reconsidered.

Having reflected on what the participants regard as essential knowledge and how they share such knowledge, I reflect on the findings with regards to what participants know about their learners.

8.3.3 How do teachers perceive their learners?

Brookfield (2014:22) remarks: “We may exhibit an admirable command of content, and possess a dazzling variety of pedagogical skills, but without knowing what’s going on in our students’ heads, that knowledge may be presented and that skill exercised in a vacuum of misunderstanding.” The participants’ comments suggested that they possess not only social but also cognitive knowledge about their learners. Knowing about the emotional stages of teenagers, their interests, socio-economic circumstances, cultural backgrounds and work ethics is essential, according to the participants, and contributes to having good relationships with their learners. Such knowledge

determines teacher practice. The learners' interests provide opportunities for discussions (Dalene), and by showing an interest in their lives makes them more positive towards the teacher (Jane). Teachers emphasised that learners lack background knowledge. The scope of this thesis does not allow for a lengthy discussion on this aspect.

Background knowledge will not expand over night, and is dependent on learners' being exposed to the social, historical and technological world. Although such exposure happens primarily in their home environments, opportunities in class may contribute to expansion through discussions, sharing and own knowledge construction. Participants emphasised that literature lends itself to such opportunities. They mentioned that learners often lack motivation, and they expressed frustration with this apathy. However, participants explained that they persist in their endeavours to keep motivating learners. A contributing factor to learner apathy could be that today's learners have very different ideas about knowledge, and how to attain it, when compared to their teachers.

The participants were cognizant of their learners' reading, writing, listening and speaking skills, and they readily mentioned various aspects that learners struggle with in their classrooms. These included lack of vocabulary, lack of background knowledge, understanding the functions of literary devices, and a lack of critical thinking skills. Although the development of critical thinking skills is also mentioned as something in need of improvement, it seems to be secondary to other aspects that need attention. The two "Qualitative analyses of learner responses and evaluation of question papers" reports (2015 and 2016) of candidates in the North-West Province, who took the NCS examinations in 2015 and 2016, correlated with what participants identified as aspects that their learners struggle with most, namely inability to paraphrase, vocabulary, characterisation, figures of speech and plot. The NSC Diagnostic Report 2016, and the deficiencies identified by participants also show a strong correlation. However, the deficiencies of learners identified by participants indicate that knowledge in English literature is mostly seen in view of a set body of knowledge that learners need to 'acquire' in order to meet assessment requirements. The next section on knowledge and beliefs about the curriculum reflects on the findings that emanated from the data analysis.

8.3.4 How do teachers perceive the curriculum?

Teachers are the brokers of national curriculum policies and are responsible for implementing these policies with regards to content knowledge and assessment requirements. Being critical of the curriculum is a sign of a developed sense of professionalism. The concerns expressed by participants about the curriculum are twofold: the restrictive nature of the curriculum in terms of genres, and type and number of assessment tasks, as well as the relative vagueness of the guidelines for teaching literature. This seems paradoxical, as it seems as if teachers want more freedom on the one hand; but ask for more control on the other hand. I ascribe this to teachers'

operating in a controlled environment, which has the long-term effect of one losing sight of one's autonomy. Kelchtermans (2016:39) argues that teachers have individual views about how they see good teaching and what it means to be a good teacher, and that the "imposition of a normative view" from policy makers may cause serious conflict within a teacher. Such a conflict may be emotional when teachers abandon their own passionately held beliefs when they implement policy demands. Kelchtermans (2016:39) furthermore explains how abandoning or letting go of personal ideas may be an unsettling and demotivating experience. Ultimately such demotivating feelings will affect a teacher's work, which may in turn affect successful learning.

To return to the discussion about participants wanting more guidelines as far as literature teaching is concerned; I argue that pressure from curriculum prescriptions may have confused teachers' capacity to distinguish between what their role is and what not. Knowledge to be acquired by learners is spelled out in terms of genres, skills and aims; therefore teachers may see it as normative for pedagogical guidelines to also be included in the curriculum. The idea is of course for teachers to interpret the ‘what’ and ‘how’ from these lists provided in curricula. Elmore and Sykes (1992:186) maintain that policy statements usually lack “sufficient detail”, and ask for a “high level of discretion and interpretation” on the part of teachers as the implementers. The teaching plans drawn up in two-week cycles result in participants not always being able to set their own pace and sequences to address the needs of learners who struggle. This results in teachers feeling that they are failing their learners.

Participants believe that they incorporate most of the aims and objectives of the CAPS document in their daily teaching, as literature provides for opportunities to discuss issues of social transformation, human rights, inclusivity, and the valuing of indigenous knowledge systems (CAPS, 2011), among other topics. They feel that these values are sub-consciously addressed when they teach literary texts. The development of learners’ critical thinking skills was expressed as an aim by all the participants, but the data at my disposal showed that this aim is perhaps not adequately reached. Learner-oriented aims were mentioned, but the engagement with texts focussed more on text-oriented aims, which are in line with the focus on formal assessment opportunities. Only when the curriculum changes and the emphasis on assessment is curbed, will teachers be able to do what they believe does justice to the subject English literature. The emphasis on individual learner participation in classrooms limits opportunities to become part of communities of practice which may be fostered through group work.

8.4 Theories drawn from and insights

I drew on the ideas of many researchers with regards to how knowledge is perceived. I started the research with thoughts on theory and practice, and how individual teachers see and blend these domains, and I returned to these same thoughts at the end of my research. This brought me to

the realisation that the teaching of English literature is still in many ways considered in view of the theory/practice divide or blend. I will return to this discussion at the end of this section. Aristotle's ideas on theory (Θεωρία) and practice (πραξίς) were discussed, and Dewey's beliefs that teaching and learning is a complex enterprise that involves more than just the transfer of knowledge from teacher to learner. I also explored the notion that teacher knowledge is considered as specialised knowledge (different from knowledge expected in other professions) by referring to the ideas of Dewey (1902), Shulman (1987) and Ball (2008). I suggested that the theory/practice debate is similar to the debate on content and pedagogical knowledge, which is called PCK when these are integrated.

Shulman is credited with having coined the term PCK, and I discussed his model and those of researchers who came alongside and after him, who added to, changed, or modified his original model of teacher knowledge comprising of 7 components. I particularly looked at research done on PCK in subjects, such as science and maths, as most studies have been done on PCK in these subjects. What I noticed was that the later models proposed on teacher knowledge included affective components, which were absent in previous models. This showed an increased emphasis on the teacher, and these included: knowledge of self (Grossman, 1995), purposes for teaching the subject (Carlsen, 1999), teacher efficacy (Park & Oliver, 2008) and teacher beliefs and orientations (summit model/consensus model, 2013). The inclusion of affective components showed that there is an increase in attention to teacher professional identities in relation to knowledge domains, as affective components are related to values, beliefs and attitudes. The summit model (Helmes & Stokes, 2013) includes teacher knowledge bases, such as: content-, curricular-, and pedagogical knowledge, as well as knowledge on assessment, which are similar to other models. What is different about this model is that it incorporates a component of students' beliefs. This is somewhat different from other models which include knowledge of students. This shows progress in terms of valuing the input and contribution of learners as co-constructors of knowledge, and is therefore congruent with the notion that knowledge is no longer the exclusive property of schools, teachers and curricula. In this regard, I tentatively touched on criticism by researchers with regards to Shulman's, and by implication, other models of teacher knowledge. I briefly revisit them.

The criticism of models for teacher knowledge is based on the premise that English and specifically English literature may not lend itself to be categorised into distinct bodies of knowledge that could be transmitted to learners. Argument is taken with Shulman's idea of content knowledge being transformed by the teacher into forms that can be understood by learners (Doecke *et al.,* 2017). The problem seems to be that such a process may be a sort of "one-way traffic" (Nelra's words), and that learners are handed knowledge in already stable pre-packaged forms. This implies that learners are not seen as co-constructors of knowledge. These arguments are valid especially with

regards to English literature requiring interpretation which is subjective. I do not however believe that Shulman meant that the input of the learner should not be valued. The component in his model, which concerns knowledge of learners, is rather vague. However, it may have been meant to include taking into consideration the needs and interests of learners, which in turn may imply providing spaces for learners to interact and through discourse contribute to knowledge. What became apparent from the research though was that the social relationship in knowledge construction needs to be considered more carefully in classrooms.

I discussed Mead (1967) and Cooley's (1964) ideas of the how identity is negotiated in social interactions with the differentiation between the 'I' and the 'me'; the 'I' – how I see myself, and the 'me' – how others see me, and how I perceive them. This relation between the 'I' and the 'me' needs refinement in current circumstances. Kress (2010) provides such an account with the distinction between 'representation' and 'communication'. Representation focuses on me [teacher], "shaped by my social histories, by my present social place, by my focus to give material form through socially available resources; whereas communication is focussed on the social interaction with others" (Kress, 2010:50-51) [learners]. Interest is central in this relationship, but it shifts from 'I' to 'me' in inter-action with others. In a classroom situation, this may be explained as follows: the teacher decides on content to share with learners and how to share it. These decisions are part of the professional identity and judgement of teachers. At the moment of sharing, the teacher is in a relationship with learners, and needs to re-consider his/her 'representation' in terms of the interests of the audience. Learners choose what they want to engage in according to their own interests and how their worlds have been shaped by their environments. Here the teacher needs to keep in mind that learners have their own perception of knowledge and how it is constructed in the 21st century.

In this relationship both teachers and learners assume agency. To sustain communication, teachers need to ask questions before each encounter with learners – questions, such as: What do I wish to share? Who is my audience? And a question suggested by Kress (2010:51), namely: "How can I be most effective in disseminating my meaning so that others will engage (positively) with it?" In the section on recommendations, I offer questions that may be used by teachers before, during and after lessons. The analysis of the primary data in my own study show how professional identities are related to cognition in teachers' various beliefs and perceptions about themselves, their subjects, their teaching, their learners and the curriculum. Having discussed how communication is seen in its current form by drawing on the ideas of Kress, I return to the discussion on the models for teacher knowledge. To be critical of existing models, one needs to ask what is missing from these models.

I noticed that teacher and learner agency in terms of technology is absent from these models. Such a component would be appropriate in the context of developments in terms of curricula of communication. I referred to the 'movie-maker' design in science teaching as an innovative example of the 'mobile complex' (Cooke *et al.,* 2011) in Chapter 1. I explained how knowledge is no longer regarded as stable in the global society. This instability affects how knowledge is seen in terms of what is regarded as worth-while knowledge to have, how and by whom it is constructed, and where it is constructed. Pachler *et al.* (2010:221) maintain that within the personalised life worlds of young people, a "new habitus of learning has developed, and continues to develop, that is in tension with traditional learning". This habitus entails the use of mobile and other devices. This begs the questions of how appropriate and relevant are the (professional) knowledge bases identified in the various models (still)? and what possible alternative perspectives on knowledge and skills and the curricula seeking to capture them exist?

I do not deny the importance of having 'propositional knowledge' (Fenstermacher, 1994) in the teaching of English literature or 'powerful knowledge' as Young (2008) calls it. However, the over-emphasis on formal, organised knowledge is not doing justice to the subject. English literature is in essence about texts dealing with themes and characters which in many ways resemble the themes and characters in our lives. English literature therefore provides an entry into our social worlds and those of learners. This is where teachers can and should address issues through literature which may have an effect on society. I therefore believe that English literature as subject should perhaps be differently approached and taught. The new technological era may also redefine the nature of what constitutes “literature” beyond written texts in conventionalised genres. Texts could be any outward form capable of invoking architecture, fashion, media and spaces beyond books and written texts. Teachers should be afforded the freedom as professionals to decide on what they want to teach. Knowledge should be co-constructed in the classroom through discourses between teachers and learners, and among learners themselves. I mentioned that my research started with thoughts on theory and practice, and I end my research by expressing my opinion that theory and practice should be integrated if meaningful teaching is to take place.

8.5 Limitations of the study

Cohen *et al*. (2000) assert that no research can be conducted without limitations. There were three main limitations to this study:

- The relatively small sample which makes it difficult to generalise the findings.
- The relative difficulty of giving an accurate account of another’s identity.
- The unforeseen withdrawal of one participant.

Five teacher participants and 2 experts in the field of assessment were part of this study. Even though they work in different contexts or schools with diverse socio-economic conditions, the sample did not include rural or private schools. The sample also did not include teachers from all cultural groups, and is mostly represented by Caucasian female participants. The fact that the study entails teaching English as First Additional Language and not home language made it difficult to find coloured and Indian teachers in the area who teach EFAL to learners in the FET phase, since they predominantly teach home language. This limitation could have been overcome if I expanded the geographical area in which the research took place. I decided against this as it would have caused other logistical impediments. The findings are therefore not applicable to teachers of the larger population and teachers teaching in a wide spectrum of schools. The study included only a limited number of cases, but these were explored in-depth using various methods.

The second limitation concerns the impossibility to fully capture the identity of another. Clarke (2009:188) comments that the "idea of the paradox of excess is that the meaning of an event or a thing or, indeed, an identity will always exceed our knowledge of it and our capacity to 'capture'". There is always more to an individual than what is visible to the researcher. Even self-narration has impediments, such as thoughts that do not enter the narrator's consciousness (Clarke, 2009:188). Information relayed to the researcher may be selective, and prolonged time in the field is necessary to observe how teachers react to the many unpredictable circumstances typical in the teaching profession. I endeavoured through triangulation of data that emerged from the interviews, observations and document analyses to provide rich description of the participants, as well as some interpretations of their professional identities and PCK. The second limitation may also have influenced the study's aim to show integration between professional identities and PCK. As explained in earlier chapters, identities are unstable, and so is knowledge. Thus, to find a point of convergence is difficult and the complexity persists.

The third limitation is more connected to my own oversight. One participant did not want to be observed. This came as a surprise to me, as there was no prior indication that she would find the observations stressful. I was grateful that she allowed me to use the rest of the data collected during our interviews and document analysis for the study. However, observation would have been valuable to the study. This taught me as researcher to be more aware of the discomfort that certain situations hold for participants, and not to assume that whenever a participant appears to be at ease during an interview session, that the same would apply during observations. Despite the limitations highlighted in this section, the study made the link between knowledge and identities more explicit.

8.6 Contribution of the study

I have argued that effective teaching requires integration of adequate content knowledge and pedagogy. This is not an easy task, and asks for considerable professional judgement. Shulman (2005:56) observes that pedagogies that bridge theory and practice are never simple". These imply that teachers should be able to, from their own personal understanding of content knowledge, transform, reorganise and make it comprehensible to their learners through explanations, analogies, examples, resources and personal anecdotes. This ability refers to a teacher's PCK. I have indicated that PCK is a complex construct and have various meanings and components. It is also very personal and involves more than a combination of subject-matter knowledge and instructional strategies, as it is linked to the professional identity of a teacher. However, I also indicated that Shulman's understanding of teacher knowledge domains may not be applicable to the teaching of English literature when taking current debates about knowledge in English literature into consideration. These debates take argument with the teaching of literature as definable bodies of knowledge "out there to be mastered by professionals and experts" (Doecke & Mead, 2017) instead of being co-constructed in classrooms via interaction between teaches and learners.

I identified a gap in the research on studies undertaken in English literature teaching in the FET phase in a South African context, and undertook through this study to contribute towards addressing this gap. I furthermore indicated that although teacher identity has been researched widely, the connections between teacher identity and PCK have remained largely unexplored. I provided an exploration of the teaching of 5 teachers, and elicited the opinions of 2 assessment experts and showed how their professional identities influenced their knowledge domains and practice. What these experienced teachers and experts regard as essential content knowledge to teach literature to EFAL learners in the FET phase was revealed through the data. These findings may be of value to the DBE, as well as to teacher educators in terms of considering how to structure teacher education programmes to incorporate a larger focus on the of teachers' professional identities. What works in terms of subject-content knowledge and pedagogy of teachers, may not be sufficient in the long run if teachers are not afforded opportunities to reflect on why what they do works or do not work, and how new innovations may work in the specific contexts that they work in, and with specific learners. Such programmes may help students and in-service teachers to reflect on their personal views of teaching, their orientations towards their subjects, and most importantly how to engage with and assimilate curriculum demands without changing or abandoning their own deeply held beliefs and views about what constitutes good teaching. While such programmes may guide a more reflective stance on own beliefs and practices, they may also guide towards an understanding that teaching is also a collective endeavour. This may ask for a re-negotiation of beliefs and practices motivated by critical

engagement with innovative developments and research. Teacher educators may take into account the personal beliefs that pre-service and in-service teachers hold about content and pedagogy, and which may be at times hinder a reconsideration of these beliefs. The findings therefore not only have implications for pre-service, but also for in-service teachers.

Examples of PCK may assist in the development or improvement of PCK. The research draws attention to the pedagogy of the participants which incline more towards a teacher-centred approach in their instructional choices. Examples may open discussions on how, where and when to employ more constructivist learner activities in classrooms. Discourses may include perceptions of success by asking questions, such as: What kind of knowledge do learners develop? Is this superficial knowledge which is fleeting in nature, or is it knowledge of a more permanent nature? Such questions may lead to reflection on the larger purposes of education, and how the subject English literature may be used to realise these. Reflection may be instrumental then in shifting the focus from reaching more immediate goals, which are driven by curricula assessment requirements, and focus on long term goals in terms of social develop-ment of learners. The exploration of teachers' professional identities and how these are shaped in various contexts by many factors contributes on an epistemological level to the teaching profession.

I argue that this study make a contribution to existing knowledge, as it was conducted in a South African context where a paucity of studies relating specifically to the PCK of teachers teaching literature exists. It shows how teaching may be unique to the specific nature of the subject, the kinds of learners and the contexts. As indicated in Chapters 1 and 3, most studies concerning PCK have been done in the school subjects of maths and science (Ball *et al*., 2008). This study contributes to the body of scholarship in English as First Additional Language in the FET phase, and specifically in the field of literature teaching. It shows how teaching may be unique to the specific nature of the subject, the kinds of learners and the contexts. Thus highlighting that there is no perfect way to teach that can be emulated by all teachers. Good teaching may ask for a delicate balance between personal beliefs and ideas, and those of others. Making case studies available to pre-service and in-service teachers may be a first step towards starting a more reflective stance that could lead to critical discourse. The participants' comments and ideas, with regards to the CAPS document, may serve as constructive critique to those responsible for curriculum development. This study looked at what teachers regard as essential knowledge, how they construct it and how autonomous they believe themselves to be in the knowledge construction process. Fives and Buehl (2008:135) argue that there is a "paucity of research specifically about what teachers themselves believe is necessary knowledge for teaching their subjects". This study furthermore highlighted the relation between knowledge and the professional identities of teachers.

Knowledge and professional identities of teachers are mostly researched as separate domains. Burri *et al.* (2017:128) argue that "the connections between cognition and identity are yet to be fully realized". This relation between knowledge and identity may be seen as follows: identities, and therefore teacher professional identities, are the product of biographical, social, historical and political influences on individuals. Engagement in different contexts with different people, shape teachers and they learn to increase their capacities through negotiation, re-negotiation and transformation. This implies learning on the one hand, but also agency on the other. Learning implies cognition or knowledge, and this knowledge constructed and re-constructed, is essentially a matter of identity. Therefore, how teachers regard knowledge in view of their own personal beliefs and experiences is integral to their professional identities. Both knowledge and identities are unstable and fluid, and for teachers to remain true to themselves in forever changing contexts with external demands and choices of new knowledge, asks for a fine balance. I have highlighted the complex nature of teacher professional identities in relation to their PCK in this study. However, there are many opportunities for further research that may result from this study.

A more longitudinal study exploring the career trajectories of pre-service, to in-service teachers, and how their professional identities are shaped, altered, and renegotiated through multiple discourses may further develop ideas introduced in this study. Teacher education programmes focusing on the complexity of professional identity of pre-service teachers may implement some of the recommendations of reflection which may assist in this regard, and which may foster a more prominent and clearer sense of professional identity in relation to practice.

8.7 Recommendations

After having discussed the contribution that this study may make to the existing body of scholarship, I suggest certain questions which pre-service and in-service teachers may utilise to encourage a more reflective stance before, during and after teaching. These questions are related to what emerged from the primary data, interpretation of the data, and what is said in the literature review. As discussed in the previous section on theories and insight, identity and cognition are related when teacher capacity is enhanced. Reflection on aims and objectives, choices of content, teaching strategies, learner activities, assessment opportunities, learners and curriculum (PCK) provides an opportunity for learning created by an individual (identity). I then recommend that a schematic framework based on the findings of the study may further contribute to reflection. This schematic framework contains what emerged from the data analyses in terms of professional identities and the knowledge domains of participants. It may serve as a useful tool by teacher educators for pre-service teachers. In-service teachers may also benefit to reflect on their existing practices. This framework appears at the end of this section. I briefly explain the rationale for the focus on reflection.

Even though teachers hold beliefs and ideas about their content- and pedagogical knowledge, these ideas and beliefs are largely latent and of a tacit nature. Teachers should be afforded opportunities to reflect more often on their knowledge domains and provide grounds for their choices and practices. In other words, the tacit may become more explicit. Schön's (1983) reflection-on-action and reflection-in-practice may enable teachers to take a critical stance into their own beliefs and practices. Shulman (2004f:444) explains why such reflection is necessary, when he argues that teaching cannot be directed by formal theories and curriculum policies, yet remain responsive to student learning. Flexible attitudes towards own pedagogical strategies may bring about the changes needed for responsible teaching in the 21st century; teaching that is focussed not only on short-term goals, but also on larger educational purposes; teaching that acknowledges the learner as co-constructor of knowledge. Ultimately what a teacher decides to do or not do, affects the learners and their cognitive and affective development. These are the questions that I recommend may be used by teachers to acquire a more reflective stance. Beauchamp and Thomas (2009:182) concur that reflection is a "key means by which teachers can become more in tune with their sense of self". They regard reflection as a major factor in the development of teacher professional identities. Reflective stances may enhance teacher agency which in turn may lead to a renegotiation of teaching and learning. The questions below may be used in conjunction with the framework on the next page. These reflective questions emerged from the data, but are also related to the literature that was reviewed in the thesis as a whole. The literature revealed much about how teacher professional identities are shaped, altered and renegotiated (Chapter 2), as well as which components are considered essential to teachers' knowledge domains (Chapter 3). I used the findings of this study, compared these to what the literature revealed, and incorporated what is considered new insights into teacher professional identities and the teaching of English literature when compiling these reflection questions. The suggestion is of course not that these questions or the framework be used on a daily basis or even very often. However, these may from time to time assist teachers to ponder on their beliefs, role, choices and learners. In contexts that are very demanding and that are becoming even more so, teachers may welcome a tool to facilitate such reflection.

Who am I as an English teacher?

- Why did I become an English teacher?
- Who was my role model and what did I admire about him/her?
- What do I enjoy about being an English teacher?
- What are my beliefs about the value of my subject within a larger social context?
- How does my biography influence my professional identity?
- How does the context in which I work and teach influence my professional identity?
- To which extent did the institution I attended influence my professional identity?
- What are my personal strengths and weaknesses as a teacher?
- How do I react to change in my work environment?

- What are my perceptions of success as an English teacher?
- How do I perceive the physical space that I teach in every day?
- Why do I organise my classroom in a certain way?

Aims and objectives:

- What are my personal aims and objectives for teaching a specific text?
- How do I reconcile my own personal aims and objectives with those of the curriculum (CAPS)?
- To which extent do I concentrate on short term goals related to the completion of tasks and assessment, and to which extent do I concentrate on larger educational issues connected to society?
- How successful is/was my lesson in terms of having reached my personal aims and objectives?
- Is the lesson a mere opportunity for learners to acquire knowledge, or do I create opportunities for knowledge production?
- What are my orientations towards teaching literature? Do I adhere to a reader-oriented or text-oriented approach? Do I maintain a balance between the two?

Choice of content/text:

- What motivated me to choose this text? (Is it a personal favourite? Is it out of habit? Do I regard it as uncomplicated? What motivates me not to choose certain texts?)
- How relevant is this text to the lives of my learners?
- How can I close the gap between the text and the culture of learners?
- What life lessons and values may serve as entry points to the text I have chosen?
- To which extent is my choice of texts guided by a deficient view of my learners?

Teaching strategies and learner activities:

- Which pedagogical strategies will serve to make the content or text more accessible to my learners?
- Do I use a strong repertoire of teaching strategies?
- Which alternative teaching strategies may enhance learner engagement?
- Which questions do I pose to my learners?
- Are these questions conducive to developing critical thinking skills?
- To whom do I address my questions?
- How do I acknowledge the responses of learners?
- Do I tend to answer my own questions?
- Do I guide learners towards a pre-conceived interpretation?
- Do I allow learners to contribute to knowledge construction?
- Do learners engage in constructivist activities?
- Do I promote discourse among the learners?
- To which extent is my teaching influenced by a deficient view held about my learners?

Resources:

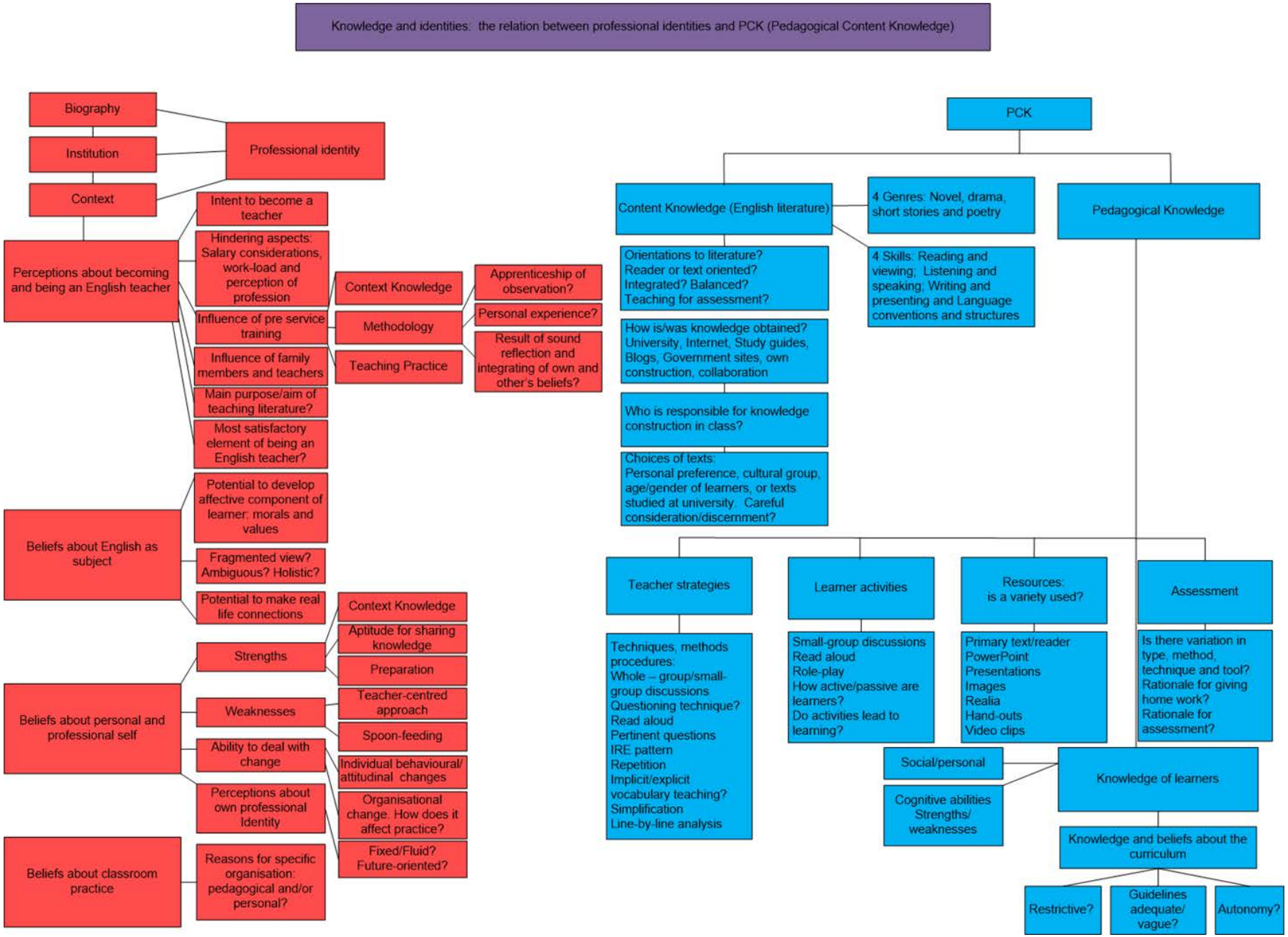
- Which resources may best serve as supplementary aids to enhance the learning experience of my learners?
- To which extent have I considered the current habitus of communication preferred by my learners?
- Do I rely on limited resources even though I have access to a variety?

Assessment:

- What do I see as the aim of assessment?
- Do I regard assessment as a means to an end (qualification purposes)?
- What is my purpose of giving learners homework?

The framework on the next page may be used in conjuction with the questions above in order to assist reflection. I used colours to indicate visually how professional identities and PCK of teachers are related. Teachers' PCK cannot be separated from professional identities. What teachers do and why they they do it the way they do, including the choices they make about teaching and learning, are inextricably connected to who they are.

See Figure 8.1 on page 255


Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge)
Biography
Institution
Context
Professional identity
Perceptions about becoming and being an English teacher
Intent to become a teacher
Hindering aspects: Salary considerations, work-load and perception of profession
Influence of pre service training
Influence of family members and teachers
Main purpose/aim of teaching literature?
Most satisfactory element of being an English teacher?
Context Knowledge
Methodology
Teaching Practice
Apprenticeship of observation?
Personal experience?
Result of sound reflection and integrating of own and other's beliefs?
Beliefs about English as subject
Potential to develop affective component of learner: morals and values
Fragmented view? Ambiguous? Holistic?
Potential to make real life connections
Beliefs about personal and professional self
Strengths
Weaknesses
Ability to deal with change
Perceptions about own professional Identity
Context Knowledge
Aptitude for sharing knowledge
Preparation
Teacher-centred approach
Spoon-feeding
Individual behavioural/ attitudinal changes
Organisational change. How does it affect practice?
Fixed/Fluid? Future-oriented?
Beliefs about classroom practice
Reasons for specific organisation: pedagogical and/or personal?
PCK
Content Knowledge (English literature)
4 Genres: Novel, drama, short stories and poetry
4 Skills: Reading and viewing; Listening and speaking; Writing and presenting and Language conventions and structures
Pedagogical Knowledge
Orientations to literature? Reader or text oriented? Integrated? Balanced? Teaching for assessment?
How is/was knowledge obtained? University, Internet, Study guides, Blogs, Government sites, own construction, collaboration
Who is responsible for knowledge construction in class?
Choices of texts: Personal preference, cultural group, age/gender of learners, or texts studied at university. Careful consideration/discernment?
Teacher strategies
Learner activities
Resources: is a variety used?
Assessment
Techniques, methods procedures: Whole – group/small-group discussions Questioning technique? Read aloud Pertinent questions IRE pattern Repetition Implicit/explicit vocabulary teaching? Simplification Line-by-line analysis
Small-group discussions Read aloud Role-play How active/passive are learners? Do activities lead to learning?
Primary text/reader PowerPoint Presentations Images Realia Hand-outs Video clips
Is there variation in type, method, technique and tool? Rationale for giving home work? Rationale for assessment?
Social/personal
Cognitive abilities Strengths/ weaknesses
Knowledge of learners
Knowledge and beliefs about the curriculum
Restrictive?
Guidelines adequate/ vague?
Autonomy?

8.8 Final reflections

This study focussed on the relation between knowledge and identities. The findings indicated that the knower and the known (Fenstermacher, 1994) cannot be separated. The professional identities of teachers are shaped partly by what is given in terms of biography and partly by social interaction and external influences such as contexts. These constructed identities, which are forever in flux, in turn have an influence on teachers' knowledge domains and pedagogy. The endeavour to tap into teachers' knowledge domains remains complex as such domains are largely tacit. The same applies to teachers' pedagogy. Through interviews, observations and document analyses, I explored these tacit domains and pedagogy of teachers. Teachers' knowledge was revealed through their own words during interviews, their practice during observations, and the content of documents they use in their daily teaching. Teacher education programmes, focusing on subject-matter knowledge and techniques to transform such knowledge into forms suitable for learners, form the foundation of most teachers' training. However, teachers do not come into these teacher education programmes as *tabula rasa.* Many years of having been in an 'apprenticeship of observation' (Lortie, 1975) gave impetus to teachers having formed their own beliefs and perceptions in view of knowledge and pedagogy. Thus, teachers regard their practice from a vantage point of their own values and beliefs. This means that these personal values and beliefs should be afforded special attention in teacher education programmes, as these may inform how such programmes should be designed.

The aim of this study was not to formulate prescriptive teaching methods considered best practices, but rather to describe and explain the practice of participants in this study, as well as their rationale behind these practices. The teachers in this study are all experienced and as a result have definite ideas about what knowledge is worth knowing with regards to the teaching of literature, as well as which pedagogical strategies are most suitable to employ when teaching their learners in specific contexts. The findings indicated that participants may afford more consideration to their own orientations to literature, as increased cognisance may result in maintaining a balance between reader-oriented and text-oriented approaches. The former correspond to the participants' main aims of teaching texts, although their actual teaching endorses the latter. Participants have beliefs about the choices of set works made by curriculum planners, and motivated the reasons behind their own choices of specific texts for their learners. All the participants are passionate about English as subject, and they see the subject as a vehicle for addressing social issues and, in the process, develop the affective domains of learners. They regard literature in particular as conducive in highlighting social issues and developing critical thinking of learners. Despite this identified opportunity, more emphasis is placed on the transmission of knowledge than on developing critical thinking through discourse opportunities. Reasons for this are largely beyond the control of teachers. Chapter 6 and 7 include discussions

on curriculum prescriptions and an emphasis on summative assessment. Participants are aware of gaps in their knowledge and weaknesses in their pedagogy, and did not show unwillingness to address these gaps and weaknesses. This indicates that the potential for agency is there, but needs to be enacted in view of alternative trajectories. This enacted agency may be in response to new demands and developments. However, more intense reflection on their professional identities and how these influence their practices is needed to affect change, which may ultimately benefit the learners in their classes.

I started by exploring the theory/practice divide in terms of knowledge construction, and argued that a blend between the two is ideal when teaching a subject, such as English literature. I also explored and discussed PCK in other subjects like maths and science while looking at the various components in the models of researchers. However, I realised that models of knowledge may foreground theoretical or propositional knowledge at the expense of practical knowledge. I do not argue that practical knowledge should now be privileged, but rather that this practical knowledge should be constructed in classrooms through interaction between teachers and learners, and learners among themselves. Teachers may be empowered when constructing their own knowledge which in turn leads to a clear sense of professional identity and their role associated with the teaching profession. These roles within the framework of subject English literature were identified by teachers as those connected to the larger social context, a social context in which learners are at the centre.

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APPENDIX A: INTERVIEW QUESTIONS

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QUESTIONS FOR INDIVIDUAL INTERVIEWS

Guidelines and concept questions that will be used for individual interviews in the research study entitled: Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge).

Interview 1: Questions to participant teachers

Keywords and definitions

Professional identity: is defined as one's professional self-concept based on qualities, beliefs, values, motives, and experiences. In other words, it has to do with who you are as a teacher.

Content knowledge: subject-matter knowledge (what you know)

Teaching strategies: the methods you use to teach (how you teach)

1. Where and when were you born?
2. Where did you attend school?
3. Please tell me about your tertiary educational background (institution/university, degrees, and diplomas).
4. What is your home language?

5. Why did you become a teacher?

6. What, if any, reservations did you have before choosing teaching as a profession?

7. Why did you choose English as subject?

8. How long have you been teaching English literature in the FET phase?

9. How do you perceive yourself as an English literature teacher?

10. What do you think are your strengths as an English literature teacher?

11. What do you think are your weaknesses as an English literature teacher?

12. Is/are there any person/persons who had a particular influence on your becoming an English teacher?

13. Please tell me more about the person/s.

14. Briefly discuss the context in which you work: type of school, location, resources as well as your learners. Who are they? What are their strengths/weaknesses? What are their interests?

15. Would you be able to teach in a context that differs from the one you are teaching in now? For example in a rural area, township or city, or learners from different racial and ethnic groups. Please elaborate.

16. How useful was your training in terms of your teaching? Very/ some/ not at all.

17. What aspect of your pre-service training has proved most useful? Rate in order of importance: content, methodology and teaching practice.

18. There are many influences on a teacher's professional identity such as: biography (age, gender, birth place); context (school you are teaching at); institutional settings (schools and universities attended), and programmatic impact (curriculum). Briefly discuss the influence of each of these on you.

19. Say which one of the above you believe has the greatest influence on your professional identity.

20. Do you think that your tertiary education has been adequate in preparing you to teach in a diverse South African context today? Please elaborate.

21. How do you feel about collaboration with immediate and more distant colleagues about sharing ideas, content materials etc.?

22. How do you respond to change? Refer to things such as: teaching a different grade, teaching new content, working with a different colleague, extra paper work required by government officials, policy changes (such as OBE and the CAPS), using new technologies, moving to a new school, adapting to a new school/principal/subject.

23. Mention an incident or two where you were expected to change something about your teaching (strategy, assessment, attitude, beliefs, values, etc.), and describe how you responded?

24. Is there anything at school that you feel may be hindering you from developing professionally?

25. Is there a discrepancy between the teacher that you are and the teacher you would like to be? If so, why?

26. Do you think that you are autonomous enough in the knowledge construction process? In other words, would you like to have a bigger say in what should be taught at school level?

27. Do you think the curriculum is promoting the ideas of all groups, or do you think it is favouring the knowledge of certain groups, e.g. the Western canon (those texts considered worthy of studying)?

28. What is the single most satisfactory element of being an English literature teacher to you?

29. Do you ever reflect on your professional identity? If so, what are your thoughts?

30. To what extent does your professional identity influence your actions/practice/teaching?

Interview 2: Questions to participant teachers

1. What content knowledge do you feel is essential for an English literature teacher to have? (Please be very specific).

2. What do you regard as more peripheral (secondary) knowledge in English literature? In other words, what is not necessary for learners to know, but that teachers should know?

3. How do/did you obtain your content/subject knowledge to be able to teach English literature in the FET phase? (Mention all sources).

4. How do you go about choosing poems/stories/texts for teaching?

5. Please mention at least 5 poems, 5 short stories, 5 novels and 5 dramas that you would choose to teach in the FET phase**.** (This question has to do with your personal preferences).

6. Which of the following factors may influence your choice of poems/short stories/novels/dramas, if you had a choice? List in order of importance: the gender of the learners/cultural group/age/social circumstances/texts I have studied at university/my personal preferences.

7. Could you describe the process you go through when you plan to teach a poem/short story/novel/drama? That is, before you start teaching.

8. What is your main aim when teaching texts?

9. To what extent do the aims of the CAPS document complement your understanding and purpose of teaching literature? See abbreviated extract at the end of questions.

10. Does the CAPS document provide enough guidelines to teachers regarding the teaching of literature in the FET phase? Please elaborate.

11. To what extent do you structure your teaching around the assessment tasks of the CAPS document?

12. Please explain the procedure that you will follow when teaching a poem/short story/novel/drama of your choice/prescribed to learners in the FET phase. (Give the title of text and elaborate on teaching strategies, learning activities, resources and assessment).

13. Briefly discuss the teaching methods/strategies you employ while teaching literary texts. In other words, how do you teach?

14. What type of activities do you expect your learners to do on literary texts?

15. Who is responsible for knowledge construction in your class? Are you the sole provider of knowledge, or do you allow learners independent thinking?

16. How do you provide opportunities for learners to develop their critical thinking skills?

17. Explain how you would differentiate your teaching to accommodate learners of diverse abilities and backgrounds.

18. What do learners mostly struggle with in English literature?

19. How do you assist those who struggle?

20. Do you consciously consider examination questions when teaching texts? In other words, to what extent do you teach to the test (for learners to answer the exam paper)?

21. Who had the greatest influence on the way you are teaching now? Consider: the methodology you studied at university, the way one of your school teachers taught, the methodology used by one of your lecturers, or the methodology prescribed by your HOD, or the teacher responsible for designing lessons.

22. Have you ever adapted the way that you teach, and why?

23. How do you know if a particular lesson is/was successful?

24. Apart from content (what) and pedagogy (how to teach), what other knowledge is important to be a successful English literature teacher?

25. What exactly does a teacher need to know about learners in order to teach effectively?

26. What does an effective classroom look like?

Related to question 9: The National Curriculum serves the purpose of:

- Equipping 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 for meaningful participation in society as citizens of a free country;
- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- High knowledge and high skills;
- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems.

The National Curriculum aims to produce learners who can:

- identify and solve problems and make decisions using critical and creative thinking,
- work effectively as individuals and with others as members of a team, and
- organise and manage themselves and their activities responsibly and effectively.

(DBE, 2011)

INTERVIEW 1: Questions to internal moderator and chief marker

1. Where and when were you born?
2. Where did you attend school?
3. Please tell me about your tertiary educational background (institution, degrees, and diplomas).
4. What is your home language?
5. Please tell me more about your duties as internal moderator/chief marker.
6. Why did you choose English as subject?
7. To what extent do you regard English as a subject difficult to demarcate?

8. What aspect of your pre-service training did you find most useful in your own teaching career? Rate in order of importance: content, methodology or teaching practice.

9. Would you say that the way you were taught during your pre-service years influenced your own teaching? Please elaborate.

10. How long have you been teaching English in the FET phase to EFAL learners?

11. In your experience as intenal moderator/chief marker of EFAL (paper 2) in the FET phase, what knowledge does an English literature teacher need to be successful as a teacher? (Please be specific).

12. Would you say that the majority of teachers have adequate subject/content knowledge to teach English literature in the FET phase to EFAL learners?

13. In your experience as internal moderator/chief marker, what aspects do teachers struggle with when assessing National Senior Certificate papers?

14. To what would you contribute gaps in knowledge of some/most teachers?

15. How can these gaps in knowledge be addressed?

16. In your experience as internal moderator/chief marker, what do learners struggle with mostly when answering the EFAL literature paper?

17. Why do you think they struggle with what you mentioned in 16?

18. To what extent do the aims of the CAPS document complement teachers' understanding and purpose of teaching literature? Here is an abbreviated extract:

The National Curriculum serves the purpose of:

- Equipping 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 in society as citizens of a free country;

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;

- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;

- High knowledge and high skills;

- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems.

The National Curriculum aims to produce learners who can:

- identify and solve problems and make decisions using critical and creative thinking,
- work effectively as individuals and with others as members of a team, and
- organise and manage themselves and their activities responsibly and effectively

(DBE, 2011)

19. The CAPS document serves as a guideline to teachers in what they need to teach. To which extent are these guidelines adequate in guiding teachers' work?

20. The CAPS document does not address the 'how' of teaching literature. Do you regard this as problematic? Please elaborate.

21. How do teachers go about choosing texts to explore with their learners?

22. Would you regard the choice of texts/poems wide/narrow in terms of the different cultural groups in our country? Please elaborate.

23. Which sources do teachers mostly consult when they teach texts? (Not primary sources).

24. Do you believe that teachers are mostly teaching to test (preparing learners to answer the examination paper)? Please elaborate.

25. Do you think that teachers provide enough opportunities for learners to develop critical thinking skills? Please elaborate.

26. To which extent does the National Senior Certificate paper address learner critical thinking skills?

27. Do teachers have enough autonomy as far as knowledge construction (deciding what is important to know) is concerned? Please elaborate.

APPENDIX B: OBSERVATIONS

Baseline observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 29 July 2016

Observer: Researcher

Teacher: Dalene

School: A

Observation: 1

Duration of lesson: 35 min.

Number of pupils present: 20 – few learners are absent for sport.

Genre: Poetry

Lesson topic: *A poem is a painting* – Phoebe Hesketh

Reason for choice of text: Personal preference

Aims and objectives: an appreciation of the poem, as well as identification of the literary devices and how they contribute to the message.

Resources used by the teacher:

Hand-outs of poem, PowerPoint Presentation, and double folio paper, notes compiled from notes by other colleagues, study guides and the Internet, as well as own contribution. There is an interactive white board in the class.

Introduction and presentation technique:

Dalene brought a painting, made by an older art student, to class. She asks all the learners to gather around the painting which she placed on an easel at the front of the class. The painting depicts a German soldier on the right-hand side, and a young Jewish girl on the left-hand side. The painting portrays the huge contrast between the two characters, and Dalene tries to elicit feelings evoked by the image. She asks them to give descriptive words and tells them to focus on the red spikes. A few of the learners answer the following: demanding, horrible and malevolent for

the right-hand side. Dalene commends the learner who said malevolent and she asks what the meaning of the word is. She tells them that it means wanting to do harm to another. One learner comments that the man looks demanding. Dalene suggests the word tyrannical, instead of demanding, but does not provide an explanation of the word tyrannical. She also focuses the attention of the learners on the red colour that signifies death, and that is also the colour used by the Nazis for their swastika. Learners seem to be familiar with the Nazis. Dalene then asks them to give descriptive words that come to mind for the left-hand side to describe the girl. Learners mention vulnerable and threatened. Learners are excited and seem interested in the activity.

Dalene makes a powerful connection to the novel *The boy in the striped pyjamas* which the same learners also read as a set work. The image of the painting is not connected to the poem, but she wants to show learners how powerful images are. She goes on to ask learners if they have artworks in their homes, thus establishing a real-life connection. She asks them what attracts them first to a poster advertising a film at the cinema. Many learners simultaneously answer that they look at the pictures first. Dalene wants to know if they had not read the novel, *The boy in the striped pyjamas*, would they have known what it is about just by looking at this image (painting). The presentation technique is predominantly lecture-style, but input is expected from learners in terms of answering questions.

Questioning technique:

Dalene asks questions on all levels of Bloom's taxonomy. However, questions asking for simple recall pre-dominate. These include: "Who painted a specific painting?" This while showing a painting of Da Vinci. Also "What is the painting called?" To which learners respond "Mona Lisa." These questions lie on the literal comprehension level of Bloom's taxonomy. Some higher order questions, such as "How does the painting make you feel?" and "What brings a poem alive?" are asked. These questions lie on the evaluation level of Bloom's taxonomy.

Dalene asks questions randomly to those who are willing to answer. She does not force learners to answer, but probes if a more elaborate answer is needed.

Teacher strategies:

Dalene hands out a copy of the poem, as well as a double folio paper to each learner. They are familiar with the procedure of pasting the poem in the middle of the page and taking down notes in the spaces around the poem. She approaches the learner who came up with the word "malevolent" as a descriptive word for the German soldier during the introduction and hands her a sweet. This seems to be standard procedure in her classes. She thus acknowledges and rewards learner responses.

A learner is asked to read the poem, *A poem is a painting*. Afterwards, Dalene tells the learners that one hears a poem and one paints a picture in one's mind. She touches on the fact that a poem is compared to a painting. She informs learners that this is an implied comparison which is called a metaphor. She elaborates on the comparison by saying that a painter takes paint and mixes the colours, whereas a poet uses words and ink to make a picture in the mind. Van Gogh and Degas are mentioned in the poem. Dalene tells the learners that their artworks are very different. She copied an example of each of these artists' work on the page with the poem. One learner wants to know why Van Gogh cut off his ear, to which she responds that people say he wanted to see what it looked like, but she believes that he was disturbed. Dalene demonstrates, to the delight of the learners, how Van Gogh might have slashed the colours on the canvas.

Dalene starts the lesson with a PowerPoint presentation on the white board. She shows an image of a painting by Leonardo Da Vinci and provides some background knowledge on the artist. She informs the learners that he was a mathematician and inventor of the cross-bow which the learners find very interesting. They are asked about his most famous painting and also why it is so popular. Learners seem to be familiar with the Mona Lisa, but Dalene probes the second question more. Dalene continues to ask the learners why the Mona Lisa is so popular. One learner responds by telling the class about her experience in the Louvre. Dalene shows a painting by Van Gogh and comments on the trees being gnarled. She also shows them paintings by Degas, and asks them to compare and contrast these with the one by Van Gogh. This question asks evaluation skills from learners. Learners offer words like beautiful, enchanting, delicate and light to describe Degas's poems.

Dalene shows the poem to learners on a whiteboard presentation. She instructs learners to take down notes on the poem while the discussion takes place. She starts by explaining the meanings of a few words she believes learners will struggle with during the discussion. The first word that she focuses on is "palette" in line 3. Learners' opinions are not asked, and she provides a definition. The word 'brush" is explained in context. Dalene varies her vocabulary teaching between explicit and implicit teaching. She also asks whether rocks can be "savage". The answer is not elicited from the learners, and the teacher continues to say that they could possibly be savage as they make the most beautiful paintings.

The next word she asks the meaning of, is "bewitched" and she explains it in terms of being enchanted by something. In line 9, she focuses on the word "opalescent", and tells the learners that it means whitish, and that it refers to the light changing colours, and that the word is associated with the skirts of the ballet dancers. The last word that is explained is "quickened", meaning to come alive, in the context of the poem. Learners are given word explanations rather than finding meanings for themselves.

Dalene then starts the discussion of the poem. She reads the quote by Da Vinci, and says that this quote is often used: “A poem is a painting that is not seen; a painting is a poem that is not heard.” She asks them why this quote is popular. A learner answers that it explains what poetry is all about. Dalene elaborates that it is called an epigraph and that it is used as a description on a building. She then shows the learners a copy of *Twilight*, the novel, where similar quotes are used. She comes back to the quote of Da Vinci, and points out that a poem and a painting are in essence similar. A learner asks why they have to do poetry, to which Dalene responds that poetry is the essence of life, and asks what life would be without it. She says that it would be like a body without blood. She continues to say that the difference between a poem and a painting lies in the medium used: paint or words.

Thereafter, Dalene gives a line-by-line explanation of the poem, with some input from the learners allowed. After having read lines 1-2, she tells learners to read between the lines, as it is not stated in the poem that a pen is used for poetry. This leads to the expression 'The pen is mightier than the sword', which she elicits from the learners. A real-life connection is made here when Dalene focuses on the ability of words to hurt, but also inspire. Very little input is elicited from the learners at this stage. She tells them to speed up their note-taking techniques, while she is dictating what they have to write down. Dalene shows the learners images of two paintings: one by Da Vinci and one by Degas.

Learner activities:
Learners come to the front of the class to see the painting. They show enthusiasm when they all gather around the painting. They answer questions asked by Dalene in connection with what they see (see introduction and presentation technique).

Learners take down notes as the discussion progresses. They paste the poem in the middle of a double folio paper, and write down literal notes (content) on the right- hand side and notes on the literary devices on the left-hand side of the folio paper. This seems to be standard procedure when a poem is discussed.

Assessment:
Learners answer the questions given for homework. These questions are based on the discussion that transpired in class, and are intended for retention purposes.

Content knowledge displayed by teacher:

- Background knowledge about the poet.
- Knowledge about the artists and their artworks (Van Gogh and Degas).
- Interpretation of title and epigraph.

- Figures of speech - extended metaphor.
- Meanings of words and their connotations

Aspects of professional identity displayed:

It is clear that Dalene has prepared thoroughly for the lesson. Copies of poems, folio paper to write on, and a PowerPoint presentation are ready to be used. The class is organised, although a relaxed atmosphere prevails. Dalene acknowledges the attempts of each learner's answer. She hands out sweets for an exceptionally good answer. It happens to be Dalene's birthday today, and three learners come in to give her some cupcakes. This indicates that she is well loved by the learners.

The learners' desks are organised in groups of six, and interaction among learners is encouraged, although not when Dalene is speaking. The class is print-rich with many posters from films on the walls. There are many pictures of the *Harry Potter* films as well. The desks are covered with texts from old *Macbeth* readers, while colourful curtains cover the windows.

Dalene displays sensitivity to the needs of the learners. One learner is absent, and some learners murmur something underhand, about him always being absent. She urges learners not to be mean to the learner in question. She has a cheerful disposition, uses many facial expressions, moves around a lot and adds a lot of humour to the class. She reprimands those who have their own discussions while she is teaching, but this is done in a firm yet friendly way. Learners seem to enjoy her class, and to feel harboured. The over-all atmosphere is one of enjoyment and cooperation.

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: uses CAPS guidelines			√		
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions				√	
6. Verbal communication: clarity of speech, tone and pace					√
7. Non-verbal communication skills: body language, movements, and gestures					√

	Extremely low	Low	Fair	High	Extremely high
8. Acts professionally					√
9. Promotes effective learning			√		
10. Humour					√
11. Enthusiasm					√
12. Positive reinforcement				√	
13. Learner attention				√	
14. Learner participation			√		
15. Learner comprehension			√		

Baseline study observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 19 October 2016 2016

Observer: Researcher

Teacher: Dalene

School: School A

Class: Grade 10 (1)

Observation: 2

Duration of lesson: 35 min.

Number of pupils present: 22

Genre: Poetry

Lesson topic: Short story *Skin* by Roald Dahl

Reason for choice of text: Personal preference and intricate plot.

Aims and objectives: To revise the elements of the short story, namely setting, theme and character.

Resources used by teacher and learners:

Print-outs of short story, PowerPoint presentation, set of questions on short story, learners' scripts. Notes compiled from the Internet, anthology and own contribution.

Introduction and presentation technique:

Dalene introduces the lesson by recapping 'setting'. She asks learners what setting entails. Learners answer that it refers to the place and time in which the story takes place. Dalene hands out 4 pages on which she highlighted sections of the story. Learners, in groups of 6, should identify the setting. The learners of the groups that give feedback first, receive sweets.

Questioning technique:

The first activity entails small-group discussions as learners work together in groups of 6 to search for information in a text. Dalene, during the rest of the period, mostly makes use of whole-group

discussions. Whoever puts his/her hand up first, is asked. The goal of the lesson is stated to learners at the beginning as: recapping the elements of a short story, namely setting, theme and character. She uses a basic structure of question and answer. Dalene mostly asks questions on the comprehension and reorganisation level of Barrett's taxonomy. She does, however, also include a few higher order questions later on in the lesson. She asks questions, such as: What is setting? What are the names of the characters? What are the occupations of the character? These questions are mostly concerned with plot. She also asks a few questions on the appreciation and evaluation levels of Barrett's taxonomy: Identify the different types of conflict in the story; Why is the gallery owner a con artist? What lesson have you learnt in the story? and Explain the unexpected twist in your own words.

Teacher activities:

Dalene hands out 4 papers to each group of 6 learners, and requests them to look at the highlighted areas to identify the setting. She asks learners to be quick, as the first group to complete this, will be rewarded with sweets. Dalene then adds to their feedback. She tells them that setting creates mood in a story, but she does not elaborate on the mood. She informs the learners that the story takes place during two periods: just before World War 1 and just after World War 2. She quickly recaps the dates of the two World Wars and which countries were involved. She tells the learners that the setting is France and specifically an apartment owned by Drioli (main character) and a street called "Rue de Rivoli". The time at the start of the story is in winter, just after World War 2. She then asks a few factual questions to recap the plot, as they had already started reading the story prior to the lesson.

Dalene then shows a PowerPoint presentation with the elements of setting, character and theme. She starts with setting and then character. Learners are requested to name the different types of conflict that a character can experience. Learners answer, and then she focuses their attention on a slide with a circle showing a man in the middle with an outer circle indicating the following words: man, self, society, nature and technology. She asks learners to identify the different types of conflict, and find examples of these in the story. This is on the inferential and/or evaluation level of Barrett's taxonomy. Learners mention examples of man vs. self: when Soutine did not like his painting, and when the old man could not decide about his tattoo. Dalene provides another example: When Drioli had inner conflict in deciding whom to trust — the gallery owner or the art dealer. Dalene makes a joke when she says that she experiences conflict with technology when she cannot work with her new phone. Learners enjoy this.

Dalene shows different examples of conflict on the PowerPoint presentation. She tells learners to read between the lines and tells them to focus on how diction contributes to creating an image of

the gallery owner. Learners are not asked to comment on this, even though this allows for critical discourse.

Dalene asks learners about the main theme. One learner says that the story teaches one not to trust strangers. She steers them towards identifying a theme. One learner responds by saying that one should not be greedy. Dalene elaborates on this, by saying that greed is a killer and that it led to Drioli's death. One learner says that he does not think it is greed. This belief of the learner is not entertained, and other learners do not engage in a discussion with the learner. The discussion moves into a different direction with Dalene explaining that Drioli has an eerie feeling about the gallery owner, but still chooses him. One learner responds by saying that Drioli is not thinking straight, as he is hungry and the gallery owner bribes him over with food. Although this idea provides a point of discussion, which asks for critical thinking skills, no discourse occurs.

Learners are asked to explain the twist at the end of the story in their own words. This requires from learners to think critically, and show a deeper understanding of the story.

Learner activities:

Learners sit in their groups organised according to their seating arrangement — 6 learners per group. Each group is handed a paper with 4 paragraphs. Learners have to read through each paragraph and identify the setting in each. It seems as if the learners are not used to doing group work during lessons, as it takes a while for them to grasp what the task entails and to organise themselves. Learners also answer question directed at the whole group. They are supposed to take down notes in their scripts, but this is not enforced.

Assessment:

The assessment method during this lesson is observation and oral feedback on questions given in small groups, and whole-group questions asked during the discussion.

The learners are requested to answer the 5 questions on the papers handed out at the beginning of the lesson for homework. The questions relate to to setting, types of conflict, central theme and the unexpected twist. The questions consolidate what was taught during the lesson.

Content knowledge displayed by teacher:

- Background knowledge of the short story.
- In-depth knowledge of the elements of a short story: setting, character conflict and themes.
- Knowledge of how diction is used to manipulate readers to form an idea of character.
- Identifying the main themes.

Aspects of professional identity displayed:

Dalene is well-prepared and has all the resources ready for the lesson. She is enthusiastic and moves around in the class. Learners' opinions are respected and acknowledged. She even rewards them for quick answers with sweets. Dalene creates a lively atmosphere and the learners seem to enjoy the class thoroughly. There are no disciplinary problems during the lesson. The learners seem to enjoy being entertained.

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines				√	
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions				√	
6. Verbal communication: clarity of speech, tone and pace				√	
7. Non-verbal communication skills: body language, movements, and gestures				√	
8. Acts professionally				√	
9. Promotes effective learning			√		
10. Humour				√	
11. Enthusiasm					√
12. Positive reinforcement				√	
13. Learner attention				√	
14. Learner participation			√		
15. Learner comprehension			√		

Baseline study observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 27 July 2016

Observer: Researcher

Teacher: Nelra

School: School B

Class: Grade 12 (2)

Observation: 1

Duration of lesson: 40 min.

Number of pupils present: 23

Genre: novel

Lesson topic: Most memorable incident in *To kill a mockingbird* by Haprer Lee

Reason for choice: The novel is prescribed by the Department of Basic Education. The teacher had a choice between two novels prescribed by the Department, and this is a personal preference. The topic is about racial inequality which relates to the previous apartheid system in South Africa. The teacher also likes the fact that the novel lends itself towards focusing on values and beliefs.

Resources used by teacher and learner:

To kill a mockingbird readers, PowerPoint slides, and the June 2016 literature paper. Answers of learners in scripts. Notes compiled from study guides, the Internet, colleagues, as well as own contribution.

Aims and objectives:

To focus on open-ended questions on level 4/5 of Barrett's taxonomy to develop the learners' ability to answer evaluation and appreciation questions. Nelra gave as short term goal the focus on inclusion of such higher order questions in the examinations, and for learners to be able to answer these. Her long term goal is to foster appreciation of good literature.

Introduction and presentation technique:

Nelra greets the class, introduces me to her learners and briefly re-states the purpose of my visit. She reassures them that I am there to observe her, and not to judge them. She tells them to relax. Then she reminds the learners about the open-ended questions in the past exam which they wrote.

She tells them that it is important to interpret and give reasons for their answers. The learners are then requested to produce their homework – which was to find a memorable quote from the novel *To kill a mockingbird* and to place it in context, as well as explain the meaning. She opens up a PowerPoint presentation with a few memorable quotes she has chosen. These quotes focus on the character of Atticus. One quote she shows is a comment by Atticus: "The one thing that does not abide by majority rule is a person's conscience." Nelra asks one learner how he interprets the quote, and asks what we learn about the character of Atticus. She allows one learner to respond.

Nelra's presentation technique is predominantly lecture style. However, learners do participate all the time in the sense of answering lower order questions.

Questioning technique:

Nelra mostly makes use of whole-group discussions. Whoever puts up his/her hand up first, is asked. The goal of the lesson is stated to learners at the beginning as improving the way they answer open-ended questions during the examination. They each had to find a memorable quote from *To kill a mockingbird*, place it in context and discuss its significance. In other words, learners have to evaluate the chosen quotes which place the questioning technique on a high cognitive level. Most learners can place the quote in context, which is a lower level question on Barrett's taxonomy, namely recall of literal information. Nelra does not probe learners when they are reluctant to elaborate. She uses a basic structure of questions and answers.

Teacher activities:

Nelra shows 1-2 quotes and moves on to discuss the author, Harper Lee. She tells the learners that Harper Lee died recently. Learners are then asked to read their chosen quotes. She chooses learners randomly, but makes sure to ask as many learners as possible. Nelra urges them to tell her why they have chosen specific quotes. When the learners struggle to verbalise their thoughts, she emphasises the importance of jotting down their ideas as a strategy to organise one's thoughts. She leads them towards linking the quotes to the symbolism behind the mockingbird. Here, she makes a link with a text that the learners have read in an earlier grade, namely *The Snow Goose* by Paul Gallico. She reminds them that it is about the friendship between Philip Rhayader, an artist living alone in an abandoned lighthouse in the marshlands of Essex because of his disabilities, and a young local girl, Fritha. She continues to say that Rhayader is not able-bodied, and was not allowed to join the military. He, however, helped to save many people in his own way. Thus, she touches on life lessons and tells the learners that everyone can make a contribution regardless of disability or cognitive impairment. Rhayader eventually drowns while saving the lives of others. One learner then refers to *Romeo and Juliet* and asks whether they were stupid or brave to give up their lives. This learner is connecting Rhayder's sacrifice with that

of Romeo and Juliet. This opportunity towards more dialogic pedagogy allowed learners to connect their own ideas about sacrifice to what happens in the text.

Nelra then shows them another quote: “Simply because we were licked a hundred years before we started is no reason for us not to try to win.” She asks the learners to place this quote in context. She informs the learners that the quote is linked to the trial, and specifically when Atticus and his children visited his sister, Aunt Alexandra for Christmas. The relevant page in the novel is read and the word "licked" is discussed as a slang word. Nelra informs the learners that it means defeated. The learners fail to place the quote in context. She comments that this quote proves Atticus's bravery because he was aware of the fact that they were not going to win the case.

The next quote Nelra shows the learners is: “People generally see what they look for, and hear what they listen for.” She asks learners to interpret this quote, and to say what it says about the people of Maycomb. One eager learner answers that it shows their prejudice. She elaborates that it shows the people of Maycomb to have pre-set ideas and values. Nelra briefly touches on the historical background by mentioning the racial discrimination that was prevalent in the south of America during the 1930s. She tells them that black people were seen as inferior to whites and were treated as second class citizens. In context, the quote discussed shows their deep feelings of racism.

Second period (next day)

Nelra requests learners who did not get a chance to read and discuss their quotes, to produce their quotes. She remembers who did not have a quote ready the day before, and asks that learner. The boy reads his quote: “I think there's just one kind of folks. Folks.” He attempts to discuss the meaning of the quote and to give his reason for choosing this particular quote. When he switches to using Afrikaans it allows for a humorous moment and the class laughs. This is not meant to ridicule him, and he seems unfazed. Nelra uses this situation and tells them an anecdote. She comments that many people from the North-West Province, the Free State and Namibia find speaking English difficult, and that it is said that a child in the Free State could get a hiding for two reasons; if he/she did not pray for rain, or when he/she did too well in English. Learners find this funny and laugh. She goes to the board and writes SA to indicate how one learner understood the task of writing an essay. Nelra, once again, reminds learners to write down their thoughts and to edit them.

The discussion moves to inequality and how it manifests in the novel. Nelra asks learners to mention what types of inequality are present in the novel. Learners mention gender, family and society in general, but these are not elaborated on or explained. Nelra makes the connection with real life by telling learners that years ago when she started teaching, female teachers received

lower salaries than their male counterparts. She reminds them that it is never an ideal world, and that we have to strife towards equality.

Nelra ends the class discussion by focusing the attention of the learners on the open-ended exam question again. She informs them of the different cognitive levels of questioning using Barrett's taxonomy.

Learner activities:

Learners were requested the previous day to find a memorable quote and to bring it to class. They were expected to place the quote in context and give a reason for their choice. Learners read their quotes at the request of the teacher. Learners are supposed to listen and contribute to the discussion. Most learners are listening when others read their quotes, but some are engaged in their own discussions. They pay more attention when Nelra speaks and explains.

As homework the learners have to formulate a question addressing the last two levels of Barrett's taxonomy, namely evaluation and appreciation. They are required to provide a memorandum as well.

Assessment:

The assessment method during this lesson is observation and oral feedback on learners' chosen quotes and interpretations thereof.

The homework will not be formally assessed.

Content knowledge displayed by teacher:

- Nelra identifies the most memorable quotes and those she regards as providing life lessons. She explains them all in context.
- History of the civil war in the United States between the North and the South, the former being for the abolishment of slavery and the latter against it.
- Intertextual references between *The Snow Goose* and *To kill a Mockingbird.*
- Knowledge of the racial prejudice of Maycomb's people.
- Symbolism of the mockingbird.
- Structure of the novel divided into two parts: the children trying to make Boo Radley come out and the trial of Tom Robinson.
- Biblical parallels: Bob Ewell spitting in Atticus's face and the fact that Atticus is considered by many a Christ figure. She comments that "Atticus took the brunt in order to save others".

Aspects of professional identity displayed:

Nelra is sensitive to the context of the learners. She is able to 'read' the learners and she knows to whom to direct specific questions. She touches on the life lessons that are subtly present in the quotes, and tells learners that these lessons are useful at their tender age of 18. She asks who of

them has already turned 18 and then points to a specific learner and says that she knows his birthday is in September. She tells him that he is a spring baby. Thus she shows a special interest in her learners. The atmosphere in the class is relaxed even if one considers the fact that I am present. As mentioned earlier on, she reminds learners that I am not here to evaluate them, but her. It seems important to her that learners should feel unthreatened in her class.

Learners seem to enjoy her class and the general communication between Nelra and the learners is open and mutual respect is displayed. She has good rapport with her learners. She does not overlook small transgressions though and reprimands a learner who refrained from doing his homework, in a professional way. She criticised the transgression rather than the person. Two other learners are reprimanded about being on their cell phones during class time. She does this in a playful and almost unobtrusive way as to not distract others who are listening to the discussion.

The class is neat and clean. There is no graffiti on the desks and all the desks are organised in straight rows. The whole class is print-rich and decorated with pictures of Britain. All the pictures are neatly laid out in organised patterns. There is a quote on the board that reads: "Jesus Christ is middle C on the Christian keyboard of life."

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines				√	
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions				√	
6. Verbal communication: clarity of speech, tone and pace					√
7. Non-verbal communication skills: body language, movements, and gestures				√	
8. Acts professionally					√
9. Promotes effective learning			√		
10. Humour			√		
11. Enthusiasm				√	
12. Positive reinforcement			√		

	Extremely low	Low	Fair	High	Extremely high
13. Learner attention			√		
14. Learner participation			√		
15. Learner comprehension			√		

Baseline observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 27 July 2016

Observer: Researcher

Teacher: Nelra

School: A

Class: Grade 10

Observation: 2

Duration of lesson: 40 min. (first period) and 38 min. (second period)

Number of pupils present: 23

Genre: Poetry

Lesson topic: *Cheetah* by Charles Eglington

Reason for choice: This poem is prescribed by the Department of Basic Education.

Resources used by teacher and learners:

Copies of poem, learners' scripts, PowerPoint presentation and envelopes containing various questions per group are used as resources. Notes are compiled from study guides, the Internet, notes from colleagues, old exam papers, as well as own contribution.

Aims and objectives:

Nelra identifies the aim of the lesson as an in-depth analysis of the poem according to syllabus requirements. The focus is on the elements that should be analysed in poetry. Nelra wrote that dissecting the poem is one of her introductory strategies. She also gives appreciation and evaluation of poetry as goals for the lesson.

Introduction and presentation technique:

Nelra immediately establishes rapport with the learners by commenting on the bitter cold weather. She introduces me again as a matter of courtesy. She then explains her rationale behind choosing to do this specific poem on this day. She organises the prescribed poems in groups written by

American, British and South African poets. The poem for the day is *Cheetah* by Charles Eglington and is the second last of the prescribed poems for the Grade 12s.

As an introductory question, Nelra asks the learners what comes to mind when they see the word cheetah. This is done to establish the learners' prior knowledge. One learner answers that it is the fastest animal on land. She responds by telling them that a cheetah is faster than Usain Bolt. Another learner comments that it is the most fragile of cats. Nelra asks him what he means by that. He responds that he is referring to the cat's build, and that the cheetah is smaller than the other big cats. A whole-group discussion follows during which different learners comment on various big cats. They discuss where the cheetah's habitat is and agree on the cheetah being found all over Africa. One learner mentions the savannah grasslands, to which Nelra jokingly responds that this savannah is not the one that a person drinks, as it is also the name of a cider. A relaxed atmosphere prevails in class. She asks them what savannah land is and one answers that it is a place with grass and trees. Although the presentation technique is lecture style, more participation from learners is evident than in the first lesson.

Nelra introduces the lesson with a short video clip of a hunting cheetah. She warns learners that it may be upsetting to those who are sensitive to such footage. After that, she asks who is willing to read the poem. No learner offers and Nelra then reads the poem slowly without pausing. Afterwards one learner comments that the poem is "deep", and Nelra asks him if he actually meant intense.

Questioning technique:
Nelra mostly asks questions on the literal and re-organisational levels of Barrett's taxonomy, such as: What is the habitat of the cheetah? What do we call a four-line stanza? and What do we use an arena for? Questions asked on the analysing level of Boom's taxonomy are: Explain 'arena' in context; Compare and contrast the cat at the beginning and end of the poem. The questions are asked randomly to those who are willing to answer. She does not force learners to answer, but probes at times if a more elaborate answer is needed. The learners are also given an activity in which to find examples of poetic devices. This question also lies on the literal level of Barrett's taxonomy.

Teacher strategies:
Nelra hands out envelopes to different groups. In the envelopes she jotted down certain aspects that she wants them to discuss in their groups. The first aspect that they have to discuss is vocabulary. She chose words from the poem which she believes are central to facilitate understanding. Nelra walks around while she facilitates. The following words are given: indolent, parodied, gangling, lolling, fatal, slack, sinews, vibrant, mottled, plateau, tremor, pungent, vigilant and compliance. Nelra reminds learners that the class discussion of the poem complements the

notes they have in their workbooks. They should combine these class notes and their workbooks when they prepare for the examination. Nelra provides biographical information about the poet, Charles Eglington, on PowerPoint slides. Learners are reminded that this information is not examinable, but assists in the understanding of the viewpoint of the poet. She asks learners what they believe is important to focus on when preparing for the exams. They respond that the following are important: rhyme, rhythm, and structure. The upcoming preparatory examination and what they need to know is repeatedly emphasised.

Learners are divided into four groups and given envelopes containing different questions to answer. Group 1: structure, Group 2: use of enjambment, Group 3: use of alliteration, Group 4: figures of speech.

Second period: the next day

Nelra recaps the examples of alliteration in the poem. She does not elicit the functions of these or ask how these contribute to the message of the poem. She asks the learners which alliterative sound is repeated most often in the poem. A learner answers that the “s” alliteration is most prominent. Nelra does not ask the learners what the "s" alliteration emphasises. Instead she elaborates on it herself. Nelra says that it emphasises the slyness of the cheetah and the eerie tone of unexpectedness.

The word explanations are shown on the PowerPoint presentation. She focuses their attention on specific words given the previous day as an activity: indolent, parodied, gangling, lolling, fatal, slack, sinews, vibrant, mottled, plateau, tremor, pungent, vigilant and compliance. The technique used to introduce vocabulary is explicit teaching.

Nelra asks the learners to look at the use of the image of an arena in line 9. She asks them what an arena is used for. They comment that it is used for a battle or game. Then she asks them to discuss “arena” in context. Answers are not elicited, and she informs them that it is a metaphor for a place where the cat shows off its skills. The question is on a higher cognitive level.

The learners’ attention is focussed on the contrast between the cat at the beginning and at the end of the poem – the theme of appearance vs. reality. She informs the learners that in stanza 1, the cat is playful and harmless, but in reality still vigilant. In stanzas 5-7, the cat is like a killing machine. The learners do not provide their input on this.

Nelra elicits the meanings of words from the learners. The first one is “noose” in line 25. A learner comments that it is a rope used to catch cattle. Nelra informs them that it is used mostly in North America. Another learner comments that it is actually called a lasso in North America. She

responds that she is not certain, but allows the learner to Google this on his phone. The next word is 'loping'. A learner answers that the word refers to the cat being on the run.

Nelra moves on to discuss the poet's use of tenses. She wants to know why the poet uses the present participles in stanza 1-3. She then briefly recaps the finite and non-finite verbs and indicates that to form these finite verbs in the poem, an auxiliary is added in front of the present participle. She continuous to say that the poet employs the present participle to indicate that the cat is actively busy at that moment. This also intensifies the build-up to the climax of the catch.

Learners are asked to identify the time of the day and to support their answer. One learner answers that it is twilight and quotes 'twilight' and 'red horizon'.

Nelra recaps the figures of speech used in the poem. One learner identifies a simile used in line 14 and 15. Nelra elaborates on the simile in line 14, and explains that it describes the muscles of the cheetah tightening. The next simile: "Like a fleck of mottled light" is not discussed.

The learners are requested to start answering the questions in the workbooks. These correlate with the content covered during the class discussion, and the purpose of answering these questions seems to consolidate the content.

Learner activities:
The learners answer questions asked during the introductory phase. They follow the video clip shown by the teacher. In their groups, the leaners give explanations of words allocated to them. They address one another mostly in their home language, namely Afrikaans. After the discussion of the word explanations, the learners discuss additional aspects given to them in their groups.

The members of Group 1 discuss the structure of the poem, and tell Nelra that the poem consists of 28 lines, divided into 7 stanzas. They identify the rhyme as cross rhyme. The members of Group 2 find examples of enjambment. One learner comments that the full-stops indicate when the cheetah changes direction or stops. Nelra praises the learner for this insight. Nelra then tells them that the enjambment accelerates the poem to indicate that the cheetah is on the hunt. The learners of Group 3 find examples of alliteration. They mention only the "g" alliteration in line 4: "with grinning, gangling pup-content". The learners identify the function as depicting a playful and innocent image of the cheetah. Nelra instructs them to find more examples, and to read the instructions carefully. She does this with the coming preparatory examination in mind. They mention the "l" alliteration in line 6: "Or loose-limbed lolling in the shade", and say it contributes to depicting the cheetah as relaxed. Nelra focuses their attention on line 16: "He slides across the still plateau." She tells them that it adds to the eerie tone just before the hunt. The learners of Group 4 have to find examples of figures of speech. They mention only one example of a metaphor

found in line 1: “Indolent and kitten-eyed”. Nelra reminds the learners once again to read the questions properly, and as the question states, find examples.

Second period:

The learners answer questions on alliteration examples and follow the PowerPoint presentation with word explanations. General questions are answered on the images and the use of the present indefinite in the first stanzas, the time of the day depicted in the poem, and figures of speech.

The learners start answering the questions in their workbooks.

Assessment:

Questions on the poem in their workbooks are given for homework. These correlate with content covered in class.

Content knowledge displayed by teacher:

- Background knowledge of the poet.
- Meanings of words in the poem.
- Figures of speech and their functions.
- Sound devices and their functions.
- Finite and non-finite verbs are discussed during the lesson.

Aspects of professional identity:

Nelra is prepared for the lesson, and it is clear that she made an effort in preparing questions for the learners as an activity. Her PowerPoint presentation is effective and without any spelling or grammatical errors. Nelra praises the learners for their insights, e.g. the learner who commented that the function of the enjambment is to accelerate the poem. She is not satisfied with mediocre work, and therefore instructs the learners of Group 3 to find more than the one example of alliteration they came up with during the activity. She constantly encourages the learners to participate and give their opinions. Nelra reprimands the learners who are disruptive or engaged in other activities in an amiable way. One learner arrives late for class, and she jokingly says that he does not like English as a subject. He responds that it is not true, but that that he had to go for his driver’s licence.

The atmosphere is relaxed and the learners seem to feel comfortable in her class. They do not hesitate to talk to her. Although they are engaged in academic work all the time, an element of humour is present from time to time.

The class is neat and clean. There is no graffiti on the desks and all the desks are organised in straight rows. The whole class is print-rich and decorated with pictures of Britain. All the pictures are neatly laid out in organised patterns. There is a quote on the board that reads: "Jesus Christ is middle C on the Christian keyboard of life."

	Extremely low	Low	Fair	High	Extremely high
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines				√	
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions				√	
6. Verbal communication: clarity of speech, tone and pace					√
7. Non-verbal communication skills: body language, movements, and gestures				√	
8. Acts professionally					√
9. Promotes effective learning			√		
10. Humour			√		
11. Enthusiasm				√	
12. Positive reinforcement			√		
13. Learner attention			√		
14. Learner participation			√		
15. Learner comprehension			√		

Baseline observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 18 August 2016

Observer: Researcher

Te**acher**: Mary-Anne

School: School A

Class: Grade 10 (1)

Observation: 1

Duration of lesson: 40 min.

Number of pupils present: 30

Genre: Poetry

Lesson topic: Poetry: *Where the rainbow ends* – Richard Rive

Reason for choice of text: Personal preference and theme. The text deals with a plea for racial tolerance, which is needed to focus on in our country, according to the teacher.

Aims and objectives of lesson: An appreciation of the poem. Learners should understand the poem at a basic level, as well as a deeper understanding of the message that the poet is trying to communicate.

Resources used by teacher and learner:

PowerPoint presentation, handouts with poems and questions, scripts of learners. Notes compiled from study guides and Internet, as well as notes from other colleagues.

Introduction and presentation technique:

Learners are greeted by Mary-Anne and they stand neatly at their desks until asked to sit. She informs them that despite the disruptions of Grade 12 learners at school (40 days of school left celebrations), they need to focus. Mary-Anne starts the lesson by showing the learners two quotes with two accompanying images on the PowerPoint presentation, which read: “Let’s stop believing that our differences make us superior or inferior to one another” and “I love Pandas, they’re so chill. They are all like ‘Dude, racism is stupid. I’m white, Black, and Asian.” The first quote is

accompanied by an image of a circle made of hands of different colours indicating unity between races, and the second one is accompanied by an image of a panda. No questions are asked or comments made on the quotes. She tries to get the learners to think about the context of the poem without her spelling it out to them.

Mary-Anne proceeds to provide background to the poem, and explains that it was written as an introduction to a short story in *Drum* magazine. She continues to say that the poem is a plea for racial harmony which is something we strive for as a nation that went through years of apartheid. Learners' input is not elicited on this.

Questioning techniques:
Mary-Anne mostly poses questions to the whole group, and volunteers answer the questions. She mostly asks questions on the comprehension and reorganisational levels of Barrett's taxonomy: What do we call it when the speaker addresses someone directly? What do you find at the end of a rainbow? and What does it mean when we say that something is universal?

Teacher activities:
Mary-Anne divides the class into groups of 6, with 5 learners per group. They have to discuss the following three questions in their groups:

1. Identify two possible symbolic meanings for a rainbow.

2. Discuss the meaning of the saying "to find a pot of gold at the end of a rainbow."

3. What does it mean when we say that something is universal?

She asks for feedback after approximately 5 minutes. One learner identifies hope and trust as symbolic meanings of a rainbow. The teacher says that she agrees to hope, but not really to trust. Mary-Anne does not give a reason why she does not agree to trust. Learners do not respond further. She continues that from a biblical perspective, the rainbow indicates that the world will not be destroyed by water again. Another learner comments that the rainbow is symbolic of a rainbow nation. No discourse between the teacher and learners takes place about this, even though this expression lends itself to critical discourse. Mary-Anne poses question 2 to another group, and one learner responds that the meaning of finding a pot of gold at the end of a rainbow, is being happy. Mary-Anne asks if she means lucky, rather than happy. She guides the learner towards using the correct vocabulary. There is some laughter as one learner says that she can never find the end of a rainbow. Another learner adds that at the end of each bad road, there is something good. Mary-Anne guides learners with subtle probes to arrive at certain interpretations. She concludes question 1 by adding that literally, the expression means riches, and figuratively it refers to a rainbow nation.

Mary-Anne reads the poem to the learners and then starts a PowerPoint discussion of the poem. Each line is discussed thoroughly. The PowerPoint presentation is shown, the contents are discussed and additional questions are asked. After Mary-Anne has read the poem, a learner wants to know why the poet repeats the word “brother” in the poem. Another learner comments that the characters in the poem are close, but not related by blood. This opens quite a discussion; other learners join the discussion. One responds by saying that the word is used figuratively, and that the speaker sees the other one as a friend.

Mary-Anne asks what it is called if the speaker addresses someone directly. She answers the question herself by saying that we call it apostrophe and that the person who is addressed is the reader. She elaborates on the “brother” by adding that it could refer to a family member, but the speaker and the reader are actually part of one big family — the human species. Mary-Anne chooses certain words from the poem and elicits the meaning of these words from the learners. Thus she makes use of explicit vocabulary teaching.

The third question is answered by a learner saying that universal refers to the world. Mary-Anne adds that the poem is relevant to our circumstances in our country, but the poet makes it universal. She elaborates extensively on the idea of us singing all sorts of songs by telling the learners that we all have different ideas and cultures. We need to make an effort to be able to sing a song. Thus, a real-life connection is established. Input is not elicited from learners.

She informs the learners that the poem is about race, and she comes back to the first quote. She also touches on *The boy in the striped pyjamas*, which the learners read as a novel. She remarks that in the novel, the binaries are German vs. Jew, and in the poem white vs. black. This leads to her asking the learners what the central theme of the poem is. Mary-Anne, once again, tells the learners that the effort should come from both sides to work together. She focuses their attention on line 9: “And it’s a difficult tune to learn.” She poses the question: why it is not going to be easy to learn the tune? A learner responds that we are all too different. I expected that this comment would open a discussion, but it does not. Mary-Anne indicates the use of the apostrophe before the word cause, and tells them that it is also called contraction – to indicate when a letter was left out. She probes further to find the reason for the elision. Learners do not answer and she informs them that the poet uses “‘cause” instead of because in order to keep the rhythm. Learners are asked to spell rhythm.

Mary-Anne then asks the learners to explain the use of colloquial language. One learner answers that it indicates the way the people speak. He does not answer the question though, but simply says what colloquial means. The "why" is not pursued. The word “transition” appears on the screen and the teacher asks what the meaning of the word is. A learner responds by saying that it means change.

Learner activities:

Learners paste the poems into their scripts. They answer the three questions (see previous section) given to them by the teacher in their groups. Voluntary feedback is given to the teacher. The learners then follow while the teacher reads the poem to them. The learners take down notes while the teacher discusses the PowerPoint presentation. The poem is analysed line-by-line, and the learners are supposed to take down notes in their scripts. Many learners do not take down any notes.

Assessment:

Formative assessment in the form of observation is done when the learners work in groups to answer the three questions.

Learners are requested to answer the 9 questions about the poem at the bottom of their pages. The questions are about the contents of the PowerPoint presentation. No questions about anything that was not discussed are asked. The questions seem to serve the purpose of consolidation.

Content knowledge displayed by teacher:

- Background knowledge of poet.
- Figures of speech: apostrophe, metaphor, elision, repetition.
- Themes in the poem: friendship and racial tolerance.
- Diction and the meaning of expressions.
- The use of formal and colloquial words, and the reason for their use.

Aspects of professional identity displayed:

Mary-Anne is well prepared for the lesson. Poems with questions on are handed out to all the learners, as well as pre-reading questions for a group activity. A PowerPoint presentation is placed on the white board. There is structure to her class, as the learners know exactly what is expected from them when they walk into the class. It is important to her that the learners are greeted in a proper way before the commencement of the lesson. She is firm with learners who are not attentive to the lesson. She reprimands learners in a professional way and criticises their behaviour in a constructive way. Mary-Anne comments on life in general and uses the topic of racial harmony to focus learners' attention on the importance of unity in our country.

The class is neat and clean and the desks are organised in straight-rows with each learner having his/her own desk. All the walls are decorated with posters containing inspiring messages or English language rules. The class is cosy and colourful.

Baseline study observation sheet (2)

	Extremely low	Low	Fair	High	Extremely high
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines			√		
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions				√	
6. Verbal communication: clarity of speech, tone and pace				√	
7. Non-verbal communication skills: body language, movements, and gestures			√		
8. Acts professionally				√	
9. Promotes effective learning			√		
10. Humour			√		
11. Enthusiasm				√	
12. Positive reinforcement			√		
13. Learner attention			√		
14. Learner participation			√		
15. Learner comprehension			√		

Baseline observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 21 October 2016

Observer: Researcher

Teacher: Mary-Anne

School: School A

Class: Grade 10 (2)

Observation: 2

Duration of lesson: 38 min.

Number of pupils present: 26

Genre: Short stories

Lesson topic: Short story *Skin* by Roald Dahl

Reason for choice: Personal preference and quite a complicated plot, according to the teacher. Learners are also exposed to good language, according to Mary-Anne.

Aims and objectives:

Learners are to understand how the elements, such as setting, plot, characters and themes support the message of the short story. Learners should identify figures of speech and be able to say how these support the message of the short story.

Resources used:

Print out of short story. Notes compiled from anthology, study guides and the Internet, as well as own contribution.

Introduction and presentation technique:

Learners are greeted and requested to be seated. They are told to take out their copies of the short story. There is no specific introductory phase. Mary-Anne asks factual questions to recap the learners' knowledge of the plot since part of the story was read the previous day. The presentation technique followed is lecture style, where information is presented to the class.

Learners are, however, involved to some extent when asked to answer questions posed to the whole class.

Questioning techniques:

Mary-Anne makes use of whole-group discussion where the focus is shared between the teacher and the learner. She poses questions on the comprehension and reorganisation levels of Barrett's taxonomy at the beginning of the lesson. The following questions are posed: What happened at home? Who was present? What is the name of the artist? Some higher order questions are asked, such as: Comment on the central theme; and How is the fact that Drioli looks in from the outside, an example of irony? Learners respond to the questions and Mary-Anne acknowledges their answers. She adds more information to the answers of some learners. She focuses attention on the expression "I don't have the means" and one learner responds that it means "motivation". Another adds that it means one "does not have money". Mary-Anne asks another factual question: How does Drioli generate money now? Some learners respond that he is now a beggar. Mary-Anne then asks how is the fact that Drioli looks in from the outside at Soutine's paintings, an example of irony. One learner responds that one would not expect of Drioli, who is a beggar, to stop and look into the art gallery. One would expect that from rich people. This is actually a very apt answer, but it is not acknowledged. Mary-Anne explains that the irony is in the fact that Drioli once had money, and Soutine was poor. She reminds them of situational irony in *Lamb to the slaughter* by Roald Dahl, which was read by learners earlier in the year.

Teacher strategies:

Mary-Anne poses factual questions in view of the plot and characters to refresh the learners' memories about the story which was started the previous day. She does some loud reading of the story and pauses at certain times to pose questions to learners such as: Why is Drioli hesitant to go into the gallery? and What is the tone used by the gallery owner? One learner answers that he is a beggar and he knows that he does not fit in. Another says that the art gallery owner is disrespectful. She probes more by asking whether the character in question has a high opinion of himself. She then adds the word 'contempt' as descriptive of the tone. She does not explain why this is a more appropriate word to use. She asks what figure of speech is used when the gallery owner's hand is referred to as "a fat white paw". The learners are able to identify it as a metaphor. She probes further into the extended metaphor and asks learners to identify where in the short story the metaphor is extended. The learners are asked to identify the central theme. Mary-Anne leads them to the answer with more probes, such as: Why is Drioli all of a sudden at the centre of attention? What is it called if one wants more and more? She asks the learners to identify the place in the short story where the central theme is introduced. The learners are asked how the writer creates an image of the gallery owner, and she focuses their attention on the use of diction in the text, such as "deadly serious" and "making a smile". She probes the reason for the smile,

and answers the question by telling the learners that the gallery owner sees an opportunity to be rich. Mary-Anne asks questions about the type of conflict in the story. The learners are also guided to find the central theme. One learner identifies friendship as a theme, and Mary-Anne says that it is relevant in the story, but not where all the people are interested in Drioli all of a sudden. She reminds the learners to focus on the theme relevant to the extract. Learners get to the theme of greed. She focuses their attention once again on the diction used to show the demeanour of the gallery owner. She mentions “deadly serious”, “making a smile”, and “quiver”. She tells learners to notice how the gallery owner is stereotyped through words, such as “eyes were dark and small”. Mary-Anne asks the learners to give a reason why the gallery owner is smiling. She answers the question herself by telling them that the gallery owner sees an opportunity to become rich. At this point, the learners are not paying attention and they fidget with their own things on their desks, such as pencil cases. One or two are lying on their arms. The lesson is taking place relatively late in the day on a Friday. These factors may explain the loss of attention.

Mary-Anne introduces the concept of foreshadowing, and asks learners what makes them think that something unforeseen is going to happen. She orally spells the word foreshadowing for learners. The meanings of difficult words are asked right through the lesson. Words, like “apprehension”, “disadvantage”, “bewilderment”, “protruded”, “robust” and “perplexed”. She mostly uses explicit vocabulary teaching methods.

Learner activities:

The learners follow the short story on their handouts while the teacher reads the story to them. They take down notes if they regard something as important, but it appears as if note-taking is not compulsory. The learners answer questions when the reading is paused. Most are passive and only a few opt to answer questions. The time of day and the fact that it is Friday and the last period may be contributing factors to their lethargy. The learners do not complete group or individual activities during the lesson.

Assessment:

The teacher observes while learners have an informal discussion. No homework activities are given.

Content knowledge displayed by teacher:

- Plot.
- Figures of speech: metaphor, irony, repetition.
- Tone used by characters and why.
- Stereotyping through diction.
- Foreshadowing.
- Themes.
- Conflict.

- Characterisation.

Aspects of professional identity displayed:

Mary-Anne is in control of her class, and there is a relaxed atmosphere. It is a challenging time of day, and the learners are often reminded to concentrate on the work. Mary-Anne does this without causing embarrassment. Mary-Anne is, however, less enthusiastic than the previous time I visited her class. This may be due to the time of the day, and the fact that the Grade 12 learners had caused quite a few disruptions during the day as part of a 40-days-left-of-school tradition.

The class is neat and clean and the desks are organised in straight-rows with each learner having his/her own desk. All the walls are decorated with posters containing inspiring messages or English language rules. The class is cosy and colourful.

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time				√	
2. Subject expertise				√	
3. Curriculates meaningfully: Uses CAPS guidelines			√		
4. Challenges learners to think critically			√		
5. Responds appropriately to learners' questions			√		
6. Verbal communication: clarity of speech, tone and pace			√		
7. Non-verbal communication skills: body language, movements, and gestures			√		
8. Acts professionally				√	
9. Promotes effective learning			√		
10. Humour			√		
11. Enthusiasm			√		
12. Positive reinforcement			√		
13. Learner attention			√		
14. Learner participation		√			
15. Learner comprehension		√			

Baseline observation sheet (1)

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Name of researcher: Mrs S. Romylos

Name of supervisor: Prof. R.J. Balfour

Date: 2 August 2016

Observer: Mrs S. Romylos

Teacher: Sam

Duration of lesson: 50 min.

Number of pupils present: 39

Topic of lesson: Sophiatown by the Junction Theatre Company
Reason for choice of text: Personal preference of teacher. The text deals with a township during the apartheid years. Even though the learners are not that interested in politically charged texts, they may relate to the depiction of life in a township, according to the teacher.

Resources:
Readers/textbooks of learners. No notes given or displayed. The reader seems to be the only source of content knowledge.

Aims and objectives:
Learners must understand the play. To introduce the play to learners and to provide background knowledge about the play. The teacher also wants to establish prior knowledge.

Introduction and presentation technique:
No specific introduction is made to the lesson. The presentation technique used is lecture style.

Sam requests that the learners take out their readers (*Sophiatown* by the Junction Theatre Company). He instructs them to focus on the cast and asks a learner to read the cast list. He briefly recaps who the characters are before moving on to explain the historical facts of *Sophiatown* against the backdrop of apartheid in South Africa during the 1950s. He reminds the learners that the area was demolished after residents were forcefully removed. This was done to build a white suburb and to separate the races that were living together in *Sophiatown.* He adds that *Sophiatown* was a freehold where people of colour were allowed to own property. The concept of a protest play is also touched upon when Sam explains that a protest play highlights social problems – apartheid in this case. Learners' input is not elicited.

Questioning technique:

Sam poses questions to the whole group and asks volunteers to answer. He does not insist on them answering, and in many cases answers the question himself. Questions are asked on the lower levels of Barrett's taxonomy, namely lteral comprehension and reorganisation.

Teaching strategies:

Sam allocates roles to different learners. They are instructed to read Act 1, scene 1. This scene starts with the people singing a song about their suburb. He jokingly asks if there is a volunteer to sing, but no one volunteers. He then informs the learners about the defiance of the people against moving. The song includes names of famous people who used to live in *Sophiatown,* such as Can Themba, Nat Nakasa and Miriam Makeba. They are not asked whether they are familiar with these names, or why they are regarded as famous. He does, however, remind them that Can Themba wrote the short story *The Dube train* which they have already read. He briefly mentions that Sophiatown got its name from a man called Herman Tobiansky, who was a developer. His wife's name was Sophia, and some of the streets were named after his children Bertha, Gerty, Toby and Victoria. Sam specifically tells them that the setting of this play is 65 Gerty Street and that everything takes place there.

One learner asks whether the Afrikaans people objected to being called "Boere", to which Sam responds by explaining the situation between the British and the Boers during the Anglo-Boer War which started in 1899. Boer is the Dutch and Afrikaans word for "farmer", and most colonists were farmers. Sam elaborates on the use of the word *Boer,* by telling the learners that they are familiar with *boerewors* (type of sausage) and *'n boer maak 'n plan* (a farmer makes a plan). Learners respond with laughter as they are quite familiar with these terms.

Sam does not explain all the unfamiliar words, such as "Chrysler" or "Yiddish". It is uncertain to me whether the learners know the meaning of these words. Some local gangs are mentioned, such as the Americans, The Berliners, The Gestapo and The Vultures. Sam informs the learners that gangs were respected way back then since they could provide protection. They wanted to impress their girlfriends and gave them stolen gifts. He discusses the fact that gangs are territorial, and concentrates on brief information, such as the fact that the Berliners robbed their own people, whereas the Americans robbed only white people. He tells them that Mingus, the gangster, steals all the fancy clothes that he is referring to when he speaks to Jakes. I expect that some discussion will follow about the disastrous consequences of joining gangs, but it seems as if Sam's intention was simply to inform at this stage.

During the reading of Act 1, scene 2 the concept of freehold is mentioned. Sam clarifies that it refers to Sophiatown where people of colour were allowed to own property before the Land Act of 1913. No explanation of this act follows. The learners continue to read their allocated roles, with Sam pausing and explaining every now and again. The arrival of the white Jewish girl at 65 Gerty

Street opens up a whole new discussion on culture and specifically cultural differences. Ruth responded to an advertisement in *Drum* magazine for accommodation at 65 Gerty Street. Sam explains why the characters are surprised that a white girl reads a magazine that is exclusively about black people. He sensitively touches on the fact that the perception exists in the play that black people are prepared to share rooms, whereas white people are not. This follows after Ruth refuses to share a room with Jakes. Learners do not seem to be surprised by these facts as they have been exposed to literature about apartheid. The learners are not asked to give their views.

Sam asks the learners why Ruth is asked to bring alcohol or "spirits" from town. He tells them that Africans were not allowed to buy alcohol and basically brewed their own beer during apartheid. The scene ends with a song which one learner volunteers to read. The others find it very humorous as the character speaks "tsotsitaal" (gangster language). Sam comments on the African tradition of song and dance and that it is ingrained in African culture. He poses the question to the whole class of how Ruth's arrival affects the relationships of the other characters. One learner says the fact that she is white is problematic, but does not elaborate. Sam does not probe any further. He tells them to consider her presence from a political point of view and that she might be a spy placed there by the white government.

Learners continue to read Act 1, scene 3 after volunteering for role reading this time. Sam comments on the fact that Mingus does not treat his girlfriend as an equal. He focuses their attention on the relationship between Mingus and Princess. She needs to be home by six o'clock and she should just keep quiet. He does not elicit their opinions on gender inequality. Sam asks them why Princess does not want Ruth there. Learners respond that Princess is jealous of Ruth to which Sam adds that all women are jealous. This comment elicits some laughter from the girls in the class.

Learner activities:
The learners are allocated roles by Sam at the beginning of the period. They then read the play while those who are not allocated roles follow along. Sam changes the roles at regular intervals. Learners volunteer to read the last scene, and are expected to answer questions posed by Sam whenever he stops the reading at strategic places.

Learners do not take down any notes.

Assessment:
For formative assessment learners need to answer the questions at the end of each scene. These questions are divided into pre-, while- and post-reading activities.

Content knowledge displayed by teacher:

- Historical and political background of *Sophiatown.*
- Cultural knowledge.
- Characterisation.
- Major themes in the play.

Aspects of professional identity displayed:

Sam creates a calm atmosphere and it is evident that he is an experienced teacher. He is successful in getting learners to respond quickly to tasks. It is never necessary to raise his voice taking into consideration that it is a fairly large class with 39 learners. Sam is enthusiastic and energetic and makes a lot of hand gestures while teaching. He does not stand in one place, but approaches the learners' desks at times. Whatever he explains he does in a manner to simplify the content for his learners. Sam makes connections with real life to enhance understanding, for example the explanation of "boerewors" and “n boer maak 'n plan”.

Although the class is neat and clean, some of the desks and chairs are broken. The learners sit in straight-rows, two at a desk. There are no decorations on the walls of the classroom.

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time			√		
2. Subject expertise			√		
3. Curriculates meaningfully: Uses CAPS guidelines			√		
4. Challenges learners to think critically			√		
5. Responds appropriately to learners’ questions			√		
6. Verbal communication: clarity of speech, tone and pace			√		
7. Non-verbal communication skills: body language, movements, and gestures				√	
8. Acts professionally				√	
9. Promotes effective learning			√		
10. Humour			√		
11. Enthusiasm				√	
12. Positive reinforcement			√		
13. Learner attention			√		
14. Learner participation		√			
15. Learner comprehension			√		

Baseline study observation sheet

Title of study: Knowledge and identities: the relation between professional identities and pedagogical content knowledge (PCK).

Date: 19 October 2016

Observer: Researcher

Teacher: Sam

School: C

Class: grade 11

Observation: 2

Duration of lesson: 40 min.

Number of pupils present: 36

Genre: Short stories

Lesson topic: Short story *Transforming Moments* by Gcina Mhlope

Reason for choice of text: The short story genre is a personal favourite of Sam. The short story is written by an African writer, and his learners can relate to the content and characters. These readers are also available in the school's bookstore.

Resources:

Learner readers only. No notes were given out or displayed. The learners' readers seem to be the only source of content knowledge.

Aims and objectives:

Sam gave as aims and objectives: to introduce the short story to the learners, to read and discuss as much as possible, and to focus on the plot and characters.

Introduction and presentation technique:

Sam introduces me to the learners, but does not inform them about the reason for my visit. He immediately instructs learners to read page 45 in their readers which gives a brief biographical sketch of the authoress. There is no introduction to the lesson.

Questioning techniques:

Sam asks questions to individual learners. Most questions are on Barrett's taxonomy level 1 and 2 (literal comprehension and reorganisation). He poses the following questions: Who is the authoress? and What happens at the beginning? Very few questions are asked on the last three levels of Barrett's taxonomy. One question asked on the analysing level is: In your opinion, what is the message? Most questions are firstly posed at the whole group, and then Sam selects individual learners to answer them. Sam's teaching style is almost entirely lecture style. Learners absorb what he says, but do not add greatly to knowledge construction.

Teacher activities:

Sam asks for volunteer readers. Each learner is allowed to read a paragraph. After each paragraph, Sam discusses what he regards as important. He informs them that the short story is a memoir of Gcina Mhlope, a South African writer and activist. Some details about her are given, such as the fact that she was not popular or beautiful at school. Sam relates these facts to the lives of the learners, by telling them that they should always strive to do well at school, regardless of looks, and that beauty is in the eye of the beholder.

The protagonist in the short story is extremely diligent and does not have good self-esteem. However, the rugby star and heart-throb of the school is interested in her. Sam tells the learners the fact that the boy was interested in Mhlope shows that there will always be someone who appreciates a person. He continues to relate what happens in the short story to the lives of the learners. He elicits the message from them, but goes on to answer the question himself.The learners are told that the message is about having good self-esteem and not to undermine one-self.

Sam draws the format of the short story on the board. He indicates the exposition, rising action, climax, falling action and resolution. The learners are asked to comment on the different stages of the short story. Sam elaborates on each stage, without learners giving any input.

As a final question, Sam asks the learners what they have learned from this story. He answers the question himself, by saying that the message seems to be that even if one has low self-esteem, someone can motivate a person or trigger an interest which may lead to improvement.

Learner activities:

The learners are rather passive in class, and are not required to do additional activities apart from reading or following others who are reading. They answer the questions addressed to them. They are reluctant to answer and when they do, their answers are not very elaborate. The learners are not encouraged to take down notes. It seems as if the readers are their only source of information.

Assessment:

No assessment takes place in class. Learners are not given any homework either.

Content knowledge displayed by teacher:

- Background knowledge of writer and story.
- Plot.
- Conflict
- Message.

Aspects of professional identity displayed:

Sam is in control of his class. He immediately starts the lesson by handing out their readers; the learners do not have their own readers, but use a class set. Sam makes use of limited resources, namely the readers and the blackboard. He moves around in the class although there is limited space to do so. Sam tries to elicit answers from individual learners, but they are not very eager to answer. He does not probe if a learner is reluctant or unable to answer a question. Sam is knowledgeable about the short story, but relies mostly on information from the reader. No additional notes are handed out to learners. The reason is that the school is situated in a poor area in a township, and teachers are unable to copy additional material for learners. The classroom is not decorated in any way. The desks are arranged in straight rows accommodating two learners per desk.

Baseline study observation sheet (2)

	Extremely low	**Low**	**Fair**	**High**	**Extremely high**
1. Teacher talk time			√		
2. Subject expertise			√		
3. Curriculates meaningfully: Uses CAPS guidelines			√		
4. Challenges learners to think critically		√			
5. Responds appropriately to learners' questions		√			
6. Verbal communication: clarity of speech, tone and pace			√		
7. Non-verbal communication skills: body language, movements, and gestures			√		
8. Acts professionally				√	
9. Promotes effective learning		√			
10. Humour			√		
11. Enthusiasm			√		
12. Positive reinforcement			√		

	Extremely low	Low	Fair	High	Extremely high
13. Learner attention			√		
14. Learner participation		√			
15. Learner comprehension			√		

APPENDIX C: CROSS-ANALYSIS: CONTENT KNOWLEDGE

Interviews, observations and document analyses (Homework questions to learners; two tasks and two examination papers).

DRAMA	Features	Stage directions, set design, role of décor, costumes. Imagine you are the stage director. What tone of voice would you tell the actress playing Princess to use in lines 31-32?
***Sophiatown* – Junction Theatre Company (Grade 11 learners)**	Setting	Historical time and place: 1920-1950s Township called Sophiatown, west of Johannesburg, known today as the Western Areas. Written in 1985 and performed in 1986.
	Characters	What do the actions of the characters say about them? E.g. Name two aspects of Ruth's character that we learn from the extract. Predict what effect certain characters will have on other characters. Motivate. Discuss your views about the actions of certain characters. Justify their attitudes. Discuss certain characters as foils to other characters. Discuss the different viewpoints that characters have on situations. Give your opinion about what characters say. E.g. In your opinion, is Fahfee being fair when he says that Ruth is giving up? The role of certain characters in the play, e.g. Describe the role of Charlie. State two points. What is Princess really implying when she says Ruth is 'a new kind of girl'? Name two things that Ruth must learn to fit in in Sophiatown. Do you empathise with what Ruth is feeling at this point? How would you have reacted if you had been in her place? Explain your answer.
	Background	Knowledge of Apartheid politics and the history of the town. Knowledge of racial segregation and its effects on society. The Land Act of 1913. The forced removals of people from the area, called Sophiatown. Knowledge of historical figures mentioned in the play: Can Themba, Nat Nakasa, Lewis Nkosi, Oliver Tambo etc. Cultural knowledge. What is a protest play?
	Diction/dialogue/phrases and expressions	The function of a monologue.

		Different types of dialogue, e.g. soliloquy. Identify the motifs of characters by analysing their words. Explanations of expressions used by characters. E.g. "There are different sorts of truths." Explain the meaning of certain words in context. E.g. "I bought it specially for you." What does it refer to in the sentence?
	Themes	Identify the major themes. Identify themes in general and also in specific extracts. Make connections to real life.
	Literary devices	Dramatic irony: identify and discuss. Figures of speech and their effectiveness. E.g. "Princess of the slum" is an example of: A: metaphor B: irony C: simile D: hyperbole Explain why the use of rhetorical questions in lines 31-32 is effective. Princess repeats the word 'where'. What is the function of the repetition? The above is an example of euphemism: '… the thing's in my hand, man.' Explain the euphemism, and say why the character is using it here.
	Plot	Identify the plot structure: exposition, rising action, climax, falling action and denouement. Describe the events that led up to Ruth coming to live at 65 Gerty Street. Explain how it happened how Ruth is sleeping in Jake's room Fill in the missing words. Why did Mingus tell Charlie to get rid of the dogs? List the various events in the play that foreshadow that Mingus has a romantic interest in Ruth. Complete the sentence: The Americans want Ruth because … Is the statement True/False. Give a reason for your answer. Linear plot lines and flashback Where is Sohiatown? Why is Ruth bringing alcohol or spirits from town? Who are G-men? Why do they have to hide the booze?
NOVEL	Features	Novel divided into two parts: The children growing up in Maycomb, and the trial of Tom Robinson
***To kill a mockingbird* - Harper Lee** **(Grade 12 learners)**	Setting	Historical time: 1933-1935 Place: fictional town called Maycomb in the South of America (Alabama). How time and place have an influence on your characters, plot and events. Written in 1960.

	Characters	The roles of different characters in the novel. How characters are related and the relationships they have with one another. Specific characteristics of the main characters. Substantiate characteristics from the extracts given. What do the actions of characters reveal about them? Make moral judgements on the actions of the characters. Explain how certain characters are victims of prejudice: Tom Robinson, Boo Radley, and Dolphus Raymond. The influence of certain characters on others, e.g. Dolphus Raymond on Scout. Compare and contrast certain characters. Compare and contrast the treatment of Jem and Scout by Bob Ewell and Calpurnia respectively. Explain the relationships between characters, e.g. Atticus and Helen (Tom Robinson's wife). Interpret the feelings certain characters may have in particular situations. Account for the emotions felt by characters, e.g. Why is Atticus moved to tears when he sees what is in his kitchen after the trial? Infer what opinion one character has of another. Evaluating/judging the actions of characters: Why do you think Atticus chose to defend Tom Robinson even though he must have known it would cause difficulties for his children? Explain Dolphus Raymond's cynicism. Different types of characters: flat and round, protagonist and antagonist. How the appearance of a character is linked to setting. How is Atticus different from other fathers? Explain the viewpoint of a character: Give two reasons why Scout views not being able to fight as a 'policy of cowardice'? Choose a description from column B that matches the names in column A, e.g. Heck Tate = the sheriff Explain who Tom Robinson was and describe the accusations against him.
	Background	Historical and social background of novel: The Great Depression in America 1929-1933; The Civil rights Movement in America; Slavery in America Biographical information on the authoress Harper Lee.
	Diction/dialogue/phrases and expressions	Explain the meaning of certain expressions: "… none of which was complimentary"; "… tooth and nail"; "… the school buzzed"; "Maycomb's usual disease". Interpretation of specific lines in excerpts: "Our father didn't do anything"; "Left eyes were the tribal curse of the Finches". Quote a phrase of two words to prove that Atticus's glasses made him even less satisfactory in his children's eyes.

	Themes/symbols	Discuss the main themes: race relations, the Southern code, sorrow and empathy. Find examples of class consciousness. Discuss racial, regional and religious intolerance in the novel. Discuss the Mockingbird symbol, and say how certain characters are representative of the mockingbird symbolism, e.g. Atticus, Tom Robinson, Boo Radley, Scout and Jem. Explain other symbols: geraniums, camellias and Tom's crippled left arm. Identify and discuss one of the themes that are reflected in this extract.
	Literary devices	Explain figures of speech (metaphors), e.g. Miss Maudie saying: "I was unravelling a thread". Atticus saying: "Let this cup pass from you, eh?" "Jem being a caterpillar in a cocoon". Identify the figure of speech in: "The misery of that house". Recognise allusion in an excerpt, e.g. "I guessed that the foot-washers thought that the devil was quoting scripture for his own purposes." Find examples of sarcasm, foreshadowing, personification and stereotyping in chapters. Identifying irony: What is ironic about Scout regretting that her father did not play poker … or drink or smoke? Explain the situational irony in the Missionary Society meeting and the announcement of Tom Robinson's death.
	Plot	Plot development: exposition, rising action, climax, falling action and resolution. Basic recall of plot: What does Atticus use a gun for later on in the novel? What leads to Dill and Scout meeting Dolphus Raymond? Linear plot lines and flashback. Complete the following sentences by using words provided in the list below. Explain how 'Jem got his arm badly broken at the elbow.' How old was Scout when Jem broke his arm? Why do Atticus and Calpurnia visit Helen? Why do the Ewells have such a negative attitude towards Atticus?
	Other	Express an appreciation of the novel. Relate to your own life. Identify the tone of the authoress in certain lines. What incident would you choose as the most memorable in the novel? Substantiate your choice. Evaluation questions: Do you think Atticus was right in giving Jem and Scout air rifles? Discuss your view. Do you agree with Atticus that it is a sin to kill a mockingbird?

		Expressing opinions: Do you think the people of Maycomb have a right to talk about Tom Robinson the way that they do? Biblical parallels.
***The boy in the striped pyjamas* – John Boyne** **(Grade 10 learners)**	Characterisation	What do we learn about a character through the type of clothing he wears and the way he carries himself? Explain the behaviour of certain characters in the novel. Compare certain characters with each other, e.g. Bruno and Shmuel. Explain the feelings of certain characters: How do Gretel and Bruno feel about the lieutenant? Evaluate the actions of characters: In your opinion, is it a good thing that Bruno discovers the boy? Discuss the reason for father's attitude towards Maria.
	Plot/factual information	Discuss events leading up to other events, e.g. How did Bruno's family end up in Out-with? <u>Questions asked on extracts given:</u> What uniform is the character wearing? What favour is asked of another character? What is the boy's name? Where is the boy? What do the boys have in common? What are the visual clues that the writer gives to tell us that the boy is a Jew? Where is Bruno? Who are the people who look so unhappy? List three reasons why the people would be staring into space emotionlessly. Where does Bruno's family stay? Where is Bruno's family moving to? Why do they have to move there? Who are the people that Bruno and Gretel are watching? Where are Bruno and Gretel when they are watching the people? Why is Bruno out walking?
	Themes	Explain how the novel as a whole supports the theme of discovery.
	Literary devices	Explain dramatic irony: What happened to Shmuel's father according to him? Irony: discuss the terrible irony at the end of the novel.
	Other	Evaluation questions: In your opinion, is this a good book to prescribe in school? Keep the author's purpose with writing the book in mind when you formulate your opinion.
SHORT STORIES **(Grade 11 learners)**	Features	Structure: beginning, middle and end. Plot structure: exposition, rising action, climax, falling action and resolution. Where is the climax in the story? (*Gemini)*
***Lamb to the slaughter* – Roald**	Setting	Discuss in detail, e.g. *(Gemini*): Apartheid era. Which clues are given to identify the time and setting?

Dahl; *Skin* – Roald Dahl; *Transforming moments* – Gzina Mhlope; *Gemini* – Ahmed Essop; *The Journey* – Barrie Hough; *The Love Potion* – Herman Charles Bosman; *SwiMming partners* –Timwa Lipenga		Write down a detailed description of the setting after you have read the story (*Skin*). Winter just after World War 1. Setting is France and specifically an apartment owned by Drioli and a street called Rue de Rivoli.
	Characters	Make a list of all the characters (*Love potion*). Match the adjectives to the characters, e.g. garrulous, gullible and reserved (*Love potion*). Explain the feelings of the characters. Choose from a list of nouns, e.g. love, anxiety, anger etc. (*Gemini*) Justify the actions of characters, e.g. Mrs Ruby does not tell Siva how the fire started. In your opinion, is her action justified? (*Gemini*). Compare and contrast characters (*The journey*). Compare the characters by listing the correct adjectives in each column (SwiMming partners). Explain how the characters exchange roles at the end of the story (*SwiMming partners).* What types of conflict can you identify in *Skin?* Scan the names of people who were important to Mhlope when she grew up? *(Transforming moments*). What is different in the character's behaviour that evening? (*Lamb to the slaughter).* Explain the reaction of characters, e.g. how does Mary react when her husband tells her that he is leaving her? *(Lamb to the slaughter).*
	Plot/factual information	Answer factual questions related to the plot structure, e.g. *The Journey:* Exposition: How do the characters become friends? Rising action: where do they meet after school? Climax: How does Johan react to Thembi's idea? Falling action: For what reason is Johan's voice frequently hoarse? Resolution: does the plan work? Why did the girls love swiMming? (*SwiMming partners*). Who treated Mhlope with respect? (*Transforming moments*). Why does Aisha return to the village? *(SwiMming partners*). Why do the girls have to leave school and work in the maize field? (*SwiMming partners*) List things Mhlope enjoyed doing as a child which show that she was destined (Transforming moments). Who is entering the house? (*Lamb to the slaughter*). Recall the unexpected conversation between the characters (*Lamb to the slaughter)*. What does Mary decide to prepare for supper? (*Lamb to the slaughter*).

	Background	Biographical knowledge of author/authoress.
	Message	What is the main message in the short story? (*Love Potion, The Journey, and Transforming moments*).
	Theme	What would you say is the central theme in *Skin*?
	Diction/dialogue/phrases and expressions	Explain the meanings of expressions, e.g. "…taking the plunge into the city" (*SwiMming partners*) Explain the sentence: "It was a choice I had no difficulty in making." (*SwiMming partners*). Explain what is meant by Linda's mom telling her that she was like the khope bird (*SwiMming partners*). Explain the expressions: "causing such a stir"; "kicked out of the school choir"; "his eyes flashing" (*Transforming moments).* Explain the following phrases: What is the "quiet language" Thembi and Johan have learned to understand?
	Literary devices	Figures of speech: simile, metaphor, irony, hyperbole, personification, sarcasm, pun, understatement and antithesis. Sound devices: alliteration, assonance and onomatopoeia.
	Other	Discuss the significance of the titles of short stories. Perspectives of writers e.g. Identify the point of view of the narrator and explain the effectiveness of telling a story from this point of view. (*SwiMming partners*). Mood and tone Inference questions: What makes Siva re-read his old school report? (*Gemini)* Evaluation questions: Do you think success at school is an indication of future success? *(Gemini*) Explain the significance of the title of the short story, e.g. Discuss how the title foreshadows what happens later on in the story. *(Gemini).*
POETRY **(Grade 10 and 12 learners)**	Features	Identify the type of poem: Italian or Miltonic sonnet, lyrics and ballads. Discuss the structure of poems: stanzas, octaves, sestets, rhyme scheme. Discuss the format of the poem (*Shema)*.
	Background	Biographical information of the poets. Historical background: Holocaust and liberation of Auschwitz (*Shema*). How have the complexities of the time affected different people in South Africa? (*A prayer for all my countrymen).*
On his blindness* – John Milton; *An elementary school classroom in a slum* – Stephen Spender; *Auto wreck* – Karl Shapiro; *A prayer for all my	Literary devices/imagery	Identify sound devices: alliteration, assonance, onomatopoeia and rhyme. Write out an example of alliteration in stanza 3. (*Auto Wreck).* Name the stylistic device used in line 1. (*Efficacy of prayer*).

***countrymen* – Guy Butler; *Cheetah* – Charles Eglington; *Efficacy of prayer* – Casey Motsisi; *Where the rainbow ends* – Richard Rive; *A poem is a painting* – Phoebe Hesketh; *Shema* – Primo Levi**		Explain the function or effect of the stylistic devices used. Comparisons: simile, metaphor/extended metaphor, personification, apostrophe, allusion. Explain why the poet compares the wrecked cars to 'empty husks'? (*Auto Wreck).* Milton then says that Patience replies to him, as if Patience were a person. What is this poetic device called? *(On his blindness).* Identify contradictions: antithesis, oxymoron, paradox, and irony. List as many pairs of contrast in the poem as you can find (*A prayer for all my countrymen).* Identify exaggeration and understatement: hyperbole, innuendo and euphemism. Other: rhetorical questions, synecdoche, metonymy, enjambment and repetition. Find an example of synecdoche in stanza 4 and explain it (*Auto Wreck).* Explain the functions of these literary devices and how they contribute to the message of the poem. Study the similes in lines 3 and 22 and the metaphor in line 23. Do you think that these images contribute to the overall message of the poem? Explain *(Auto Wreck).* Identify and discuss the use of irony in the title. Quote a simile to describe the slow movements of the cheetah (*Cheetah).* Mention two reasons why the poet compares the Jewish women to frogs? *(Shema).* Identify the poetic device in line 14: Where all their…painted with a fog.' *(An elementary school classroom in a slum).* Explain why this poetic device is used? Explain the image of windows in line 13 *(An elementary school classroom in a slum).* Discuss the symbolic meaning of "Where the rainbow ends" *(Where the rainbow ends).* Why does the poet use music to describe unity among people? (*Where the rainbow ends).* Identify the figure of speech in "open-handed map" *(An elementary school classroom in a slum).* Quote an example of alliteration from the poem *(A payer for all my countrymen).*
	Tone and mood	Identify the mood and tone in the poem. Evaluate how the mood and tone change in the poem. Which two words best describe the attitude of the poet when he speaks of "all my countrymen" in the title? (*A prayer for all my countrymen).* Describe the tone of the octave *(On his blindness).* How does the tone change in the sestet? (*On his blindness*). Identify the tone of the speaker in stanza 2, 3 and 4. (*Auto wreck).*

		Identify the tone of the speaker in the last five lines of the poem. *(An elementary school classroom in a slum).*
	Diction	Say which words in the poem contribute to the mood and tone. Identify words that describe the attitude of the poet. Quote words from the poem to prove that certain statements are either true or false. What is the significance of certain words in the poem? Explain certain vocabulary in context of the poem. What is the meaning of "ordain" as it is used in the poem? (*A prayer for all my countrymen).* Find one word that means … Denotation and connotation of words. Quote words to prove certain statements, e.g. Quote two words that depict the poet's urgency in his plea to the reader (*Shema*). Match the description in column B to the word in column A. Ambiguity: what are two meanings of "leaves" in the second-last line of the poem? (*An elementary school classroom in a slum).* Infer the deeper meanings of certain words, e.g. "sour" in line 9 of (*An elementary school classroom in a slum)*. Which word in stanza 1 suggests that the victims had been involved in a violent accident? *(Auto Wreck).* Explain the phrase "its terrible cargo" *(Auto Wreck).* Supply one word that can be representative of "the spaces between" *(A poem is a painting).*
	Intention of the poet	What do you think is the intention of the poet by writing this poem? E.g. Do you think the use of the word "engrave" in line 17 shows anything about the poet's intention with the poem? (*Shema*). What do you think about the way the poet has described the children in the poem? Do you think he is sympathetic to them? Explain your answer (*An elementary school classroom in a slum).*
	Titles of poems	Discuss the figurative meaning of the poem's title. Evaluate the suitability of the poem's title. Discuss the use of irony in the title of the poem (*Efficacy of prayer*).
	Theme Message	What is the main theme in the first stanza? (*Auto Wreck*). What is the message of this poem? *(Auto Wreck).*
	Other	<u>Paraphrase certain lines of the poem.</u> Use your own words to describe one of the pupils (*An elementary school classroom in a slum).* Explain lines 6-9:"such deed … image yet" in your own words. Start your statement with "Men should not … *(A prayer for all my countrymen).* Explain the last line of the poem in your own words. *(Where the rainbow ends).*

		Use your own words, and give two examples from the poem that are causes of death. *(Auto Wreck).* Identify a specific philosophy in the poem. (*A prayer for all my countrymen).* Infer what the poet is saying about society in the poem. (*Efficacy of prayer).* Explain the literal content of the poem. What happens in the poem? Explain exactly what event is described in the poem. (*Cheetah).* Complete the paragraph by supplying words for each open space *(A poem is a painting).* Name the three donations that are found on the classroom walls. *(An elementary school classroom in a slum).* Intertextuality: Discuss the parable of the talents in Matthew 25:14-30. *(On his blindness).* Evaluation questions: Should disabled people be expected to perform at the same level as an able person? (*On his blindness*). In what way could this poem be considered a critique of capitalism? (*An elementary school classroom in a slum*). Discuss how the title and the content of this poem are relevant to modern education. (*An elementary school classroom in a slum).* Relate your own feelings to the poem. Why does the poet make use of a colon in line 4? (*Shema).* Explain the use of capital letters for "Black" and "White". (*Where the rainbow ends).* Account for the use of the present continuous tense in the poem. *(Cheetah*). Why does Butler write the second stanza in the past tense? *(A prayer for all my countrymen).*

APPENDIX D: EXAMPLE OF LETTER OF REQUEST TO PARTICIPATE IN STUDY

Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: http://www.nwu.ac.za

English for Education
Researcher: Mrs S. Romylos
Tel: 018 299 4749
Email: Salome.Romylos@nwu.ac.za
Project leader: Prof. R.J. Balfour
Dean of the Faculty of Education Sciences
Tel: 018 852106
Email: Robert.Balfour@nwu.ac.za
Date: 4 March 2016

Name of participant:

Address of participant:

Dear Mrs/Mr (Surname):

REQUEST TO PARTICIPATE IN RESEARCH

I would like to invite you to participate in a PhD research project. The title of the study is: *Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge).* The purpose of the study is to shed light on the unique amalgam between content and pedagogy. In other words, how the teacher blends subject matter and pedagogical knowledge (the 'what' and the 'how'). There will also be a focus on professional identities of teachers, and how these influence their PCK. Documentation of best practices of teachers may serve as useful examples to pre-service teachers to enhance their effectiveness in classrooms. This information may be useful in the review of the quality of teaching.

Procedure and scope:

- The study will focus on teachers teaching English literature to grade 10-12 learners.
- Two interviews will be conducted with each participant (approximately one hour each). These will be conducted at school or any other place of convenience.
- These interviews will be audio-taped on a digital voice recorder.
- **All questions will be provided to teachers prior to the interview, as much of the information expected entails tacit knowledge.**
- **Please take note: there are no right or wrong answers.**
- Questions for the first interview will concentrate on: biographical information, years of experience, qualifications, role models in teaching, values and beliefs regarding English literature etc.

- Questions for the second interview will concentrate on: what content knowledge is needed to teach English literature in the FET phase; what pedagogical knowledge is needed when teaching literature in the FET phase; which topics are the most essential to teach? What difficulties do you experience when teaching literature in the FET phase; how do you choose texts, poems etc.? Describe the process you go through when planning a lesson; how would you differentiate your teaching to be suitable to the diverse needs of your learners?
- At least two observation sessions are needed to see the practical application of the blend between content and pedagogy. These sessions need to be organised before-hand when the teacher is planning to teach literature. Additional observations may be requested.
- No video footage will be taken of either the teacher or the learners.
- The researcher will endeavour to cause as little disruption as possible, and will only be silently observing the lesson, while taking down extensive notes of the procedures.
- In addition to the interviews and observations, the researcher would like to analyse lesson plans (if available) and notes used for the teaching of English literature.
- Activities given to learners will also be analysed to shed light on the assessment strategies used by the teacher.
- No work produced by learners will be analysed.
- The identity of the school, teachers and learners will at no stage be disclosed anywhere.
- Participation is voluntary, and teachers may at any time withdraw from the study.
- An information session will be scheduled with all participants once permission is granted for the study by the ethics committee of the North-West University as well as by other role-players.
- A colloquium will be held with all teacher participants after the completion of the study, and a report with the findings will be discussed and given to the school.
- The date of commencement of the data collection will be communicated to willing participants as soon as permission has been granted.
- Projected time of commencement: March 2016.
- Acknowledgement of participants will be made in articles that may ensue from the research, but only with the strict permission of participants.
- The researcher or the project leader may be contacted at any time for additional information regarding the study.

A written permission form is on the next page of this letter.

I thank you in anticipation and hope to hear from you soon.

Yours faithfully

Mrs S. Romylos

Researcher

Permission to be a participant in the research study of Mrs S. Romylos

I, _____

(*Please provide full names and surname*), teacher at _____

_____ (*Name of school*), am willing to participate in the research project entitled: *Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge).*

I understand that:

- participation is voluntary.
- I may withdraw at any stage during the research without being discriminated against in any way.
- no individual will be identified in the research.
- all data will be stored confidentially and will be stored safely for 7 years and will be made available for research purposes only.

Signed on this _____ day of _____ 2016 at _____

_____

Signature

APPENDIX E: PERMISSION LETTER FROM CIRCUIT MANAGERS

Education and Sport Development
Department of Education and Sport Development
Departement van Onderwys en Sport Ontwikkeling
Lefapha la Thuto le Tlhabololo ya Metshameko
NORTH WEST PROVINCE

90 ThaboMbekiLane
POTCHEFSTROOM
Private Bag X 919
POTCHEFSTROOM
2520
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Mmogaki@nwpg.gov.za

DR KENNETH KAUNDA DISTRICT

TLOKWE AREA OFFICE

SUPER A CIRCUIT

30 May 2016

Mrs S. Romylos
Reseacher
NWU
Potchefstroom Campus

Dear Madam

PERMISSION TO CONDUCT RESEARCH AT (Names of schools)

Your letter with regard to the above matter bears reference.

Permission is hereby given for you to conduct research at the two schools mentioned above. This permission is granted subject to the following conditions:

- Only the teachers you mentioned in your letter (Names of three particpants) will voluntarily participate in the study.
- The Principals of the two affected schools will be approached for logistical arrangements.
- Minimal interruption of the school program will be caused.
- The outcome of the research will be shared with the North West Department of Education and Sports Development if so requested.

I wish you a fruitful and successful research.

Best Regards

_____
M. Mogaki
Circuit Manager

Education and Sport Development

Department of Education and Sports Development
Departement van Onderwys en Sport Ontwikkeling
Lefapha la Thuto le Tlhabololo ya Metshameko
NORTH WEST PROVINCE

Private Bag X 919
Potchefstroom
2520
Tel: 018-294 0700/724/725
Fax: 018-294 6094
Fax: 018-2945094
Fax: 0865143195
E-mail: Cbotes@nwpg.gov.za

DR KENNETH KAUNDA DISTRICT
TLOKWE AREA OFFICE

OFFICE OF THE CIRCUIT MANAGER

TO: Name of principal
Name of school

FROM: MR BOTES
CIRCUIT MANAGER
MORNING STAR

DATE: 04 APRIL 2016

SUBJECT: PERMISSION TO CONDUCT RESEARCH AT (Name of school)

Permission is hereby granted to MS S.Romylos to conduct research at the above-mentioned school.

This arrangement is subjected to the fact that her research should not in any way hamper the normal teaching and learning processes at the school.

Thank You.

C.Botes
Circuit Manager.

"TOWARDS EXCELLENCE IN EDUCATION"

APPENDIX F: EXAMPLE OF PERMISSION LETTER TO PARENTS

Private Bag X6001, Potchefstroom

South Africa 2520

Tel: 018 299-1111/2222

Web: http://www.nwu.ac.za

English for Education
Researcher: Mrs S. Romylos
Lecturer English for Education
Tel: 018 299 4749
Email: Salome.Romylos@nwu.ac.za
Project leader: Prof. R.J. Balfour
Dean of the Faculty of Education Sciences
Email: Robert.Balfour@nwu.ac.za
Tel: 018 852106
Date: 7 November 2015

Grade 10/11/12 parent

Name of school

Address of school

Dear Grade 10/11/12 parent

PERMISSION LETTER TO PARENTS

As part of a PhD research study, the researcher needs to observe your child's English teacher for at least two to three sessions. The title of the research study is: Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge). The purpose of the study is to shed light on the unique amalgam between content and pedagogy in the teaching of English literature in the FET phase. There will also be a focus on professional identities of teachers, and how these influence their PCK. Documentation of best practices of teachers may serve as useful examples to pre-service teachers and in-service teachers to enhance their effectiveness in classrooms. This information may be useful in the review of the quality of teaching.

The researcher undertakes to cause as little as possible disruption when observing the lessons. No videos of either the teacher or the children will be made. No work of learners will be used or copied for the prospective study.

If a parent does not agree to have a researcher in his/her child's class, alternative arrangements will be made to accommodate the learner elsewhere for those specific periods. Work lost will have to be caught up via an arrangement with the subject teacher.

The researcher or the project leader may be contacted if any further information is needed. Please fill in and sign the tear-off form provided on the next page of this letter.

Yours faithfully

Mrs S. Romylos

Researcher

CONSENT LETTER OF PARENT

I, _____ (*Full name/s and surname*), parent/guardian of

_____ (*Full name/s and surname of child*), in grade **10**

/11/12 (*Please circle choice*), at _____ (*Name of school*), hereby **grant /**

refuse (*Please circle choice*) permission to the researcher to be present in my child's class to observe lessons as

part of a PhD study.

_____ _____

Signature Date

APPENDIX G: EXAMPLE OF ASSENT LETTER TO LEARNERS

Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: http://www.nwu.ac.za

English for Education
Researcher: Mrs S. Romylos
Tel: 018 299 4749
Email: Salome.Romylos@nwu.ac.za
Project leader: Prof. R.J. Balfour
Email: Robert.Balfour@nwu.ac.za
Tel: 018 852106
Date: 7 November 2015

Grade 10/11/12 learner

Name of school:

Address of school:

DEAR LEARNER

ASSENT LETTER TO LEARNER

The researcher needs to observe your English teacher while teaching as part of a PhD study. This means that the researcher will be present in your class for at least two to three periods when you have English literature. The researcher will only be silently observing the lessons and will endeavour to cause as little disruption as possible. No video material will be made of either the teacher or the learners. No work of learners will be used or copied for the study.

The purpose of the study is to shed light on the unique amalgam between content and pedagogy in the teaching of English literature in the FET phase. There will also be a focus on professional identities of teachers, and how these influence their PCK (Pedagogical Content Knowledge). Documentation of best practices of teachers may serve as useful examples to pre-service teachers and in-service teachers to enhance their effectiveness in classrooms. This information may be useful in the review of the quality of teaching.

If any further information is needed, the researcher or the project leader may be contacted (see contact details at top).

Please fill in and sign the consent form on the next page of this letter.

Yours faithfully

Mrs S. Romylos

Researcher

ASSENT FORM TO LEARNERS

I, _____ (Full name/s and surname), a grade **10 /11/12**

(Circle correct option), at _____ (Name of

school), hereby **grant / refuse** (Circle option) permission to the researcher to be present in my English class while

she observes procedures.

_____ _____

Signature of learner Date

APPENDIX H: ETHICS APPROVAL CERTIFICATE

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT

Private Bag X6001, Potchefstroom,
South Africa, 2520

Tel: (018) 299-4900
Faks: (018) 299-4910
Web: http://www.nwu.ac.za

Research Ethics Regulatory Committee
Tel: +27 18 299 4849
Email : Ethics@nwu.ac.za

ETHICS APPROVAL CERTIFICATE OF STUDY

Based on approval by the **Ethics Committee of the Faculty of Education Sciences (ESREC) on 17/03/2016** after being reviewed at the meeting held on **17/03/2016**, the North-West University Research Ethics Regulatory Committee (NWU-RERC) hereby **approves** your study as indicated below. This implies that the NWU-RERC grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Project title: Knowledge and identities: the relation between professional identities and PCK (Pedagogical Content Knowledge)

Project Leader/Supervisor: Prof R Balfour
Student: S Romylos

Ethics number: N W U - HS - 2 0 1 5 - 0 2 5 3
(Institution / Year / Project Number)

Application Type: Single study
Commencement date: 2016-03-17 **Expiry date:** 2017-11-16 **Risk:** NA

Special conditions of the approval (if applicable):

- Translation of the informed consent document to the languages applicable to the study participants should be submitted to the ESREC (if applicable).
- Any research at governmental or private institutions, permission must still be obtained from relevant authorities and provided to the ESREC. Ethics approval is required BEFORE approval can be obtained from these authorities.

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:

- *The study leader (principle investigator) must report in the prescribed format to the NWU-RERC via ESREC:*
  - *annually (or as otherwise requested) on the progress of the study, and upon completion of the project*
  - *without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.*
  - *Annually a number of projects may be randomly selected for an external audit.*
- *The approval applies strictly to the proposal as stipulated in the application form. Would any changes to the proposal be deemed necessary during the course of the study, the study leader must apply for approval of these changes at the ESREC. Would there be deviated from the study proposal without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.*
- *The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-RERC via ESREC and new approval received before or on the expiry date.*
- *In the interest of ethical responsibility the NWU-RERC and ESREC retains the right to:*
  - *request access to any information or data at any time during the course or after completion of the study;*
  - *to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process.*
  - *withdraw or postpone approval if:*
    - *any unethical principles or practices of the project are revealed or suspected,*
    - *it becomes apparent that any relevant information was withheld from the ESREC or that information has been false or misrepresented,*
    - *the required annual report and reporting of adverse events was not done timely and accurately,*
    - *new institutional rules, national legislation or international conventions deem it necessary.*
- *ESREC can be contacted for further information or any report templates via Erna.Greyling@nwu.ac.za or 018 299 4656*

The RERC would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the RERC or ESREC for any further enquiries or requests for assistance.

Yours sincerely,

Prof Refilwe Phaswana-Mafuya
Chair NWU Research Ethics Regulatory Committee (RERC)

TRANSCRIBED INTERVIEWS

Interview page numbers:

Dalene: 1-18 and 140-159

Nelra: 19-36 and 160-170

Mary-Anne: 37-55 and 171-186

Sam: 56-74 and 187-199

Jane: 75- 106 and 200-218

Neo: 107-118

Amy: 119-139

Transcript of interview 1: Researcher and Dalene (Teacher participant)

6 April 2016

Researcher	Good afternoon. It is the 6th of April and it is the first interview with Mrs (Name and surname). Welcome (Name). Tell me when and where were you born?
Dalene	1972 in Vanderbijlpark.
Researcher	Vanderbijlpark? And did you attend school there?
Dalene	Yes, I was there all my life.
Researcher	Primary and high school?
Dalene	Primary and secondary, yah.
Researcher	What type of school did you attend?
Dalene	The primary school was a bit interesting – it was more of a you know the factory workers, more lower class type, my father was a teacher there and he thought it a good idea to have me exposed to that, which I was actually very grateful for because (S: For later in life) – yes, I think it really influenced the way that I do not judge people (S: Really?) the first time when I see them.
Researcher	Getting used to diversity?
Dalene	Yes, definitely and we had a more diverse school, even more diverse than the high school that I attended.
Researcher	Really, which one did you attend?
Dalene	I went to (Name of school) there at that stage, because it was the privileged, (S: The better school …) the better school for academics and what not, and I actually enjoyed primary school far more than I did (S: Really, why?) high school.
Researcher	Why would you say that?
Dalene	Because of the diversity.
Researcher	Really?
Dalene	Yes, because uhm, (S: Different life styles) … exactly and in high school people tended to be very narrow-minded and set and you had to have maths and

	science and biology and you had to have accounting, and you had to go to university. I didn't like that at all. And you were judged accordingly – especially, especially the … the society where you fit in, the society, I didn't like that at all.
Researcher	Very interesting.
Dalene	Yah ...
Researcher	So that influenced you actually a lot about your own identity?
Dalene	Yah, definitely. And the way that I view kids in my class, yah definitely.
Researcher	Great. Question 3. Please tell me about your tertiary educational background. Where, which institution did you attend, university, degrees, diplomas, majors.
Dalene	I just – I did an ordinary BA here at Potchefstroom and my main subjects were English and Setswana (S: Setswana Mm) and psychology and I have Afrikaans as well (S: Up to which level?) – only one.
Researcher	One (D: Yes). And your English and Setswana?
Dalene	Year three. And psychology as well
Researcher	Okay and then afterwards you...
Dalene	Afterwards I did the then HED – the Higher diploma – but I did that at the Vanderbijlpark campus.
Researcher	Oh really, why the change – convenience?
Dalene	Interesting, yes, convenience on the one, because I actually got – no, my husband started working (S: Oh …) and then we got engaged, unplanned, and then I went back to study from home.
Researcher	And were you married at that stage?
Dalene	No, not yet, only engaged, but we went back, and it was interesting, because I had a rare opportunity to actually be a secretary at the Vaal Triangle Technicon.
Researcher	Mmm, while doing that.
Dalene	While doing that.
Researcher	Mmm, so more experience.
Dalene	Yes, yes, it was interesting.
Researcher	Interesting. Okay, you did not do any other diplomas or anything after that?
Dalene	No, because then I got married (*laughter*).
Researcher	Yes, that's enough to do – and then the child came ...
Dalene	Yes.
Researcher	All right, number 4. What is your home language?
Dalene	It's a mix between Afrikaans and English. My father is Afrikaans and he is the Afrikaans teacher. My mother is the English one. And my granny was the proper English lady.
Researcher	Oh wonderful, did you speak both as a child in your house?
Dalene	Yes, yes.
Researcher	And now at the moment?
Dalene	We also mix.
Researcher	Oh ...

Dalene	Yes, because I really think that it is important – and you know what né – (Name of husband) in his work – he speaks more English than he does Afrikaans (S: Really?) so before we know, we would have a conversation in English and just go from there.
Researcher	It obviously benefits your little girl?
Dalene	Yes, it does. It confused her a bit.
Researcher	But it's great.
Dalene	Yah ...
Researcher	Question 5. Why did you become a teacher? Was that your plan all along?
Dalene	Uhm ... I have to say that I actually didn't really know all along that I wanted to do this, and then in grade 11, is the year that everything happened (S: Mm) because we did those aptitude tests (S: Yes, I remember) and do you want to guess what my first one was?
Researcher	No?
Dalene	An engineer (*laughter)*
Researcher	Really? Far from teaching ...
Dalene	Very. Engineer, and then a social worker.
Researcher	Mm
Dalene	And I knew ... (R: I can see you in that) you know, but I knew that I wouldn't be able to cope with the whole social working system thing, but I knew I like people and I was in grade 11, or standard 9 in 1989 and the film that touched me was *Dead Poets Society.*
Researcher	Really?
Dalene	Yes
Researcher	And that actually made you choose.
Dalene	And that made me – I was like – I will be Mr Keating and I will do teaching.
Researcher	Wonderful. What about him did you like – or about the movie?
Dalene	I liked him as a teacher being passionate and open-minded and voting or ... advocating individualism, and the fact that he – he wanted all the children to see things from a different point of view (R: Perspective) – don't be a sheep. I remember so well the little thing that they had in the quad, marching (R: So being critical) – yes, very critical at that, and I also liked the fact that he was fallible that he also had his flaws.
Researcher	Interesting. Question 6. What, if any, hesitancies did you have before choosing teaching as a profession?
Dalene	No, why, the one thing was about my father being a teacher. I knew that there was ... it was hard work, I knew about the extra-mural (R: You were prepared) activities that they had, yes and the weighting that it had. And the other thing is – uhm – having grown up in the high school where I was, there was this whole thing of those who can't do, teach.
Researcher	Yes, that perception.
Dalene	That perception of you couldn't do anything else, so you had to become a teacher and that weighed heavily on me, because I knew that I could do – you know, become something else, and do something else. I started out actually – I applied for pharmaceutical at the pharmaceutical department and I did get – I

	was accepted, but I changed my mind.
Researcher	So, that perception had an influence on you?
Dalene	Yes, it did.
Researcher	It bothered you?
Dalene	It did bother me – it was a societal thing.
Researcher	Did you – did you necessarily believe that it was true?
Dalene	No, but that is still in the back of your mind, especially – you know, I came to university in 1990, and there was this whole political thing that started and you had to start thinking about the future and how you will support yourself, so that was also ....
Researcher	Salary, was that also a consideration?
Dalene	Definitely, Yes.
Researcher	Job opportunities maybe?
Dalene	Uhm, at a time, no, because I think I was too ignorant, I thought I would be able to just walk into a job.
Researcher	Okay.
Dalene	Which actually happened, but yes.
Researcher	(*Laughs)*. Question 7. Why did you choose English as a subject, specifically?
Dalene	I have to say that, from an early age, I loved reading and it was something that was instilled in me by both my parents, and my father especially and my granny loved English so much that she gave me books to read.
Researcher	And that kindled your interest?
Dalene	That ... (R: English specifically) … definitely. The other thing is because I had a knack for languages, what used to happen is – at school – you know you – when you do academically well, and what not, you don't just get a certificate, you get book prizes (R: yes), I used to get these books and I had to read them.
Researcher	So your love for reading was a consideration?
Dalene	Very much so.
Researcher	Not specifically because you had good marks for it.
Dalene	That as well, but that were my best marks, always, English was always better than Afrikaans.
Researcher	So, if you had to choose again, you would still choose English?
Dalene	Definitely. Yes, I always excelled in it.
Researcher	Mm. Question 8. How long have you been teaching English literature in the FET phase – it's always literature anyway – a combination of ...
Dalene	Yah, well it's going on 21 years now.
Researcher	21 years? That's a long time.
Dalene	Yah, I started in 1995. I had a break of 11 months exactly.
Researcher	Really, why?
Dalene	Well, we moved from Mmabatho to Potchefstroom (S: Oh yes, I do remember) could not get a job, and had to go to the department.

Researcher	So ever since you've been teaching?
Dalene	Ever since, yah.
Researcher	Okay. Question 9. It's a bit more of an intricate question. (D: Yah, I have noticed) *(Laughter*) How do you perceive yourself as an English literature teacher? And if you want to, you can also comment on are you successful, or are you still in the making, are you knowledgeable enough, passionate enough, do you strike the right balance between theory and practice, and whatever you want to add as well?
Dalene	Okay. As a literature teacher, I see myself as having a powerful emotional impact on children. I think I can do that well, where I can inspire them and tell them why it is necessary to have literature done. You know, especially at (Name of school) now, (R: Mm, it is a question often asked) – especially boys, yes, why must we do this, why this one? Why must we read *Boy in the striped pajamas*? I just had it this week.
Researcher	And what did you say?
Dalene	I told them, I said this is you have not had the knowledge, you don't know the history, and you just maybe by chance hear about the holocaust, but you are not quite aware of it. And by making you aware and by having you read a book, getting you to know the character intimately, you might be equipped to prevent something like this from happening again (R: To have empathy), to maybe look at political views around the world and I try to teach them that literature is a human thing. You cannot … (R: It equips you for life) You learn from it. Yes ... so I think I can do that well. And then, I am, I'm actually a bit of an idealist (R: How so?). I want every child to be enthusiastic about language and to be inspired, and to want to read and to want to write, but it doesn't always (R: It doesn't always pan out like that) No, it doesn't, but I stick to my guns. (R: But, you would like to see that) I like to. And I feel that if I am enthusiastic, then maybe (R: It will rub off on them) Yah. It might be as well, yah and I also believe that – and this is now sounding like I have a high think of myself (R: No, please don't be humble, I really need this input) ... I'd really say that I have the ability to convince people to get them on my side. Because I think I have the likeability factor, so that if I can convince you that this is worth your while, they buy into it (R: Without forcing your ways on them) exactly.
Researcher	Do you think you're knowledgeable enough?
Dalene	Yes I do, but it has come with experience.
Researcher	It has come with experience.
Dalene	Definitely. I would not have said this with so much confidence when I started (R: Way back then), no, no, no and I must say that being in a challenging, a more challenging environment like (name of school) where the children are knowledge thirsty and they don't just take anything at face value, that has, and pushed me ... definitely.
Researcher	Question 10 is quite related to that – what do think are your strengths as an English literature teacher, specifically then literature?
Dalene	I think one of my strengths and the things that I do well, is I can break it down to – I can simplify things because (R: At their level) yes, because so many of the learners don't have this as their home language, and they find it difficult and they are negative about the subject and they find strange concepts difficult to understand, and I think (R: It is understandable) – yah, I can go to their level (R: Simplify to their level) yah … (R: You read your learners?) ... yes.

Researcher	Good, question 11 then. What do you think are your weaknesses, what do you …?
Dalene	I think that my weaknesses are that I prefer literature that's fantasy (R: Fantasy, *Twilight* …) teenage trash and I tend to incorporate that more than the classics in my choices.
Researcher	Do you think that is a weakness as such?
Dalene	It's a preference. Sometimes it can be a weakness, because I think that you should expose learners to (R: A wide variety) all varieties, and we … I do try, because I know that is my weakness. And the other thing – why it is a weakness is – sometimes I find that I – with my colleagues – when I convene and I do this, they have no idea what this is, although the children do. And I would love to educate them as well.
Researcher	And your colleagues prefer the classics I suppose?
Dalene	Yes they do.
Researcher	I'm sure.
Dalene	Yah, and they don't always understand – my affinity (R: Where you come from?) yes.
Researcher	Other weaknesses maybe – like spoon feeding, or you're falling into a consistent routine, you are afraid of trying new texts, you always use the same strategies, I don't know, what, anything else maybe?
Dalene	No, I do vary texts, I might (R: Don't stick to one for years) – not at all – maybe trying out too many new things ... I like, I like to do something different (R: Challenges) – yah, challenges and sometimes they fail epically, but I don't really see this as a weakness, because you have to fail to know what works.
Researcher	Yes of course –especially in teaching.
Dalene	And uhm, I think that actually builds my character as well, because it teaches – well it has taught me to tell the children no wait, this is not working, let's just start again.
Researcher	And it doesn't make you hesitate to try new things again?
Dalene	Yah, so I don't actually see it as a weakness.
Researcher	Okay. Question 12. Is or are there any person or persons who had a particular influence on your becoming an English teacher? You mentioned the film now.
Dalene	Yah, I mentioned the film. I would say my father (R: Your father?). His, definitely, he is so passionate (R: Where you ever in his class?) – Yes, definitely – he taught me primary school, he taught me Afrikaans, history and Bible studies.
Researcher	What type of teacher was he? Can you tell me a little more about him – now, not about being your father, but being a teacher?
Dalene	There was a distinct difference – and he never treated me in other – any, any different than he would any of the other students.
Researcher	And you appreciated that?
Dalene	Very much – because it showed me perspective you know – and he was – he was a very strict, but loving teacher.
Researcher	Really?
Dalene	The kids loved him, and he would tell them off like it's nobody's business and

	they would thank him.
Researcher	They respected him?
Dalene	Very much so.
Researcher	Something about his content knowledge maybe? The way he taught?
Dalene	Yes, my father was a very visual person. Especially with history he would have pictures drawn.
Researcher	That's where you get it from ...
Dalene	I suppose so – he was very creative in the way that he did it. He was, he had very lively lessons, and he – even way back then – I mean, these are 80s, mid-eighties né, (R: A long time ago) he had the whole group work and he did it unlike any other teacher.
Researcher	Not teacher-centered?
Dalene	No, not at all, it was learner-centered. He gave us – we had discussions, and I think that is where the seed was planted.
Researcher	Planted in you?
Dalene	Yah, definitely.
Researcher	Right, we're gonna skip thirteen, you've already told me about the person.
Dalene	Okay.
Researcher	Question 14. Briefly discuss the context in which you work. What type of school is it, where is it located, what resources do you have, and who are your learners? What are their strengths – specifically concerning literature, speaking, writing, reading listening – what are their weaknesses – and also what are they interested in?
Dalene	Well, our school – we are perceived as being the more privileged school with children who are more academically inclined, but, the demographic in the last ten to fifteen years have – it has actually changed – where we do get more and more learners who are not as capable ... who do not come from a, a privileged home, so it's far more diverse (R: Than what it used to be) than what it used to be. What I do see, however, is that these children come from primary schools specifically and they are spoon-fed, number one, so they don't think for themselves; you have to guide them (R: That's a weakness). And another weakness is that they are mark-chasers (R: Yes), they just want distinctions. As soon as you go into enrichment, let's do some extra, they're like (R: Reluctant) – do we need this for the test?
Researcher	Why are they like that – because of the system?
Dalene	It is the prestige thing – and it's the bursary thing, and it's the "I'm going to be a doctor" thing – And I need the subject, but I need the marks more than I need the experience though (R agrees). Yah, the positive thing that I do have with these children – because they are, their intellectual level, on average is higher – is – they are more open for discussions (R: Discussions – they are not narrow-minded) ... no, they are not. And they are not afraid to challenge you (S: Mm) ... and once they are on your side; they will come tell you about something.
Researcher	And you're not afraid of that?
Dalene	No, not at all.
Researcher	You endorse it?
Dalene	Yes, I definitely. I always tell them, if I don't know, take out your phone, tell me,

	let's look at this, tell me I'm wrong, come show me – I'm not wrong a lot of times, but it has happened.
Researcher	Yes, of course it does.
Dalene	And then you take it in your stride and you go and you learn.
Researcher	But (Name), what are they interested in, are they typical teenagers, or different from others at other schools?
Dalene	You know what, I would say that they are typical teenage thingy, but there are more children who tend to be more individuals, they would (R: Really?) ... yes, I'm telling you that it is a thing happening.
Researcher	Not herd animals?
Dalene	No, where they would stand up and say I don't believe in what you are saying, really.
Researcher	And do you find that more often than before?
Dalene	More often than before in the last 4/5 years I would say, where children don't mind – and they don't really always care about what the others say.
Researcher	Really? (D: Yah). And their strengths as far as academics are concerned, specifically now English – uhm – can they speak well?
Dalene	They can always speak well.
Researcher	Writing?
Dalene	Writing no, they can speak well – they are extremely eloquent (R: Listening?) and sometimes they'll …
Dalene	Listen – depends on the type of listening – comprehension – it actually depends on whether they're interested in it or not, I think, but, it can be misleading, because they speak so well and then they can't (R: Deceptive) write two words (R: Really) in a proper sentence.
Researcher	So it's this whole division between basic interpersonal communication skills and then also CALP – Cognitive Academic Language Proficiency (D agrees) Huge discrepancy. You definitely find a big discrepancy (D agrees).
Dalene	Big discrepancy.
Researcher	Oh, really? And ...
Dalene	Average, on average that ...
Researcher	Really?
Dalene	Yah, they come across as you would think that this is a distinction person, and they start writing an essay and you go 40.
Researcher	Why, why does … this happen do you think?
Dalene	I don't know whether – it's a basis thing – where they didn't learn how to structure a sentence properly (R: From the beginning) né – how to spell, they're not interested in spelling rules, they're not gonna use this word.
Researcher	Technology also doing that.
Dalene	Technology as well maybe, I don't know, that is a big thing.
Researcher	Okay. Question 15. Would you be able to teach in a context that differs from the one that you are teaching in now? I know that you taught somewhere at a private school as well, but for example, would you be able to, now, go and teach in a rural area, maybe in a township or a city, learners from different racial and

	ethnic groups? I know you have a more or less a … sort of homogenised group there – how would you cope?
Dalene	I know that I could cope – I can cope because when I started out I was at Name of school), and they had – it was in a township, although a more upper class school, but the mindset of the children were still very rural.
Researcher	Rural ...
Dalene	And what I found, is that they, for instance, are far more interested in politically charged texts – if you know what I mean (R agrees).
Researcher	… than the average learner ...
Dalene	Than the average learner – and, which is fine – but they are also more interested in fables and poetry – specifically – not novels so much.
Researcher	Not novels, why?
Dalene	I don't know, maybe it's something (R: Daunting?) to do with the – now, (R: Length?) No, I think it has to do with their oral tradition.
Researcher	Really?
Dalene	Where – yah – back then – story telling, praise songs, all these things, and where they love to, to speak and poetry lends itself to that – oh, they loved that, they love that always.
Researcher	We'll go back to that later, how you differentiate your teaching when you teach different racial and ethnic groups, with our second interview. Question 16. And you can really be honest ... how useful was your training as a teacher in terms of your teaching? Very useful, some, or not at all?
Dalene	Uhm, I would say actually that my degree I found far more useful than my diploma that I did.
Researcher	Teaching methodology?
Dalene	Yah, definitely.
Researcher	So, that is related to question 17. Rate in order of importance, content, methodology and practical teaching ...
Dalene	Yes, now, I think that my degree equipped me to be able to take the content and see what needs to be done, and then do it. So content, yes.
Researcher	Okay, but the how part?
Dalene	The how part – was – it was generic (R agrees – wasn't specific subject specific) – no, not specific – we did have subject-specific – although ... what did they call it?
Researcher	Micro lessons.
Dalene	Yah, I can't remember, and we had to generate these things that you had to build and you had to make posters, and what now, that doesn't teach you how to do a one on one with learners or how to (R: Conduct a class) – yah, exactly. I didn't find that helpful at all.
Researcher	Your teaching practice?
Dalene	Uhm, do you mean the practical work that we actually?
Researcher	The practical work when you went out to schools as a student.
Dalene	Well, I think we could have done more, because in my year – I did it in a year – a year course – and we had only six weeks.

Researcher	Six weeks going out in the field?
Dalene	Yah, three in the beginning – the first half of the year and three in the second half of the year.
Researcher	Did you find it useful?
Dalene	I did find it useful. I ended up with the lovely English lady – a teacher – she was at (Name of school) actually, also in Vanderbijlpark, and she gave me quite a few tips.
Researcher	Okay, question 18. Also quite a tricky question. There are many influences on a teacher's professional identity: your biography, your age, your gender, where you come from, your context, where you're teaching now, institutional settings, your schools and universities that you attended, then of course the curriculum. Please can you briefly discuss the influence of each of these on you?
Dalene	Okay, let's start with my biography. I think that I was extremely privileged within the house that I grew up in, because my parents both speak better Zulu than they do Afrikaans or and English, and we have always had coloured friends, even in the old regime, so we never distinguished between colour. They were just people – I knew people – so (R: You grew up with diversity) – exactly – so – even today, I have no issues (R: With race) – no – no issues with race, or language or age even, because (R: Gender), gender, nothing, because I think I had such a strong role model in both my parents, and I must actually thank them for that. And the exposure that I had – and then I think particularly, the fact that I started at a rural township school with mainly black and Indian kids, enhanced that and showed me how special individuality is, definitely, and uhm, I, there, for the first time actually saw what it is to be racist. (R: Not you being racist) Not me racist but their racism and that brought me, and that's why I like, you know, I like to get to know a child individually and I want to do justice to them (R: It's got nothing to do with the colour or race) – nothing at all.
Researcher	Being a female? Does it influence your identity in a way, specifically with teaching?
Dalene	I think it does in a way – even though I am a feminist at heart – I do think being a female teacher has its advantages, because children see you as the motherly type (R: Yes, they do) and they trust you much better; they trust you easier (R: Than a male?) And it makes it easier for them to do things for you; they want to please you.
Researcher	And having your own child?
Dalene	Definitely. Once they know that you're a mother, it's, they …
Researcher	They see you in a different light?
Dalene	Yes, they do.
Researcher	Good.
Dalene	... and being older as well – now that I'm at a bit more mature in age, seriously, I find it easier to communicate with the students ...
Researcher	... to cope …
Dalene	Yah.
Researcher	In the context of teaching?
Dalene	Yes.
Researcher	In the context, the school that you are teaching – how does it influence your professional identity? Do you have a culture of working together – can you

	relate to the ethos of the school?
Dalene	Well, in our department – yes – and I do – I have to say that we are really like a network – and we can help and you know that if you ask, someone is there to help and people are knowledgeable.
Researcher	Yes, collaboration.
Dalene	Exactly. You know that there will be a structure or something for you to fall back on, and even if I have issues at the school, I must say that they, that they have a culture of working.
Researcher	And you can relate to that ...
Dalene	... and you can relate to that ...
Researcher	But you don't stand in opposition to the ethos or the culture or the spirit of your school?
Dalene	No, there are slight things – minor things – that I don't agree with, but you will never agree with everything, so …
Researcher	Such as? – if I may ask ...
Dalene	I don't agree with the learner's leadership programme at the school – I see it as elitism.
Researcher	Not allowing opportunities for all.
Dalene	Mmm, no.
Researcher	True. All right then, your – the university you attended, and you said you did you diploma at another institution. Did that influence the way you are now? Your professional identity, the way you were taught way back then, the values and beliefs instilled in you there?
Dalene	Uhm, if I'm thinking back to my classes that I've had, I had actually a few professors that really influenced me. My Setswana professor was lovely, and he was like a second father (R: Really), yah, and just the way – (Name of lecturer) – he was here (R: Oh) ... the way that he did his classes and all the English department – and this now sounds a bit, I don't know how to say – it sounds conceited or something, but it's just like language people have a certain finesse in the way that they go about …
Researcher	They do things differently.
Dalene	They do and I have from the very first moment that I entered any of the classes, I was like I want to be that and I want to do it this way, and I want to be this sophisticated and I want to know all these things.
Researcher	Generally speaking.
Dalene	Generally speaking yes, I must say.
Researcher	Did you agree with the values and the beliefs way back then – of your institutions?
Dalene	No, not always, I found them narrow-minded (R: On political level?) ... yes, and extremely and religiously constricted. I did, although it was less so in the language in like English and Afrikaans subjects.
Researcher	Than other subjects.
Dalene	Yah.
Researcher	Right then, the curriculum. To which extent is your identity shaped by the values embedded in the CAPS – I did put in a bit of an extract there – but I think it was

	for the second interview, yes. How do you feel about the CAPS, because it, it forms a part or our daily teaching?
Dalene	I ... to be honest – and I don't know whether this is now a correct answer or not – I feel that the people who planned the CAPS, just had a list and just went down the list and said okay, you need this and this and this and this and never thought of the building blocks – like let's do this first and have them capable and then build onto this and then build onto that (R: Mm, sequence) and the whole fact that home language and first additional has exactly, exactly the same curriculum ... to me – I just can't understand that at all. Because it is not the same – I do know that the teacher is supposed to differentiate and go deeper or do less or do more, but how do you tell a first year teacher what to do and what not to do, and to which level to take it. To me that is ...
Researcher	Good. We will go into more detail during the second interview, specifically about the CAPS and your thoughts on that; I would like to hear that. Question 20. No, is it now 20 – 19 – say which one of the above do you think – has the greatest influence on your professional identity?
Dalene	Which one now in 18?
Researcher	Biography, the context, the institution, the curriculum?
Dalene	I'd rather say the biography, definitely, and also the context.
Researcher	Also related to your personal identity?
Dalene	Yes, yes, much more so, because I do think that I'm a – I'm an adaptable person which ever school you put me in, I will be able to adapt.
Researcher	Be able to adapt …
Dalene	No, I don't find adapting difficult. And the different contexts ask for different practices.
Researcher	Okay. Do you think that your personal identity is related to your professional identity, or are they completely separate?
Dalene	No, I think it's totally related.
Researcher	Totally related ...
Dalene	Yes, I think so.
Researcher	How so, you can just maybe tell me in one sentence, why?
Dalene	Uhm, I am no different in class than I am at home – you see yes, what you see is what you get, always, I don't believe in pretences and that's the way I live my life.
Researcher	Okay. Thank you. Question 20. Do you think that your tertiary education has been adequate in preparing you to teach in a diverse South African context today, and if you think of the practical teaching, where you did that, and then obviously the content?
Dalene	Actually no, I don't because we were placed only at Afrikaans, white, white schools – we were never given an opportunity to go into rural areas - I'm not talking just townships, I'm going rural areas even.
Researcher	It wasn't an option?
Dalene	It wasn't an option – you had to go there and you were placed, because this was now you know, during Apartheid (R: Pre-1994) yes, yah, so no.
Researcher	Do you feel that you lack knowledge of other racial groups?

Dalene	No, I don't – but again, because of how I was brought up and where I started teaching, so no. I do still find it a bit strange, because you don't always get to interact with these people on a daily level (R: Yes) – you understand? (R: I do) but yah.
Researcher	Would you have wanted to be more informed about other racial groups?
Dalene	Yes, you cannot live in this country and not be informed.
Researcher	Mmm and say I'm only going to teach here for all my life at a specific school?
Dalene	No, and it's shallow and it's short-minded, short-sighted (S agrees) yah no, definitely
Researcher	Okay. Question 21. You sort of touched on this, but how do you feel about collaboration with immediate and more distant colleagues – that's now at your school or may and at a forum or so – about sharing ideas, your content materials – is it important for you – uhm – do you do this often enough?
Dalene	I think it is really important.
Researcher	Why?
Dalene	Because everybody brings something different to the table (R agrees) and they have another view that you never thought of.
Researcher	So, you're not exclusive in the ways you do?
Dalene	Exactly, and you don't become stagnant – you learn more and we have a – our subject is alive – and it changes (R: All the time) – all the time – so why can you not change – no, I think it's very important.
Researcher	Do you find the same sort of sentiments from your colleagues?
Dalene	Some of them, yes, like-minded people – yes – other people will just want to do the same worksheet, the same with the same child seven years in a row ... and then I get irritated.
Researcher	And that could bring a bit of conflict ...
Dalene	It does.
Researcher	But do you think you collaborate often enough, or does it sometimes resort to your discussing children...and what they do in your class, or do you actually consider different strategies? Do you really talk on an academic level, or would you like that to happen more often?
Dalene	I would actually prefer it to happen more often. There are exactly 2 colleagues that we do – that I do, do that with – the others just tend to just be discussion of this happened in my class.
Researcher	Children ... and too much work ...
Dalene	Yes, exactly.
Researcher	Okay, 22. How do you respond to change? You also touched a bit on that. Refer to things such as teaching a different grade. I know sometimes you walk in and all of a sudden you teach a different grade – you have to change from teaching grade 12 to teaching Grade 8s, teaching new content – now they decide this is the book – you teach this – working with a different colleague – extra paper work all of a sudden required – policy changes – I'm sure you went through the OBE changes.
Dalene	Yes, I did.
Researcher	How do you respond to these changes? Or did you?

Dalene	Uhm – you have to just take it in your stride – you chose to be a teacher and being a teacher, means that you yourself have to be adaptable – so I don't, I don't have a problem with that, and if you have a problem with that, you can't be a teacher – that's my opinion.
Researcher	Do you find it more difficult to adapt to change now than before, or is it easier for you?
Dalene	No, I think it's actually easier – it becomes easier the more confident you are in yourself and your abilities.
Researcher	Really?
Dalene	Yah.
Researcher	Some people say the younger ones find it easier than the older ones (R: Is it?) because we get set in our ways, yes, but I tend to agree with you.
Dalene	No, I really believe that I am far more confident in front of a class than I was ten years ago, and I am far more confident to take on a colleague and say no, I don't agree with you, because of this and this and this. So no, it's easier for me to change.
Researcher	To change ...
Dalene	Ya
Researcher	Okay. 23 then. I want to know from you if you can recall one or two incidents where you were expected to change something, maybe a strategy, or an assessment like now we have very structured assessments (R agrees) tasks with the CAPS – before we could decide whatever we wanted to do ... maybe your attitude that you had to change, beliefs you had, values you had.
Dalene	Uhm, I must say, it was a bit of a tough one now with the CAPS, especially the assessment and the way that you had to do it and how you had to incorporate it and how you had to stick to certain texts, because I like doing exciting things, and it's a bit more challenging to stick within the framework (R agrees) and still do that. It does, it does limit you – to a point – but ...
Researcher	Any other changes, maybe strategies – uhm – your attitude, maybe colleagues or something about the school specifically, or about whatever?
Dalene	I must say now that I'm slightly older, I'm stricter – I have more set things and I have a stricter mindset as to what is wrong and what is right.
Researcher	Concerning learners?
Dalene	Concerning learners and concerning the way that you – or the curriculum –that we have to teach and I find myself being harder on other colleagues and saying but you – the CAPS documents says you have to do this, so stick with it – bring your own flavour – but stick to it.
Researcher	You are prescriptive.
Dalene	Yes, I do tend to be more.
Researcher	And that came with age, experience?
Dalene	I think it came with experience and, realising that yes, you can be an individual and you can be creative, but you do need structure, otherwise it's a loose thing that just hangs in the air.
Researcher	Of course. So you want that?
Dalene	Yah.

Researcher	Any beliefs, or values, or are you still endorsing the same beliefs and values as always?
Dalene	It's the same as always; I haven't – I have always believed in certain things that I still do.
Researcher	You still do?
Dalene	Yah.
Researcher	Question 24. Is there anything at school that you feel may be hindering you in developing professionally? – and here we can look at many things – uhm – is it a too structured environment, or unstructured environment – some teachers work in very unstructured environments – a very prescriptive subject head, a principal or colleagues, or maybe government policies, work overload, extra-mural activities, lack of your own ambition, family responsibilities, no promotion possibilities – there are so many things.
Dalene	Yah, there are many things. Number one family responsibilities, promotional uhm …
Researcher	Are they limited?
Dalene	Very limited, especially for a woman, if I have to say.
Researcher	Do you feel that?
Dalene	I feel that, and I feel that if you want to get anywhere, you have to be at school 24/7 and I'm not that person, I'm — I do give my pound of flesh, but …
Researcher	But you still put your family first?
Dalene	My family is first, and foremost.
Researcher	The environment maybe?
Dalene	Uhm, the environment I would say yes, because no, more, how do I say this politically correct. I feel in our school specifically – only a certain type of person will be promoted and you have to have the connections and you have to have the – yah – and I'm not that – (R: The scheming) I don't do the scheming and the what and the what, and if you don't like me …
Researcher	And you won't fit into the mould just to be able to be chosen for certain positions?
Dalene	No, and I actually mentioned this to my principal, because he did ask, and I said to him I'm not going to fit into your little box.
Researcher	True.
Dalene	Yah.
Researcher	25. It's so strange, because you said the children are very for individualism.
Dalene	Yes, they are, but the – I'm telling you that the staff and the parents, not always ...
Researcher	Not always.
Dalene	Yah ...
Researcher	25 then, related to that, is there a discrepancy between the teacher that you are now and the teacher that you would like to be? If so, why?
Dalene	I don't think there is too big a discrepancy – I would like to be more free – coming to class.

Researcher	More autonomous ... in the knowledge construction …
Dalene	Yes, and in deciding I would rather start here and then build towards this, and I would rather pay more attention to this than that – that's why I struggle a bit with the CAPS.
Researcher	Very related to the CAPS.
Dalene	Very, yah.
Researcher	Wonderful. I would really like to elaborate during our second interview on that – it is extremely important. But you don't feel disappointed in yourself that you want to be there and you're not there?
Dalene	No, no, no, no, Not at all. I am comfortable with where I am.
Researcher	... and who you are ...
Dalene	Yah, definitely.
Researcher	Question 26. Yes, and this is now – as I said – we're going to elaborate during the second interview on this as well – but 26 asks – do you think that you are autonomous enough in knowledge construction in the process – in other words – would you like to have a bigger say in what should be taught at school level?
Dalene	Definitely, definitely, and I have brought this up, I myself, I have brought this up so many times with our subject department and said please, take this to national; ask these questions. We have written letters that she has presented, but you don't get the feedback.
Researcher	Do you feel that others construct the knowledge?
Dalene	I definitely feel that it's all these learned people who have all these degrees, none of the knowledge of actually teaching, and then they decide what should be done – with no experience whatsoever.
Researcher	So you would like to have a bigger say?
Dalene	Definitely.
Researcher	Good, but we can elaborate on that also. Do you think English as a subject is vague? It's difficult to pin down because it's very wide?
Dalene	I think that there are structures that you can ... and the vagueness and the openness comes with applying the knowledge (R agrees) but no, I don't think so. I think there are more than enough structural things.
Researcher	Okay.
Dalene	Not that it's always taught at university.
Researcher	No, it isn't. Question, I think 27, yes. Do you think the curriculum is promoting the ideas of all groups – I'm specifically speaking about South Africa, or do you think it is favouring the knowledge of certain groups, for example the Western canon, and I'm specifically referring to texts, those texts according to the Western canon that are worthy of studying? You did mention that you prefer the more modern fantasy texts ...
Dalene	I really think that they focus far more on our black majority than any of the other cultures.
Researcher	Really?
Dalene	Really, because every single text book that you take, you get the certain – the same kinds of themes – throughout. Here and there is something different, but they don't go global.

Researcher	Do you feel world literature is neglected?
Dalene	Definitely…why don't you teach children about ... uhm … the Civil War in America – that's something to know, and that relates to our situation in South Africa? Why don't you go open – because what do you want to do (R: Expand the minds) – exactly – you want to encourage the children to learn about other things and be prepared to go out in the world – I mean – not everybody is going to stay in Stilfontein their whole lives.
Researcher	No, of course not. But you did mention that some of your colleagues prefer the classics? Do they still feature very strongly if you think from grade 10 to grade 12? If you think now of the choice of poems – are they more European or more African? Do they neglect Indian literature?
Dalene	You know, it doesn't even feature – Indian literature né? I haven't come across anything, no I haven't done any of that, or any of those, you don't hear any of the folklore or anything – it's only just the African one. Then, some of the Afrikaans texts would feature, but no.
Researcher	Question 28, I think so. What is the single most satisfactory element of being an English literature teacher to you?
Dalene	I think it's to give children confidence to ask questions and to want to know things, because once they have that, they have it in all the subjects and we are equipped in our classes or our classes are set out to give them that, to make them question and ask a question. To expand their horizons.
Researcher	So you want to concentrate on your learner?
Dalene	Yes, I do.
Researcher	If they are satisfied then you are happy?
Dalene	Yes, and like I said, it doesn't always work.
Researcher	Mm, but you handle that.
Dalene	Yah.
Researcher	(Name), do you ever reflect on your professional identity? I know we're all in a rat race, but do you sometimes stand still and think this is who I am as a professional teacher? And if you do that, what are your thoughts?
Dalene	Yes, I do sometimes think whether I should not have gone the more academic route, uhm, specifically with furthering my own education and whether I would not be suited to another post, but time and again I come back to just being satisfied in my life in what I do (R agrees) and I don't think that I would actually fit into a place where I don't communicate with learners … so much.
Researcher	So, were you made aware of your professional identity during your pre-service years, or not at all?
Dalene	No, not really no, it was just a thing of get the diploma, and get a job.
Researcher	Get out there ... and do this.
Dalene	Yah.
Researcher	Do you think it's important in teaching or whatever job to know who you are?
Dalene	Yes, I think it is, especially for the kinds of posts that you apply, because if you know that you're not really adaptable, you can't apply to another school, you'll die.
Researcher	Of course.

Dalene	You know, I think it's extremely important, and even the students who come to our school, sometimes you can see the shock and the – how do I handle this now? And am I really equipped for this? I think it is very important ... and I wasn't prepared for that.
Researcher	Wasn't prepared for that ... all right, question 30. Yah, this is also tricky. To which extent does your professional identity influence your actions, your practice, your teaching?
Dalene	I wrote something here and I said that I'm unafraid to venture – I don't, I don't mind trying new things.
Researcher	Mmm, trying out new things.
Dalene	So I think in that way – that influences me because I – I don't mind doing something new. And even with the, the CAPS now, I don't mind trying it.
Researcher	You don't see it as gospel?
Dalene	No, and I do have to admit that I do change a few things.
Researcher	And you don't mind change?
Dalene	No, because then I, I know that if my subject supervisor comes and asks me I would tell them, I did that, because it works better, look at it, look at the results.
Researcher	Mm, you can justify.
Dalene	You can justify, but I don't – you know – but you know which things you can change and which not, but the assignments, you leave alone, you just do as is.
Researcher	Okay great, thank you very, very much.
Dalene	Pleasure – I hope that was good.

Transcript of interview 1: Researcher and Nelra (Teacher participant)

23 March 2016

Researcher	Good afternoon. It is the first interview with Mrs (Name and surname) on the 23rd of March 14:00. Nelra, when and where were you born?
Nelra	I was born in Bloemfontein – capital of the Free state in 1960.
Researcher	And where did you attend school – primary and high school?
Nelra	I started primary school at the well-known Sentraal and then we moved. So in standard 2, I started at a new school, San du Plessis – it was a primary and a secondary school and there I completed my matric in 1977.
Researcher	And they are both in Bloemfontein?
Nelra	In Bloemfontein.
Researcher	Mmm. Please tell me about your tertiary educational background. Which institution or university did you attend, your degrees, your diplomas?
Nelra	I went to – then it was still the University of the Orange Free State – today it is only the University of the Free State. I finished my BA degree in languages and then I finished my diploma – Higher diploma in Education and then, more than a decade later, I did a further diploma in education, at the then so called – uni … not university, College of Education of South Africa, that is not existing any longer.
Researcher	Really? (R: Mmm). And your two major subjects, what were they?
Nelra	Afrikaans-Dutch, and German.
Researcher	Okay. And the English you just did as a subsidiary.
Nelra	That was that further diploma.
Researcher	Oh …
Nelra	It was extra school subjects, so English was the major subject of that diploma.
Researcher	What is your home language?
Nelra	Afrikaans.
Researcher	And tell me, why you became a teacher. What made you decide on that?
Nelra	If I need to be honest, I really can't answer you, because at first I never meant to become a teacher, if I need to be honest. Started doing languages, was very interested in languages, I had many dreams to tour the world and to do many, many different things … and uhm …
Researcher	After matric?
Nelra	After matric. And my brother, he said you will be a teacher for a week, and you won't do anything else, and then his prediction came true. This is exactly what happened and many years later at a previous school where I taught, a grade 11 learner once asked me the same question – why did you become a teacher and I was kind of formulating my answer in my mind when another teacher, another child shouted because she couldn't become anything else. (*Laughter)* At that stage I realised it was meant to ridicule and to kind of belittle me, but the more I thought about that, the more I realised that …
Researcher	Meant in a positive …
Nelra	Not that that was meant in a positive way, but that got me thinking about the reason why did I become a teacher and uhm, in retrospect; I think I can say that

	this was my calling. I was meant to become a teacher so, indirectly that child was right. I could not become anything else.
Researcher	Have you ever regretted it?
Nelra	With the work load – to be honest – sometimes yes, but in essence, the fact that I still feel like I make a difference, just keeps me going.
Researcher	Good, what if any hesitancies did you have before choosing teaching as a profession? Could be something like salary considerations, job opportunities, work load, did you know that you were going to mark such a lot? (*Laughter*)
Nelra	I never realised what I was getting into, so honestly, prior to that no, I won't say anything.
Researcher	Nothing kept you, no hesitancies. And then specifically, question 7, why did you choose English as a subject?
Nelra	And again, to be honest, I was interested in languages in general, so English was not even part of my original language degree. It happened many, many years later, when my husband kind of indicated that if I really wanted to position myself strategically, at that stage German – (R agrees) was phasing out and he kind of advised me to do something and this is how I started, and he kind of predicted that because I love languages in general, I would like English as well. And it was true, the minute I started, I was hooked.
Researcher	Anything else that attracted you to – specifically the subject English?
Nelra	If I need to be honest, it is difficult for me to choose whether I like the graMmatical part more than I like languages – I actually like all of them, but literature kind of gives one the opportunity to really work about stories and lessons and values, and I like that. (R: Mm)
Researcher	It is not as exact as grammatical …
Nelra	… as the grammatical part, yes.
Researcher	How long have you been teaching English literature in the FET phase?
Nelra	That's about 20 years – more or less 20 years.
Researcher	It's a lifetime.
Nelra	Yes, but I've been in the teaching profession for 32, so 20 is not that many.
Researcher	But you do have experience in home language teaching as well?
Nelra	Yes, I do, six years, six years.
Researcher	Question 9. How do you perceive yourself as an English literature, specifically literature teacher in terms of – are you successful, are you still in the making, are you knowledgeable enough, uhm are you passionate?
Nelra	I would say that first and foremost when I had to think about this question, is that, base that specifically on the response I receive from learners that kind of moulds the way that I regard myself as an English literature teacher. In many cases when I need to mark essays, many of the themes and the issues that we really focus on in the discussion of literature, will give back feedback on essays, in the writing specifically at the end of their school career when they send you thank you notes and letters that they would refer to that, or that they would indicate that that is, kind of giving them direction, and from that I know, that I think I have the ability to, to share things and to teach things, and this kind of motivates me to continue to do that.
Researcher	Mmm, to capture the attention of the learners. So that's the – question 10 is very

	similar to that – uhm – please don't be humble – what are your strengths as an English literature teacher? You now said you have the ability to capture the attention of learners. What else would you say are your strengths at this moment?
Nelra	I think in general it is because I like stories, and to be literature – it's about stories and the telling of stories, and I like to – or appreciate – the miracle of sharing stories and I don't have a problem to communicate. I communicate easily and I think I have the ability to share my appreciation for what I find in literature with the learners. I have the ability to explain so that my learners can understand.
Researcher	And are, are you able to read your learners to be able to know at what level you have to pitch your work?
Nelra	It's not always easy, because it is a combination of learners. You always have a group – the stronger ones, others are more sensitive, others kind of reluctant, not really want to learn or … (R: Mm) but, eventually I think most of them come around and can show some kind of appreciation for literature.
Researcher	Would you say that your knowledge, your content knowledge, is one of your strengths?
Nelra	Yes, definitely yes.
Researcher	And your pedagogy, the way you teach?
Nelra	I think it is a combination, first and foremost starting with my whole package, who I am as a teacher, then content knowledge and then just the whole two-way communication that literature provides.
Researcher	Do you think the blend is important?
Nelra	Yes, I do, definitely yes.
Researcher	But now, if you feel that you have any weaknesses, what would they be, as specifically teaching literature?
Nelra	I think perhaps the biggest one is that I can become so excited that unfortunately sometimes it becomes this one-way traffic, (R: Uhm) that I give too much info and I share too much (R: Agrees) and I don't allow learners – it's practically because I am still old school, we were kind of taught that that has to do with that, and that I'm still in the process of learning to say less and provide more opportunity for the learners.
Researcher	So you tend to …
Nelra	to discover more
Researcher	… in a way you spoonfeed.
Nelra	Yes, exactly that.
Researcher	Do you feel that sometimes maybe you fall into a consistent routine?
Nelra	Yes, definitely yes.
Researcher	You do? Are you afraid to try new things, maybe new texts?
Nelra	From time to time I do, you don't have a choice in Grade 12, in Grade 10 and 11 you do. You try out new … I love the adventure of a new text and doing that with learners.
Researcher	Okay, great. You mentioned your brother, so at question 12, is or are there any person or persons who had a particular influence on your becoming an English teacher? You now said your brother, he just said …

Nelra	He said it's just teaching.
Researcher	Why did he advise you to become …
Nelra	It was … he wasn't trained to become a teacher, and his path, just led him to that direction, so he ended up in the teaching profession, and it happened to him that he was really seeing this as a calling, and I think based on that, he gave me the advice and but never that that had to be English. That was my husband, because he has, as I kind of said at the previous one, he predicted that strategically this would be – a wise choice to include English as a language, which I did then in the second diploma in education and a…
Researcher	Which was a clever thing to do.
Nelra	It was a very, very clever thing. If it weren't for that, I wonder if I would still be a teacher today, if it weren't for that advice.
Researcher	Any teacher, any lecturer, who made an impact on you?
Nelra	Say my German teacher, to be specific. She taught me German, but just the way she (R: it was more the how?) the how – it was rather the how, sharing her life experience and then she married a German, and all the stories from Europe and a wider range of literature, other than simply Afrikaans, it was just, I was kind of intrigued by that.
Researcher	My German teacher was very theoretical.
Nelra	I had, she was a brilliant one …
Researcher	Really? We had a man and he didn't really…
Nelra	… and the way she dressed – she was a very tall lady and just well-spoken and articulated and …
Researcher	So that also made an impression on you?
Nelra	Good sense of humour, yes, a very good sense of humour, strict but fair, and it's just the way she exposed you to things that I never have known of, or I just liked it.
Researcher	Was she passionate?
Nelra	Very very passionate, very very passionate, I would even wrote extra German essays and she would mark them, and gave me feedback on that and kind of motivating me to write (S acknowledges), just, I would, from a thousand extra miles just because she was the teacher.
Researcher	Good.14. Briefly discuss the context in which you work, this is now the type of school, uhm, affluent school, average, medium school, location, where is it located, resources, what do you have as resources and specifically your learners. Who are they? What are their strengths? Are they very capable of speaking maybe, but when it comes to academic language maybe not, uhm, their weaknesses? What are they basically interested in?
Nelra	In short, I can say that my school is a dual-medium school offering both Afrikaans and English, so from Grade 10 onwards, they literally the ones who opt to take English Home Language or who offer Afrikaans First Additional and or vice versa, and the other classes, teachers need to teach using both in Afrikaans and English. I would say that the school in general has good facilities, good resources and perhaps then that our learners in general are, I would say the best reflection of diversity that our country can wish for. Difficulties caused by this, I would say is simply that to a certain extent, as far as languages are concerned, we are divided into like two smaller schools, because in my case I only teach English First Additional Language, so practically the learners in front

	of me, being the Afrikaans background learners, so I don't necessarily teach the wider range of learners that we do have.
Researcher	But you do get into contact with them quite often?
Nelra	I do, because it is a very small school. We don't even have exactly 500 learners, so with extra-mural activities, especially with the languages, public speaking and debating and Olympiads, etc.
Researcher	A lot of extra-mural activities.
Nelra	A lot. But on that level, I really know the majority of the learners at the school. I like the vibe of this diverse (R: Multicultural) multicultural situation and to a certain extent it adds a bit of laidbackness and everyone doesn't take everything that seriously. They really have academic achievement as one of their goals, but that is not the most important thing. Miraculously they just live together and go to school together in harmony and they are tolerant I would say.
Researcher	Excellent that is what a person wants in the country.
Nelra	Mmm.
Researcher	What would you say are their strengths, specifically concerning your subject? Are they eager?
Nelra	If I need to be honest, I wouldn't say that the majority of my learners – because they have an Afrikaans background – that they are always that eager, so you really need to kind of (R: Goad them) convince them that this is an important subject and that the way that you show your passion for the subject, being prepared, coming prepared, being willing to go the extra mile, so that you can literally convince them but, you know what, there is something going on, perhaps I need to change my attitude, so it takes time – at first. It doesn't happen overnight that you really convince them that they need to put in, the same that they would put into maths or Science for that matter.
Researcher	But, it has been the age old problem. If you think of the four skills, which one would you say is their strongest skill? (Nelra: Definitively speaking) speaking, (R: Yes) basic interpersonal communicative skills (Nelra: Yes) or then basic cognitive academic language proficiency.
Nelra	I'll say basic ...
Researcher	Basic?
Nelra	Yes.
Researcher	And then you see when they start struggling with the writing?
Nelra	Mmm, so it is a long way to get them to get to be where you want them.
Researcher	And the least capable skill of theirs, which one would it be?
Nelra	I would say writing.
Researcher	Writing?
Nelra	Definitely writing.
Researcher	What are they interested in?
Nelra	Facebook, technology, yes.
Researcher	Typical, they are typical teenagers.
Nelra	Yes, they're typical teenagers, yes.
Researcher	You taught at different schools. So would you say where you are teaching now,

	the learners are different there or not?
Nelra	In essence I would say the same, but something that I think, I experience which is a bit different, is that perhaps it has happened at the previous schools by now, it is not for me to say, but I think that the learners kind of start having relationships with the opposite gender at an earlier stage than I was used to. They are in Grade 8 and they are in serious relationships. That is something that I didn't come across previously, at the end of Grade 9 or 10, but the majority of them, they are actually involved in this boyfriend/girlfriend type of relationship. They start there in Grade 8, so I don't know, it might be now …
Researcher	The same at other schools.
Nelra	I won't be able to say, but this was one of the changes that I noticed when I started teaching there that they kind of – I don't know how to put that – it's kind of – shocking, I would not want children to be that ...
Researcher	From what I can gather, you … basically from when you started, up to now, you taught the Afrikaans learner an additional language. Now question 15 says: would you be able to teach in a context that differs from now, say for example, would you be able to move now to a rural area, maybe a township or maybe a city and then also, would you be able to teach learners from different racial groups? Indian learners, African learners? I know you did teach a few at your previous school.
Nelra	Mmm.
Researcher	And you may be teaching a few now. How would you handle something like that?
Nelra	To be honest, I think at first of course it is going to be a change and that you need to adapt to a new context. It is not going to be easy and uhm…but I think eventually, when you're a teacher, you're a born teacher, it doesn't matter who the learners will be, uhm, seated in front of you, but eventually you will make that change and you will move on but at first I think it is definitely going to be difficult, it is not going to come over night.
Researcher	Do you think you need to take culture into consideration when you teach different cultural groups?
Nelra	I think it is more than just cultural differences. I had the privilege last year during the June holiday to teach at these camps that the province has for progressed learners and your departure – I just simply referred to when you were busy with it; that was language now. But about visual literacy, referring to smart phones, and then one raised a hand saying we don't have smart phones, and then I asked them, and in a group of in the high forties, there were kind of three, having a smart phone. The others have phones but they are not smart phones, so they don't necessarily have access to what you thought they had access to and so you really come back to earth quickly, it's a very different reality, and I think one, in such a situation, you need to really kind of do research on the background and taking that into consideration. Social background is very, very different and if you are not going to do that … I think …
Researcher	Like you just assumed something.
Nelra	You simply assume and then … it's like mud all over your face, so you will do that, I'm quite sure …
Researcher	But you do believe you will be able to make that …
Nelra	I will.
Researcher	Switch … and you're prepared to sort of delve deeper into a new culture.

Nelra	Yes.
Researcher	Yes. Uhm, then connected to that, how useful was your training as a teacher in terms of your teaching now, uhm, if you think back – I mean – we have to think back many years, but was it useful? What was then useful to you?
Nelra	I would say it was in that context. You can't take that context and kind of apply it to today's context, but in the context of let's say 35 plus years ago, this was useful, because they really included kind of focusing on developing our organisation skills – the focus was on content – uhm – they taught us teaching strategies and even during the higher diploma in education, the focus was on, on methodology etc. etc.
Researcher	You're talking specifically now about the HED?
Nelra	Yes, but uhm, in today's context, perhaps not, because specifically, that was apartheid years, the focus was not multicultural, or on other groups, so ... so ... the focus was then Afrikaans.
Researcher	As far as content is concerned, specifically English, was it helpful, do you use things that you were taught then?
Nelra	I would say, because remember then that the English I did much later in the mid-nineties.
Researcher	Was that useful to you?
Nelra	That was useful, even that perhaps because I was older and times by then started to change in our country, it was 1994 election and I finished that course in 1995 – so I think …
Researcher	So how long was the course?
Nelra	2 years.
Researcher	What did they teach you there – was it sort of an integrated methodology and content or simply content?
Nelra	It was kind of integrated.
Researcher	Integrated?
Nelra	The focus on content, yes, more on content but the methodology …
Researcher	Was included?
Nelra	Yes. So I, to a certain extent, I appreciated that much more than I did the old previous higher education diploma. To me it was much more useful.
Researcher	But you – oh yah, of course – you did the HED.
Nelra	Mmm.
Researcher	Question 17 is then sort of connected with it, but now we have to concentrate on that diploma. Uhm, rated in order of importance, what was most useful to you, the content, the methodology or the teaching practice that you had to do? Or a combination, or all?
Nelra	If I need to put them in order, I said here – and perhaps I'm wrong – but I would still say it is content first, then methodology and then rather teaching practice (R agrees) but the focus was definitely not on teaching practice in the first place.
Researcher	Mmm. So the content, you feel was important, you learnt a lot from that?
Nelra	Mmm.
Researcher	My question 18 is a bit tricky. There are many influences on a teacher's

	professional identity, that is now who you are, biography, how old you are, your gender, where you were born, where you came from, the context – where are you teaching now – institutional settings like the whole ethos of your university and then of course the programmatic impact – the curriculum. Can you please briefly discuss the influence of each of these on you?
Nelra	If I need to start at where I grew up – I would say that I really grew up in very protected and definitively not exposed to all the harsh realities way back then; so I felt fairly safe as a child, and I think because of that I realised the importance of being part of a safe environment for a child and that is an influence on me that I really try my utmost best, especially amongst the four walls of my classroom to let a child feel kind of safe and wanted there, to me that (R: Mother instinct). Yes (laughs) the mother instinct. I, first and foremost, I do that. Then, I would say that the majority of the teachers who taught me when I was at school, were very good role models and that they really in that regard, inspired me to become a good role model. In essence I think I have the fondest memories of most of my lecturers that I had at university. They always believed in my abilities and I think they really lay a firm foundation.
Researcher	Being female? Would that affect your professional identity in any way?
Nelra	I don't know. I ... no I don't think so.
Researcher	Maybe being more motherly?
Nelra	In that regard – yes, but I'm the born caretaker.
Researcher	And your age?
Nelra	I think at this stage – yes. The fact that I'm a bit older than the average teacher these days (R: More wisdom) ... more the wisdom. The wisdom really makes a difference.
Researcher	You think experience ...
Nelra	Experience – experience combined with wisdom and unfortunately that wisdom comes with age and that I can really put that to good use.
Researcher	If you think of context – uhm – to which extent does the culture of the school influence who you are? Do you feel part of that teaching community there? Do you live that spirit or culture of you school, or do you stand in opposition to the ethos at your school – or can you relate?
Nelra	I can relate. It took me some time to be honest when I started there it was – it was so much different from all the previous schools where I taught, but uhm – the learners literally we have this saying about the school being, about being a family and that is to true that a ...
Researcher	Mmm – didn't you find that at other places?
Nelra	Not to the same extent. To be honest, at previous schools, I would never dare to hug the children. I hug all these children these days – they hug me, whether I teach them or not.
Researcher	Do you think it is the smaller set-up, or the type of child?
Nelra	Yes, the smaller set-up and type of child. I think many of them really come from social backgrounds where they don't get the love and the acceptance that they need – and they find it at school – so when they – before they leave at the end of the period, they come to your desk and they will hug. If they want to hug, I hug.
Researcher	And is it a disciplined environment? Can you relate to that – is that what you want, or would you like something more informal?

Nelra	I think there is good discipline. There is not a formal type of discipline. Learners will have discussions with one another during lesson time, and sometimes you need to kind of tell someone to stop talking – they are normal teenagers – but in essence, I think they really do respect teachers in general and I find that they really respect me as a teacher. So, it's just kind of – as I said – it's a laidback atmosphere – it is not too formal, but there is no, not chaos either – you can teach.
Researcher	So the context has an influence on your professional identity?
Nelra	Definitely yes, I think I was previously much more focused simply on academic achievement ... and it's not that it is not important ... of course it is important (R: But it's peripheral) yes.
Researcher	Institutional settings – now I know for me as well, it was a long time ago. To which extent has the tertiary institution or school – we already spoke about your school – but let's concentrate on, on the university. How has that influenced your identity? Did you always agree with the values and the beliefs of, of your institution? Was it too liberal, was it too strict?
Nelra	If I think of this is that even though it was during apartheid years that I was a student, I think it is perhaps because I studied languages, and if you think about having Afrikaans as a major subject. We did Etienne Le Roux and Andre P. Brink and they were all the people literally kind of opposing the whole system of apartheid, and that is what lecturers had to deal with in content. So, I never felt that they kind of tried to impose their ideas specifically – not as far as languages are concerned. I felt that that kind of opened my eyes for many things that I didn't know when I was a child when I was still at school and kind of instill in me this need that I need to know more, that you need to read wider and to kind of get wider perspectives.
Researcher	And that you got from that institution.
Nelra	From the institution.
Researcher	More critical thinking, skills on a higher level, delving deeper …
Nelra	Definitely, yes.
Researcher	Then of course, this is according to professor Michael Samuel. He said these – all these things have an influence on who we are. To which extent would you say the programmatic impact, the curriculum as such, shapes your identity or professional identity? And ... what I mean ... to which extent is your identity shaped by the values embedded in the CAPS? There are beautiful ideals in the CAPS for all our learners and for our teachers. How do you feel about the CAPS? Do you feel the CAPS document inhibits your initiative?
Nelra	I think in essence what they want to, to realise that there is nothing wrong with that, but in practice, it's kind of – there are certain activities – and you don't have a choice. When they decide this needs to be a speech, or this needs to be an essay, or whatever, you don't have a choice you can't change that, you have to do that, this is kind of all are the same. And that kind of limits, yes, definitely ...
Researcher	We're definitely going to discuss this during the next interview when we're going to elaborate on that. Uhm, yah, there are lofty ideals of developing critical thinking skills ... do you think these things realise? All those ideals?
Nelra	To a certain extent yes, other cases – no because first and foremost – the syllabus is so packed – if – you literally run through so many things (R agrees) – you can't really lay the foundation for things in detail, so that can definitely improve. That is not the ideal.

Researcher	Nelra, if you have to say – which of these influences would be the greatest influence on your professional identity, if you can identify one, or maybe two? Biography, the person you are, the context where you teach, the institutional setting or then the CAPS?
Nelra	Sjoe, I would rather say my background and uhm, specifically, if I had not gone to university, I would not have been the person I am today, definitely not because this was kind of this awakening, otherwise – I don't know.
Researcher	So, you'd say biography?
Nelra	Mm, definitely yes.
Researcher	Can you elaborate a bit more on that?
Nelra	Uhm, I literally started thinking on a much higher cognitive level when I went to university. Perhaps not my first year, I would say closer to the end of my second year.
Researcher	So it is also then the ... the ... uhm ... the institutional setting also?
Nelra	Yes, definitely, definitely yes and rather people – being lecturers and teachers and the way they influenced my way of thinking (R: Mm).
Researcher	Good. 21. How do you feel about collaboration with your immediate and with more distant colleagues, maybe in a forum, about sharing ideas, content material, strategies, how do you feel about that?
Nelra	I think I'm positive about that. Not that it in reality that it always happens. Some people are kind of very possessive of notes and not sharing experience etc., but I think one needs to open up and to share willingly. How else will we learn? (R agrees).
Researcher	When you do discuss things with your immediate colleagues, what do you discuss? Do you discuss learners, disruptive learners, outcomes of assessments, or do you deliberately discuss maybe professional strategies, something that worked for you, uhm, something that didn't work, uhm, or what would you basically discuss concerning literature then specifically?
Nelra	I would say in general unfortunately because it's always a problem of a lack of time, that you rather focus on what needs to be done, assessment and results etc. etc., but from time to time I would say more informal discussions that one has, that you really focus on this and that way you share.
Researcher	Do you feel that such discussions would be helpful?
Nelra	Yes.
Researcher	In which way? Because you don't know and you want to know, or do you want something new?
Nelra	Something new, because it might be something else that a colleague approaches completely differently than from the way you do and if you can try it out, it can work.
Researcher	How would you respond to change? There are many changes in teaching…a different grade, you were teaching grade 12 and then all of a sudden they tell you, now - it happened to me – after 21 years I had to teach German. Teaching new content – now all of a sudden they say to you no, no this is what you're going to teach. Working with a different colleague – extra paperwork required – all of a sudden, which you didn't have before ... policy changes – you definitely went through the OBE and you're into CAPS now. You have to use technology now, I know, which we didn't (R: Yes, true) ... you moved to a new school, you had to adapt to a new principal – uhm – subject I said there, maybe a subject

	head, but you're a departmental head yourself, so it might be different for you.
Nelra	I would say at first – and you know me very well (R agrees) – so, you know that that's true. I usually find change in general difficult.
Researcher	Is it age related or personality related?
Nelra	Always, I think this is not just a thing about being older, it has always been the case – (R: It is not something new?) It is not something new. I think I'm a very emotionally intense person experiencing life in the finest detail but always, when I, in retrospect, think back about how I had to, to adapt, how I had to change that eventually I can make the change successful and that – then I can say that I do have resilience.
Researcher	But you are reluctant at first ...
Nelra	It doesn't come … at first I'm reluctant, I'm definitely reluctant.
Researcher	All sorts of changes, or are certain changes more traumatic than others?
Nelra	I would say yes, I won't say all sorts of changes. Some changes I'm kind of more adventurous with others I'm less. I like my environment and when I'm used to that, then I feel safe and to get out of that environment into a brand new one.
Researcher	Was that difficult for you?
Nelra	That was difficult for me.
Researcher	What did you find difficult? The people, the set-up, the children?
Nelra	At first it was the children, if I need to be honest – the learners were very…
Researcher	What about them?
Nelra	... were very, very different. First and foremost – who I am now, I would say the average cognitive abilities – that was not the same and I had to adapt to that. (R: Colleagues?)
Nelra	Colleagues too … it's just different, you know the previous school was a very, very academic type of school – and to be honest – I think that people's approach to academic achievement at that stage – they're not that serious about it. But the miraculous thing is that when we look at results, my school – they really achieve academically – so that's just proof that you can be more laid back and still get proper results.
Researcher	Can you elaborate a little bit more – you did go through OBE. Was that a traumatic change – a drastic change – and now back to CAPS?
Nelra	To be honest, I ... since the beginning of OBE – I just had this inborn sense, this is not going to last, this is here, it's like a flash in the pan, it's not going to last. So, I can't recall that this was really ... teachers were not trained and classes were large.
Researcher	Did you radically have to change your, your strategies, the way you were teaching before?
Nelra	First and foremost, I think that the emphasis was so much in group work - that was a change. I wasn't used to dividing learners into groups and doing group activities and now, you don't need to be – you do group activities from time to time but you don't need to do it all the time. That was – part of OBE – was my biggest frustration.
Researcher	All those outcomes, specific outcomes.
Nelra	All those different things, yes, but no, that's in the past.

Researcher	Using technology?
Nelra	At first I found it difficult, to be honest, I'm not this natural inborn person knowing everything about technology, but ... uhm ... and to a certain extent I felt like being forced into that and once I just got over that idea of feeling forced into that and I literally started to try some new things using technology all by myself (R: Mm) – discovered PowerPoint and ... I'm still learning (laughs) and uhm, but it's kind of amazing, because you prepare specifically literature notes and wonderful thing using a photo now of an author, or when you do a poem you can use something in the poem, a picture, so you can literally visualize much more than you could – and the next year when you do the poem or whatever again, you can change – you can adapt, you learn from that, that didn't work (R: It's an ongoing process) ... it's an ongoing process.
Researcher	So change for you is not ...
Nelra	I like the technology now.
Researcher	You're a bit reluctant for change, but once you see the benefits of it, you become positive?
Nelra	And then I'm proud of myself (laughter) – very proud of myself.
Researcher	23. Mention an incident or two where you were expected to change something about your teaching specifically, a strategy, assessment, I mean assessment – we all know – you know that we – it was open – we could do previously what we wanted and now it is very structured. Where you had to change your attitude towards your teaching specifically, your beliefs, your values, if at all?
Nelra	I jotted down two things here – in my preparation. First in some regards I'm this typical perfectionist and unfortunately being HOD, I need to work with many different colleagues and that taught me to have more understanding and patience and tolerance for colleagues not being able to plan as well as I would like them to plan, and eventually what I learnt is that if we literally reach the same goal, in the end, that is all that matters (R agrees) – it is not important how – to get there.
Researcher	To get there – as long as you get there.
Nelra	As long as you get there. And then secondly, at my previous school I have already mentioned that I was not too often exposed to learners seriously suffering from attention deficit problems. At my school at the moment where I am it is really a much bigger problem, and that really taught me that as far as assessment is concerned, if I'm going to simply tell them that I told you 2 weeks ago and you came unprepared or you forgot, it's zero. I simply can't do that. So you literally …
Researcher	Know it's not going to remain zero.
Nelra	You go back and you go the extra mile and you motivate again – and you arrange for a learner to come a day later and you help and you assist. Because some of them literally – it seems that they're just not dedicated, but they don't remember, they simply don't remember. That is just the reality, so they just need more guidance in order to get something done. You just have to go that extra mile.
Researcher	So you're resourceful, it's not that if change comes you go and sit in the corner and say no I'm not doing it, I'm – I can't handle this?
Nelra	Because this is – first and foremost – I think being in the teaching business – it should be child-centered. These are the children in front of me and that is the reality and if I want the best for them, then we need to go that extra mile; I don't

	have a choice.
Researcher	Have you changed your strategies often, lately? – meaning now you moved from one school to another from a different type of learner as I can understand. Did you have to change strategies? You just explained one – that you had to give more opportunities ...
Nelra	I would say yes. And even I mentioned that this kind of definitely a weakness that I can spoon feed too much, but at my school it's just if you do not spoon feed, I don't think much will happen, because (R: But it is exhausting) – it's exhausting, it's definitely exhausting, and you need to repeat and repeat and do it again and (R: But it is rewarding) it's really this typical speaking in concentric circles type of thing; you don't have a choice, you just need to do that.
Researcher	24. Is there anything at your school – at school – that you feel may be hindering you developing professionally? By that I mean – is it a very structured environment where own initiative is stifled or a very prescriptive subject head, principal or maybe colleagues or maybe a very unstructured environment? Government policies maybe, the workload, extra-mural activities, your own lack of ambition, family responsibilities, no promotion possibilities? Is there anything like that that could hinder you in developing professionally?
Nelra	I would say it's kind of the old boring answer of lack of time. There are just too much to do and you don't have enough time to fit in everything, but uhm, in general I'm a person liking to take initiative and I've never experienced when I would share some initiative, or did something that that people would turn me down. If you really have this idea and you will discuss them, they will give you ample opportunity that you can go and do whatever you want to do or whatever you want to try. I think they're kind of open for that.
Researcher	Do you feel that your professional identity is stable/fixed, or is it continuously changing – fluent?
Nelra	I won't say it is not fixed – I think it can still grow and develop and change – specifically as far as extra-murals are concerned. At the moment I'm – not grade guardian, but guardian for the SER and just working with the group of leaders of the school, and they come from different backgrounds. We have black learners there, coloured learners, Afrikaans, white and English learners, and just the kind of input from them that they have in my life and my perspective.
Researcher	You also learn and grow, with them?
Nelra	Yes, definitely, definitely yes.
Researcher	As far as your subject is concerned, do you feel you have arrived?
Nelra	No, you can never feel that you have arrived (laughs) – there is always something that you can still do extra ...
Researcher	What would you like to work on still?
Nelra	I would like to be less of this spoon feeder type of teacher (R: Mm) and trying new strategies of involving learners.
Researcher	But time is a constraint?
Nelra	Time.
Researcher	For fun activities – I do (R: Yes, yes) realise ... uhm ... yes, where are we now? 25. That's more or less related to 24. Would you say there is a discrepancy between the teacher that you are now – and the teacher that you would like to be – and if so, why? Do you constantly think oh, I'm not there, I still want to do this and that and I'm ... I still want to become more knowledgeable, or is it just

	sometimes if you think about it ...
Nelra	I wouldn't say a huge discrepancy but to a certain extent I would say, yes I think first and foremost you work under pressure, simply pressure that you put on yourself, goals that you set for yourself (S agrees) and then it can be parents, the learners, the school, the department and that you really feel that uhm eventually the only thing being important is that you need to achieve academically – that nothing else really matters and …
Researcher	Do you feel that?
Nelra	Sometimes yes, sometimes yes, not all the time.
Researcher	Then you want more time for other things?
Nelra	Yes, and then rather the focus on teaching the learners values and the basic principles of good manners etc., etc. than simply focusing, that is important, definitely it is, but it is not the only thing.
Researcher	Your subject, do you think your subject lends itself towards that?
Nelra	It does, it definitely does – more than (R: maths?) maths or science for that matter.
Researcher	How so?
Nelra	Simply, let's get back to literature, the fact that you work with teachers – with stories and in stories you have characters and things. Life happens to characters and through what happens with them, you can use this as an example to teach them life skills in general.
Researcher	And you would sometimes want to concentrate more on that, than want to move on and finish this chapter.
Nelra	Yes, true.
Researcher	Do you think that you are autonomous enough – now I'm talking about in the broader sense of the word – in, in the knowledge construction – I know you construct knowledge in your own class, but, in other words, would you like to have a bigger say in what is taught at school level?
Nelra	I would say I am autonomous, uhm and what I would like to have is the opportunity to specifically – to have the opportunity to focus – people in the position where they need to decide about basic content – to kind of give them guidance on focusing more on the – I would say the basics about being a human, and how to relate to others and how to show respect. In that regard I think I can make a contribution.
Researcher	How can you do that through your subject?
Nelra	I think the choice of, of, of set works; what you decide what to do and then how you focus on themes.
Researcher	Mm … because people in governmental positions, they, other people decide (Nelra: Yes they do) ... what knowledge is worth knowing. Maybe not just you as a teacher, but…
Nelra	It has a political foundation these days.
Researcher	Yes, yes. Do you think the teachers in general have a big enough say?
Nelra	No, definitely not.
Researcher	To decide – I don't think this is important – why must a Grade 8 for example know – right, we're going into language now, phrases and clauses for example – why – why not concentrate more on drama activities in literature? Do you feel

	that you would like to have a bigger say there?
Nelra	Definitely yes, if they can kind of create forums and having groups of teachers to have discussions – at least then kind of take that into consideration in their planning involving teachers, but they don't.
Researcher	Do you think or agree that English as subject is ambiguous – it's vague, it's very, very broad, (R: Yes, definitely) and that makes (R agrees) makes it very difficult to demarcate.
Nelra	It makes it difficult to teach – there are so many things that you can address, and there's practically not time for everything.
Researcher	So how do you deal with that? Does it come with experience to know I shouldn't spend 3 weeks on phrases and clauses, but rather on answering a comprehension test? Or, let's rather talk about literature.
Nelra	Previously you referred to the OBE – that's one positive thing that Outcomes Based Education taught me literally – with the outcomes at the end in mind, you know what you are going to teach in a specific rate and in that regard, specifically because I've taught up to the last final level – you should know what the child should know then, and this is kind of helping you, guiding you, in order to know how much time do you focus on whatever you need to do. I think so experience definitely makes a difference.
Researcher	How would you define English literature? What is it? For you?
Nelra	For me it's simply – it's like life that you share in stories, the stories having people and how they relate.
Researcher	How do you see it in your head? The genres, the eras, the writers, themes?
Nelra	It's kind of timeless, it doesn't matter from which time, it can be a modern one, it can be a very old – Shakespeare stories are old when you start with them, learners are kind of reluctant – why should they do Shakespeare – and eventually if you stay passionate and you literally show them that even though it happened hundreds of years ago, that this is just as …
Researcher	Still is relevant.
Nelra	Mmm, still as relevant as it was.
Researcher	To come back …
Nelra	People don't change; people in essence are people.
Researcher	To come back to English as a subject, do you think it is problematic for a young teacher – could be – where do I start, what do I do?
Nelra	It could be, I really think young teachers these days really need more guidance, and so many of them don't stay in the teaching profession, I think because of this.
Researcher	Because of this reason?
Nelra	Mmm.
Researcher	Yes, and it takes time. I remember the first paper I had to set up – I think if I look at it today … (laughter) … it will be ridiculous. 27. Do you think the curriculum – and this is an important question – is promoting the ideas of all groups – and I'm talking specifically about South Africa and then also wider. Do you think it's favouring the knowledge of certain groups, and by that I mean the Western canon – if you think of texts, poems you do, not specifically just you, those that most teachers do, or do you think they're really trying to make it more culturally relevant to everybody?

Nelra	I would say that unfortunately I think it doesn't include the ideas of the minority groups and I've mentioned that in my situation, I teach the Afrikaans learners because they offer English First Additional Language, and that the majority of the set works being prescribed if you think about matric and the short stories. Most of the short stories – our learners – with their background, they can't relate to that, they really can't. I don't have a problem with them including that, but you can't focus on the majority of the stories that include being with a township background, that learners don't know about (R agrees) you don't have a choice there – you just need to do them – uhm – so in matric it's a problem.
Researcher	The poems?
Nelra	The poems I would say are more diverse, because there at least you do have your four poems prescribed being English and if I remember correctly two of them being American and the other four being South African and the South African context. The one is the Shaka Zulu one that the learners ... but at least there you're teaching something about history – to me it is worthwhile, but the short stories specifically, that's just a problem, and the learners can't relate to that, they really have difficulty to relate to that, whereas the majority of our country – they can relate to that. So they focus on what they prescribe for the majority, not considering that there are minority groups, the Indians, the coloured learners.
Researcher	Someone mentioned and said – maybe you would know better than I would because I am out now – but as far as dramas are concerned, there is *Romeo and Juliet* and then there is *Sophiatown*. These are very, very – this person told me they are very, very different. The one is completely – and there's nothing in between. The one is about apartheid and the other one is on a very high level for the African learner once again ...
Nelra	Yes.
Researcher	So, do you think the choice of texts should be done with more care?
Nelra	Definitely with more care, because then, to a certain extent, if you opt to do rather the Shakespeare text instead of the *Sophiatown*, and it is about academic achievement, the others will have a better opportunity to, excel, and that is not fair either.
Researcher	Mmm, but would you say, overall, that the Western canon is promoted more? If you think now from Grade 10, 11 and 12, the choices of everything that's available?
Nelra	Yes.
Researcher	Would you say so? 28. What is the single most satisfactory element of being an English literature teacher to you?
Nelra	I would say the possibility of changing the way a learner's thought about reality, causing him/her to change his/her perspective and attitude, because in that way I feel that I still make a difference.
Researcher	With the themes and the cultural heritage they get, their imagination is expanded.
Nelra	Mmm. And even teaching them something about history, different cultures, different ... personalities, expand their knowledge.
Researcher	So you would like to expand their knowledge?
Nelra	Yes, (R: Through your literature) I'd like that, yes.
Researcher	And you would like to make literature relevant.

Nelra	Relevant, definitely relevant.
Researcher	... so it's not …
Nelra	No, it's not, it's really like kind of apply that in their own lives.
Researcher	Mmm. Do you ever reflect? I don't think it is something we do on a daily basis, but do you ever stop and think this is my professional identity? This is who I am? And if you do, what are you thinking?
Nelra	I think I do...simply because we all experience life...and going through life whether you like it or not – you grow – and it brings you to new insights, new perspectives, that then again, having an influence on professionally who you are, so to a certain extent, even though you don't do it in depth every day, I think this is like a constant thing – ongoing, it never stops if you really think about it.
Researcher	Mmm. Do you think if you were made aware of professional identities and how important it is to know who you are and where you're going and what to expect and how to adapt to change in the teaching profession, it would have made your move – transition – from a pre-service student into teaching, easier? Somebody mentioned and said it was a complete, complete shock to her when she started teaching, it was never mentioned that you will have a professional identity that you will have to deal with change ...
Nelra	I think I was fortunate that that was kind of part of my training, but when I started to teach more than 30 years ago – it was much different than today. You were allowed more freedom – you weren't kind of literally checked as often as you are today, so, to a certain extent to have made the transition way back then, in from being a student into being a teacher, was easier, but today is a very different ballgame.
Researcher	Why would you say so?
Nelra	Simply because what is expected from a teacher has changed drastically today, and that there are certain fixed ways and you just need to fit into that, so I don't think the average teacher is allowed the freedom to really kind of give his stamp of who he is or she is, for that matter (R agrees). And this is what makes it so more complicated and then another thing that I really didn't think I got so much guidance from older colleagues way back then, but you were kind of – you had the freedom of getting into things, even if it would have taken two or three years longer. In comparison today that even the more experienced teachers – that they are so hectically busy whether they want to assist and to guide (R: Be mentors) or not, they do not have the time, they really do not have the time and I don't think it, it happens the way it should ... that they really get the guidance – that you are the mentor that you are supposed to be and this makes the shock of being part of the practice of teaching so much.
Researcher	Where did you start teaching?
Nelra	In Bloemfontein.
Researcher	And what type of school was it?
Nelra	Same school where I matriculated.
Researcher	Was it difficult going back?
Nelra	To a certain extent – you know – at first the majority of teachers kind of still see me as a child, but it didn't take long for them to kind of – really accept me – so it wasn't that tough and perhaps it was easier because I knew the whole way of school (R: Operations) operations, etc., etc. So that perhaps made it a bit easier.
Researcher	If we come back to the professional identity part and also pre-service training, do

	you think that pre-service training should concentrate more on the professional identity and make you aware of who you are and who you may end up teaching – it may not be the environment where you went to school yourself (Nelra: Mmm, I agree) – do you think that should be addressed more?
Nelra	Definitely yes, because many of the students, they have this idea of going to do what they were taught and at a place that they were, not taking into consideration that all over our country we have so many different schools, different cultural backgrounds, language, and specifically language being a barrier, you need to go –even though you need to teach English, many of the learners in our province are Setswana (R: They are not home language speakers) – yes, they are not home language speakers – that is a huge problem.
Researcher	Do you think that a person should be aware of – in teaching specifically – about your professional identity?
Nelra	They have to. I can't think not.
Researcher	Constantly thinking and reflecting (R: Yes) ... where am I going, where am I?
Nelra	You have to do that because this helps setting goals and who you are, having an influence on the outcome, the eventual outcome, so I can't think that if you don't think about that (R agrees).
Researcher	Then, the next question is related to that. To which extent does your professional identity influence your actions in practice – the way you operate? How does the type of person that you are, influence the way you act in your class, the way you do your work, or doesn't it at all?
Nelra	I would say I honestly believe that my professional identity is – my departure, is the foundation on which I build teaching strategies, content, and I always think back about – it's an age-old saying – we have it against the wall in our study saying then that not all the books on all the shelves can teach learners what teachers are themselves and that is kind of like my motto (R: Mmm)
Researcher	So your professional identity influences the (R: Definitely) way you operate? You are an example?
Nelra	Definitely, yes.
Researcher	Great, thank you so much.

Transcript of interview 1: Researcher and Mary-Anne (Teacher participant)

23 March 2016

Researcher	Good morning. It is the 23rd of March 09:00 and it is the first interview with Ms (Name and surname). Mary-Anne, where and when were you born?
Mary-Anne	1966. Umtata in the Transkei, so I am an experienced and seasoned (laughter) teacher.
Researcher	Where did you attend school – primary and high school?
Mary-Anne	Quite a few places, I was in five different primary schools all over the country from Namaqualand right through to uhm the Northern Cape, Kimberley and then secondary school, high school, I was in Randfontein in … on the Rand area.
Researcher	Diverse schools then you would say?
Mary-Anne	Very, very, very.
Researcher	But all Afrikaans schools?
Mary-Anne	Yes, all Afrikaans schools, yes.
Researcher	Please tell me about your tertiary educational background, the institutions you attended, your degrees, your diplomas ...
Mary-Anne	Okay, I went to the North-West University, those years PUK. Okay, I first did a BA. Ed – 4 years teaching degree and then also at the PUK, after hours I did a B.Ed. and then at NMMU I started and I was still waiting and hoping for an extension on my time with the M.Ed. So everything was done here at the North-West University.
Researcher	As far as I understand you did a B ...
Mary-Anne	Yes, it's a BA Ed – that was a four year teaching degree where you had educational subjects from your first year.
Researcher	Oh, the BA. Ed then.
Mary-Anne	Yah, the B. Ed - then I did a two years – I was the last group where the PUK had we , our B.Ed. was 2 years and we had classes and we still had to do all of the subjects, we couldn't choose, so ... (R agrees) and then I specialised in management.
Researcher	And what was – what were your two major subjects then?
Mary-Anne	English and ... oh, for my ordinary BA it was English and Afrikaans – languages and then education because I had that till my fourth year and then my B.Ed. all of the different subjects, but I specialised in law in the second year.
Researcher	But that is not now the HED diploma as far as I understand?
Mary-Anne	No, it is two degrees, two professional
Researcher	Two different degrees yah, yah … and did you do the honours?
Mary-Anne	I don't think you still get at North-West University a BA Ed – it was Baccalareus Education, (R: No) something like that and then the B. Ed is the honours.
Researcher	Oh, okay, so it was the four year course and then after that?
Mary-Anne	It was the four years course and then the 2 years honours (R: Okay) the plain B. Ed. What the BA Ed was, you started with your educational subjects in your first year, so that means I've got English 3 and Afrikaans 3, but I've got education, in those years "Opvoedkunde" – (R: "Fundamentele Opvoedkunde") ... the whole,

	yah, 4 … so, so it is a specialised teaching.
Researcher	So all together the four years and another 2.
Mary-Anne	Yes, so it is six.
Researcher	And then you started with your Master's degree.
Mary-Anne	With my Master's yah, and then 7 months before completing it now, 7 months ago my laptop was stolen at school with my hard drive and my flash drive where everything was saved in the same bag.
Researcher	Oh my word ... that, that is tragic (Mary-Anne agrees). Okay, what is your home language?
Mary-Anne	Afrikaans.
Researcher	And tell me, question 5, why did you become a teacher? Did you always plan to become a teacher, or not really?
Mary-Anne	I'm very honest, I can try and give you this wonderful you know, answer, impressive answer but that is just who I am. I believe good teachers, or it is a calling, you are a born, you're a born teacher and so, I just always wanted to be a teacher. I did think about law at a stage and my father actually refused. He said if I became a teacher, then he's, not, then I am not allowed to study. It was different those years.
Researcher	Oh, yes, yes yes …
Mary-Anne	And uhm, he hates teachers, my father hates teachers.
Researcher	That was a progressive idea, you would have thought the other way around.
Mary-Anne	Yah, he hates teachers, up to today, he hates teachers.
Researcher	Really? Maybe because of a bad experience?
Mary-Anne	Maybe he, because he is a rebel ... so, so, so, he said no, I must definitely study law and then I said but then I will pay for it myself. In those years, fortunately we could still get bursaries, so my bursary paid.
Researcher	It helped a lot (Mary-Anne agrees). I wanted to become a lawyer, and my dad said no, that is not for a woman.
Mary-Anne	And then you became a teacher (laughter). So it is vice versa (laughter).
Researcher	(Name of researcher), I don't have these noble reasons – that is who I am … I …
Mary-Anne	It was your first choice?
Researcher	Oh, yes, always. And I've had other opportunities. I left teaching for a year. And I have had opportunities – and I have had offers outside of teaching, but I am just not interested. This is who I am.
Mary-Anne	Then, well, question 6. Did you have any hesitancies maybe around becoming a teacher?
Researcher	No.
Researcher	Like salary considerations, job opportunities …
Mary-Anne	No, not at all. I think because we are women, we are fortunate enough to be able to say, not at all because we have husbands, and I know I am stereotyping, but you do have an extra income that can provide. I think it might be a big consideration for a male teacher but no, no hesitancies, no.
Researcher	But you didn't know way back then that you were going to mark such a lot.

Mary-Anne	No.
Researcher	You didn't consider the workload? You didn't hear anything about ill-disciplined learners, nothing you had no hesitancies, nothing?
Mary-Anne	No, you didn't hear anything.
Researcher	Nothing about the workload, no hesitancies.
Mary-Anne	No. I think one of the teachers who was just my role model at that stage, was just a very positive role model and maybe I am idealist as well, so I just always see the positive and the wonderful and the difference I can make and the things I can do and the … you cope with the other things; you learn to cope.
Researcher	Mm, and when you are young you don't necessarily consider all these downsides.
Mary-Anne	No. And, and it's a bit of a worry to me if you look at youngsters today; I don't know whether they go into teaching with open eyes, because at this stage the whole face of teaching is changing, especially if you look at work load and everything, (R: Oh, yes) and I have serious doubts whether they will be able to (R: Cope with everything) cope with everything.
Researcher	That is also something I would like to discuss a little bit later on. Then, why did you choose English as a subject specifically?
Mary-Anne	Languages. I chose both Afrikaans and English, I love languages, the, the, the subtleties of the language, the literature, I love literature, and to me literature, especially language is the highest expression of a soul. So if you really want to work with somebody, if you really want to touch a child that is where you do it. I really can't see how you can touch a child with mathematics (laughter) (R: All language teachers say that; they say the other way around, yes)
Researcher	And they say it is the other way around.
Mary-Anne	I really, really can't see how.
Researcher	I agree. How long have you been teaching English literature in the FET phase?
Mary-Anne	Uhm … I've been ta teacher now for about 26 years – five years I was at a primary school and the rest of it was high school and mostly FET, so I would say 20-22 years.
Researcher	Many, many years of experience.
Mary-Anne	Many, many years.
Researcher	Then question 9. How do you perceive yourself as an English literature teacher specifically? You just now mentioned you like to touch the souls of the learners through literature. And it is possible to do that? Can you elaborate a bit on that?
Mary-Anne	Teaching language if you look at language in itself, can be satisfying because you can always tell a child that you know, these are skills that you are going to need. You don't want to sound stupid when you speak. You don't want to make this mistake – you don't want to make that mistake, so there we're looking at basic skills in life that you need. But I'm not in teaching simply to teach children basic skills. I'm in life to enable children to form their own opinions, to think critically, to look wider than the normally accepted stereotypes and prejudice and things like that, and that you can only do when you use art and to me literature is a form of (R: Vehicle?) art. Literature is the vehicle. So, uhm I simply love doing literature with the children. I love broadening their minds and their horizons.
Researcher	Would you regard yourself as successful, maybe still in the making, knowledgeable enough, experienced – definitely – passionate?

Mary-Anne	Your definition of success will be the criteria to measure yourself against. If you ask me if I'm successful, then I would say no, I never feel I'm successful because I want to do more, especially if you look at … forming the minds of the children. It frustrates me that I have to ... that I have to adhere to certain…to the curriculum for instance … that I have to teach specific things, which is not a bad thing, per se, but I feel if I just had the time, I could do so much more, so I'm an effective teacher, definitely. My results show that – without being arrogant. But if I'm successful; I want to do more. Yes, I am successful. If I just think back now about my grade 10s, the lessons that I have done with them this term, and I think of certain children, then I know I have opened up horizons ... that is success. If I look at my matrics, I was very effective. You can ask them anything about the poems I've done. But if I really taught them something about life; I don't think so.
Researcher	In the long run, that will show. Thank you, question 10. What do you think – it is sort of related to 9, what do you think are your strengths then as an English literature teacher specifically? And don't be humble, I want to know.
Mary-Anne	Uhm, I think that I'm successful in establishing critical thinking with children. To me that is important, (R: Very) not just to accept the norm, not just to accept what the teacher says. So I think (R: question), yes, I think that is my, that is one of my successes as a literature teacher. You will look at a poem for instance, or the novel that we're doing, we will analyse it, but my question to the learners will always be but do you agree or not? And why this and why that? Let's think broader. So it results, many a period in talking about other things, other than the content that we're busy with. And to me that is – that is the success and that is the wonderful privilege of being a language teacher, because we are actually able to form the personalities and the minds of the child.
Researcher	And that is also one of the main aims of the CAPS regarding literature then.
Mary-Anne	Yes, definitely.
Researcher	Uhm, 11, or, what do you think are your weaknesses then … uhm … as an English teacher?
Mary-Anne	Well, one definite weakness is I simply cannot understand how you cannot love literature. When you look at that, I am stereotyping now with that, about that rugby boy who wants to sleep and dream about his rugby instead of focusing on a poem, I tend to get a bit irritated with that, and I tend to get a bit irritated when the basics, when you know the basics have been covered properly. When I mention basics, I refer to things like similes, metaphors, personifications (R: the bare basics they should know) – the bare basics (R: when they get to you) … how can a child sit in FET phase and they do not know exactly what personification is, so, so, I definitely get irritated with that yes, but, I always go back, because the diversity, that is important. You know, they don't all get the same input and content knowledge in the primary schools that they come from, so then you must go back and explain, but I tend to get very bored when I need to do.
Researcher	So your weakness does not hinder you from going back and helping them, re-teaching.
Mary-Anne	Definitely not. You're not an effective teacher if you don't do that. And then, I'll be honest, I don't always like the literature that is being prescribed. If you look at matric poems for instance, uhm, I would not have chosen some of those poems.
Researcher	Do you feel inhibited by the curriculum?
Mary-Anne	No, not necessarily, I just feel … limited, Mmm, definitely.
Researcher	But I would like to elaborate on that a little bit later later. Uhm, is or are there any

	person or persons who had a particular influence on your becoming an English teacher today? Not your dad though.
Mary-Anne	Definitely not my dad. Interesting enough, not to become an English teacher, my Afrikaans teacher at school – she was an excellent language teacher. (R: How so?) and she inspired me ... uhm ... the way she did things …
Researcher	The methodology more than the content?
Mary-Anne	The methodology yes, yes definitely – and contents – she focused on literature as well. If I can use the word, she was an inspired teacher. So that influenced me a lot and then I did the two languages … and then it just so happened that when I started teaching, I was an English teacher, that's what I was appointed for, and for a few years I actually taught both subjects, and very quickly I, I just developed a preference for English.
Researcher	But you applied whatever you saw she did?
Mary-Anne	Yes.
Researcher	Can you tell me what about her did you like, the way, or …
Mary-Anne	Uhm, I think the structure that she supplied with all lessons, even with literature lessons, that is something that I still implement in my teaching, even today, uhm, I think the fact that she showed us, or she tried to show everybody – I definitely, definitively caught onto that – that uhm when you look at literature, when you look at a language, you're actually developing as a person, you must not just look at what is this book is going to mean to my future, the book content (R: And I must pass). And she opened that world to me – (R: And you still do that today) – with the reading she opened up worlds, because I wasn't exposed to a wide variety of reading.
Researcher	Thank you – question 14. This is going to take us a little bit longer. Briefly discuss – no – not this one yet. The context in which you work – what type of school is it, where is it located? What resources do you have available, and then specifically your learners, who are they? Specifically their strengths, concerning English, their weaknesses – the reading/writing/listening/speaking uhm – and what are they interested in?
Mary-Anne	Okay, I teach at an Afrikaans medium school, located closely to the North-West University, which has a definite effect on our teaching, and on the learners in the school – I do think our learners – the majority of our learners come from an average to a higher socio-economic group. We do have the lower socio-economic groups as well, but not the majority, and that has an influence on the development of the children; it has an influence on quite a few things. Uhm, if you look at parents for instance, at this school in our context, motivation, support but also very critical, very high standards, very critical of what happens at school, and I do think that washes over to the children (R: And if affects your teaching also) – it affects your teaching as well … Uhm … if you look at the children themselves, I think our children – when you look at additional, English as an additional language especially, it is quite interesting that you can definitely see that children from certain primary schools in town are just better equipped than children from other primary schools in town, so that shows me that that basis of knowledge, that content knowledge, (R: Not always there) is not always there …
Researcher	How long does it take you to get them all on more or less the same level?
Mary-Anne	That's ... if I look at our strengths at the school, as well, and at the learners, fortunately I think we have brilliant people, with our grade 8s and 9s as well, because they really, really – I think pull them up because by the time that they get to the FET phase, they definitely are much more competent than children coming

	from other schools. So I think we are fortunate in the sense that our children – you look at language in itself – English is a language they are definitely very competent.
Researcher	Speaking, basic interpersonal communication skills.
Mary-Anne	Speaking definitely, I don't think that is just because of our teaching and maybe primary school teaching. I also think your Afrikaans student has the advantage over English speaking children for instance now who have, have Afrikaans as a subject … but they're so used to conversing in English because of movies, technology, and, and, and everything … so speaking … I think our children do very well. Reading …
Researcher	Cognitive academic language proficiency – that's now – we were speaking about writing.
Mary-Anne	Yes, uhm… I would say, once again, because we focus on that, I would say we are fortunate. I'm realistic enough to know that I'm very fortunate to be teaching where I am – sometimes the vocabulary and the language abilities of our children often simply amaze me, but of course we do have the weaker candidates as well, and that is where we make use of a lot of rote teaching – a lot of methods, especially that I use when we teach literature, to broaden vocabulary to show that this is what you can do in creative writing. This is, so, we work with strong children, (R: Strong, academically strong learners?) academically strong learners, but we also do have learners who take, who take things for granted. You know, we're in this school, so the school is going to help me to achieve, and that we have to sort out.
Researcher	Are they ambitious? Your learners, what do they become after school? Do they go and study?
Mary-Anne	I would definitely say the greatest majority is very ambitious, and that is one place where teaching literature, where I sort of catch them, if I can use that phrase – uhm, because they're working for symbols for acceptance for certain areas and subjects and university – (R: Marks driven) exactly, and then it is very easy to tell them that the paper that is going to make you or break you, is your literature paper – paper 2, because do the right things in paper 3 and you will be successful. We teach them the right things, we physically teach writing – uhm – language – we make so sure grade 10 and 11 that they are very competent – but the paper that is going to make them or break them, is the literature paper. And I always tell them, I put in everything, more than everything, there is nothing about this work that you don't know that they can ask that I don't give to you. But now it all depends on what you. R: What you're going to do) and then, then they are very motivated, and for that reason they do very well. I'm fortunate, if you look at our averages and our results.
Researcher	… and the standard is high …
Mary-Anne	Yes, yes.
Researcher	And their interests. What are they interested in?
Mary-Anne	Uhm (R: Technology?) Technology...(laughs) I must say I think we've got quite a few all-rounders, children who study, but they also take part in sport and in culture and that has a bit of a drawback as well, because they're so busy, their schedules are so busy they are tired …
Researcher	Many extra-mural activities ...
Mary-Anne	Many extra-mural activities – exactly – and then, when, especially when you have a child who has no interest in a language, who would definitely never choose it as a subject. Now after four rugby practices the week, has to sit on a Friday reading

	Mockingbird – he is just not interested, and you have to make sure that you keep him …
Researcher	But you would say they're typical teenagers.
Mary-Anne	Definitely.
Researcher	And question 15. Uhm, would you be able to teach in a context that differs from the one that you are teaching in now? If you think you would have – if you would experience any problems, what would it be, for example, moving now to a rural area, to a township, maybe to a city, or to teach learners from different racial and ethnic groups?
Mary-Anne	Uhm, yes, definitely, I can say that with confidence, because I have taught in different contexts from where I am teaching now.
Researcher	Can you elaborate a bit on that?
Mary-Anne	Yes, the first example coming to mind is before we came from Jeffrey's Bay, before we came to Potchefstroom, I taught at a primary school, in a very small town, where I would say three quarters of the children come from a very low socio-economic background, very low motivation levels, no parental support, different cultures and where you literally cannot take basics for granted.
Researcher	African learners, Indian learners? White? All mixed?
Mary-Anne	Yes – African, coloured and white, all mixed so yes, there I saw you have to adapt, you don't only adapt your teaching methods, and you also adapt your content knowledge. You have to go back to basics very often, and that is where I found that when you teach in a – shall we call it – rural area maybe where your frame of reference (R: Completely different) is not the same of that to a child in a city and the exposure to things like literature is not the same – uhm then, then the curriculum cannot be fully implemented. I know marking in the Eastern Cape – marking matric papers in the Eastern Cape – it is sad, but it is reality – you mark. I marked paper two there, then you open a book and a child simply rewrites the question (R: No idea) over and over and over and then at the bottom the child would simply say we never read the book.
Researcher	Mary-Anne, does, does, culture matter? I mean is it important to take into consideration, especially if they're from a different cultural group?
Mary-Anne	Definitely. I definitively think so. I think if you look at basic cultural differences, our understanding of actions, is based on our understanding of a culture's actions. So what will make perfect sense to a child from one culture, will not make that much sense to a child from another culture.
Researcher	… and you need to adapt …
Mary-Anne	Yes, and, and if you teach a child from a rural area, that child, speaking about certain things and you have no idea (R: Frame of reference) yes, what you're talking about and then, even in class, now if I take the school where I am teaching at this stage, for instance, you've got to be very sensitive. We do *To Kill a Mockingbird,* and I mean, one of the themes is the racial prejudice (R: But in a different context) although in a different context. But, remember in our country, at this stage, that is very, very relevant, and it is very, very interesting to see – the responses of the children (R agrees). It is interesting to see how the – say the black children – how they immediately respond with aggressiveness, and they're upset when they see the racial prejudice. And I also see the unease in our white children and even though before we started, I told them remember, this is America, this is, we are working with themes, we are not discussing our society. You cannot really say that, because isn't that exactly what literature is. It is the universal theme that we're discussing, so culture and (R: It is very important) the

	politics in the country is very important in the work that you do. And the same if you look at poems like *Shaka. The birth of Shaka* (R: Different cultural groups have different perceptions) Different culture groups have total different perceptions – total different perceptions.
Researcher	So you need to be sensitive.
Mary-Anne	You need to be sensitive and you need to be aware. I think many teachers are not aware of the diversity (R: Agrees) in front of them.
Researcher	We'll get to that because of the lack in pre-service training, I think. (R: I agree). And 16, how useful was your training as a teacher in terms of your teaching? I know we have to think back quite a few years to answer this type of question. Just be honest, some, very – not at all – what was useful to you?
Mary-Anne	If I look at my training in Afrikaans and English, because I had Afrikaans 3 and English 3, that was extremely useful – (R: Content?) content knowledge, extremely useful. If I look at methodology – uhm – it was very theoretical in those years (R: Not that practical?) no – and I can be very honest, when I say that I only started teaching when I started teaching (R: You got your experience ... in practice) yes, it is one thing to know about all these wonderful psychological theories and methods and things (R: But you have to apply them) but you have to apply them and then also it is wonderful to write out all these long lesson plans and, and, and you simply don't have time for all of that in a school context. So my subject knowledge – (R: Content knowledge) – content knowledge, (R: You put that first?) That is first.
Researcher	Your teaching practice, did you often go out for teaching practice?
Mary-Anne	Yes – because I studied a BA Ed degree, I went from my first year and uhm -
Researcher	Was that useful?
Mary-Anne	Yes, I would say, yes. I was in different schools every year – twice a year – and definitely that helped. It was the best practice (R: yes) if you see somebody in action – it definitely helps.
Researcher	Good examples.
Mary-Anne	Yeah.
Researcher	Uhm, we're still at 17, this blend between theory and practice, was, was it made explicit to you during your pre-service years? (Mary-Anne: No). Did you see it as separate dichotomies?
Mary-Anne	No. Separate, separate definitely. I never, and it might have been a personal weakness – I never drew the different similarities in how you apply the one thing to the other and I never saw the bigger picture. We had these subjects and you have to pass this subject and I definitely, I think we had, we had – I have and we got - we received a very good theoretical background. I can still refer back to many theories and I am still influenced by many theories that we have learned.
Researcher	Subconsciously?
Mary-Anne	Subconsciously.
Researcher	But you do see the, the importance of the blend now?
Mary-Anne	Yes.
Researcher	Do you see the bigger picture now?
Mary-Anne	Yes, definitely. I think nowadays, uhm, the young teachers are definitely better equipped to start teaching – definitely, than we were.

Researcher	Question 18. And this is going to take us a while. There are many influences on a teacher's professional identity. First and foremost or first would be your biography, how old are you, your gender, the place where you were born, context, where you teach, that has an influence on your practice, the institution you attended, and then of course the curriculum. Please can you briefly discuss the influence of each of these on you?
Mary-Anne	Okay. If I look at age first of all. I think it is wonderful to be an older teacher, because you are wiser, you have learned so many things, you are not threatened by anything, you are not easily manipulated, so I think it is a good place to be – to be an older teacher, age wise. Uhm – gender – I think it is an advantage to be a female (R: The caring side is there) and I think you understand children well because you have children of your own. And then another thing is there is no male ego. I know I am stereotyping (R: Yes) yes, there is no male ego or anything, so I think it is – to me it is an advantage. My birth place because I have moved around a lot – I've been exposed to many, many, many different contexts in schools and types of people and (R: You've learnt to cope). Yes, I've learnt to adapt very easily. Because my father – we simply had to move back to take over a station every now and then – so yes, that definitely helped me to cope and in teaching, things are forever changing (R: Yes) so I don't have a problem with that. If I look at the context the school I'm teaching at, it is interesting – it is interesting how perceptions – also your own can change. When I was in my fourth year I had to do my one practical teaching session and I was spooked (R: Really?) Yes.
Researcher	Oh, how so?
Mary-Anne	Yes, and I hated every minute of being at the school – I – maybe it is a personal thing, I – had a very strong opinion about everything that is exclusive, okay, so I said I will never ever in my whole life teach at a school like this.
Researcher	Did you perceive it as exclusive?
Mary-Anne	I perceived it as arrogant children and very exclusive then – uhm – and today I am teaching there and I am so happy. There is no way that I can explain how happy I am.
Researcher	And did you find the opposite?
Mary-Anne	Uhm, definitely, children are children, wherever they are (R: True) – it is not – it is not arrogance, it is simply a frame of reference that is broader. It is simply used to other things, it is simply more critical thinking and I think that once again links with age, it is once again links with (R: Wisdom) experience, with wisdom.
Researcher	Do you live the spirit, the culture, the ethos of your school, or do you stand in opposition to that?
Mary-Anne	No, I absolutely underline it and I try and build it out. I am fortunate enough that I am on the management team as well and, I feel that is one of our strengths (R: Gives you a different perspective) yes, a whole different perspective and I definitely think, isn't that why we are in teaching – striving towards excellence, and I am now old enough to understand that there is a big difference between trying to be exclusive and being excellent, and we're striving towards excellence and that is what I am trying to teach my children as well – one person is not better than another person.
Researcher	You must just do your best.
Mary-Anne	You must just do your best – excel in what you do … uhm … the universities that I attended – I went to the North-West University, those days Pukke, specifically for the Christian character and up to today that is important to me and up to today

	that is a criteria.
Researcher	You agree with the values, the beliefs of the institution?
Mary-Anne	Absolutely, absolutely – and then also, it was a small university in those days, (R: Way back then) I think there was a total of four thousand students when I was in my final year – it was a very small university, but that gave it character. The one thing – that up to today – I constantly battle with and tell children, is to greet for instance, because the university had a unique character (R: Caring) – caring (R: Part of a community) – and everybody knew everybody and you greeted and so …
Researcher	And you want to instill that now where you are ...
Mary-Anne	So ... so ... I certain values were instilled in me at the university and I still try to instill those values in children, because I think that is what teaching is about, is instilling values.
Researcher	Nothing that bothered you way back about the political orientation there? Or didn't you really think about it way back then?
Mary-Anne	I ... it was quite interesting at that stage – uhm – I was especially from high school – I was, I had very liberal political opinions, so it did cause for a few heated discussions at university – and then my husband and I – we already knew one another, we were already a couple at university – those were the days of lots of rebellion as well, if you think about the whole Afrikaans alternative rock movement – that started – Johannes Kerkorrel – Ralph Rabie, that started at university. We attended those, but I always managed I think in my essence I am a conservative person as far as values are concerned, because my Christian values are important to me, but I love forming my own opinion so that was a bit of a – there was a bias in me all the time at university. Today, I'll be very honest – I won't be able to attend a university that has a very, very conservative onslaught, no definitely not.
Researcher	The curriculum … to which extent is your identify shaped by the values embedded in the CAPS?
Mary-Anne	I'm definitely more positive about CAPS, towards CAPS, than I was towards OBE, and then the National Curriculum, the one after that, definitely more positive, I think we're moving in the right direction, but I still feel very restricted and I still feel things need to be refined, and I still think there are very grey areas in the curriculum, and I also feel that our focus is not where it should be. I definitely feel that we are trying to move towards, with the curriculum and we are trying to move towards, uhm …
Researcher	But we will elaborate on the CAPS later on. 20. Do you think that your tertiary education has been adequate in preparing you to teach in a diverse South African context today?
Mary-Anne	No, no, because it was a white university, all Afrikaans speaking, Apartheid. No, definitely not. I think what helped me, was that I grew up in a house where race was not an issue, remember I partly grew up in the Transkei. (R: Yes, yes) So, and my mother and my father both had always been very liberal so I think that enabled me, because I had very liberal views on life.
Researcher	But you were never taught.
Mary-Anne	No, I was never taught.
Researcher	Do you lack knowledge of other racial groups?
Mary-Anne	I remember the days when the schools opened – I remember how extremely difficult that was because we were definitely not prepared by the university, we

	also have not been prepared by the Department of Education.
Researcher	So, you do feel you lack knowledge of other racial groups?
Mary-Anne	Yes, definitely.
Researcher	Does this lack of knowledge about other racial groups – well do you think it would hinder your teaching in any way?
Mary-Anne	Uhm …
Researcher	Help, if you knew more about other racial groups?
Mary-Anne	I think the context will be the one thing to determine that – if I look at my current school – no – that is because the majority of the children are the same culture or racial group that I am. But if I now had to teach in a rural area, if I had to teach in a township school I will definitively – it will definitely hinder me if I don't know enough about the culture.
Researcher	Good. 21. How do you feel about collaboration with immediate and more distant colleagues maybe at other schools, marking centres, forums, sharing ideas …?
Mary-Anne	I think it is essential. It is essential. No teacher can be an island, functioning on your own. I think it is extremely important to ... to ... to look at these practices in different teachers. I don't think a teacher should ever be threatened – uhm – I definitely don't think a teacher should be threatened – uhm – I don't think a teacher should be scared to ask and I don't think a teacher should hesitate to share – definitely. So ...
Researcher	If you discuss work with your immediate colleagues, does the conversation tend towards discussing learners and their lack of motivation, or what they do in your classes, or do you actually discuss academic content, what worked for you?
Mary-Anne	It's actually quite interesting – at school at our table during break, the people are actually complaining because they say that we always have an English meeting in the small. It's just – I think it depends on your colleagues – lots of teachers tend to rather focus and hammer on this you know, lack of discipline you know, and this child's lack of respect and all of those things, but somehow I think our department is an amazing department where we have inspired teachers, so we are forever talking about what worked here, and why don't we do that and why … you know, I did this and so we're constantly sharing and we are constantly … I think raising the bar …if you just think ...
Researcher	Would you change your practice if you feel somebody did something better than you, would you?
Mary-Anne	Yes, yes, definitely.
Researcher	Are you willing to?
Mary-Anne	Definitely. I have and I think we constantly do. We definitely…you cannot function on your own. You're arrogant, number one, and you're dumb, number two, you cannot.
Researcher	Number 22. How do you respond to change? I mean, refer to things – there must have been changes – many changes – in your teaching life, teaching a different grade, maybe you always taught 12s and now they say you're going down to 8. Teaching new content – uhm – working with different colleagues, extra paper work, coming from government's side, policy changes – you've been through OBE and now back on this curriculum. You had to start using technology at some stage, moving to a new school, adapting to new schools, new principals. Can you tell me how you as a person ...
Mary-Anne	I embrace change. There is one thing however, I must see meaning in change (S

	agrees) so, when I look at the overall big picture I absolutely embrace change – I see it as an opportunity for growth and I try and bring about change. I simply cannot stand people who always do things the way it's always been done.
Researcher	Mary-Anne, is it easier for you now, or was it easier for you to change way back when you were younger?
Mary-Anne	I've made peace with the fact that it is not easy to bring about change, so that makes it easier, you know, if that makes any sense to you. Because it does bring about conflict, it does bring about this idea that it is just you who are trying to change for the sake of change, and you do get people, colleagues especially, who have a resistance to change. So you're looking at two different personality types, so I think because of experience I have just learnt to manage the whole process better, but I do also believe that once somebody sees the purpose in change, or the meaning (R: Not just for the sake of change) – yes – then it's easier for them. You will always have people who have a resistance to change. Uhm – I also, you know, you now mentioned OBE. I was very negative about OBE simply because I did not believe in it. I did not believe that it is relevant in our country, I did not see that our children benefit ...
Researcher	From the beginning you saw that it was going to fail.
Mary-Anne	… from the beginning … yes, and then, maybe that's a very negative thing in my personality or one of my weaknesses as a teacher, I just said stuff OBE and I still taught the children/
Researcher	The way that you were used to ... because you believed that was the better way.
Mary-Anne	Yes, and I don't think I'm the only teacher who had that attitude, so sometimes I can refuse to change. You change on the surface to meet certain requirements, but that's not real change.
Researcher	No intrinsically, because you feel confident in your ways …
Mary-Anne	Absolutely … and then I also believe that in teaching you need change all the time. We need to adapt. Children change, technology change, subject knowledge changes, all of these things change.
Researcher	So that hangs with your professional identity. Do you think your professional identity is stagnant?
Mary-Anne	No, definitely not. I think it is important to be a lifelong learner. I think it is important to have a very broad frame of reference, to read very wide, do research, I don't think a teacher can ever (R: Say I have arrived).
Researcher	No.
Mary-Anne	No, definitely never.
Researcher	Can you mention, 23, an incident or two, where you were expected to change something about your teaching specifically, your strategy, you found look I've been doing this, and it is not working anymore, assessment, I know it is much more structured now than what it used to be, maybe your attitude, your beliefs, your values … and how did you respond?
Mary-Anne	Okay. I definitely – I'm coming back to curriculum. You're forced to change with every new curriculum, okay, and as I said with, with OBE, I simply responded by refusing to change, and I think that's why the implementation of OBE never was very successful, that's now not looking at the weaknesses of the policy itself … uhm … so I simply refused to change and I simply did my own thing but then, if I look at the new curriculum for instance, I see value in the curriculum, I see we're moving in a direction and then I can be very, very uhm headfast in a sense that I've got to step to the curriculum.

Researcher	But it's not gospel to you ...
Mary-Anne	I've got to make sure no, I've got to make sure that I meet the requirements, because if I don't do that the victims will be my learners so, so, so, change yes, I can definitely handle the change. I have always believed also in, in establishing values and being true to yourself and that can be interesting if your values and what you believe is not in line with the school
Researcher	Would you say that your values are in line with the school where you are now?
Mary-Anne	Yes, at this stage I would say yes, I do things some people will say you will feel that you are maybe too liberal, you are moving towards these … let me give you an example. I taught at a school in Klerksdorp as well. Those were still in the Apartheid years and I refused to sing the National Anthem, not because of a political opinion, but because you're taking an oath when you say that you're prepared to die for your country, you're taking an oath and that is not something that I can do lightly, and I'm not prepared to die for a country, so how can I stand and sing this National Anthem, uhm, and then when I didn't sing and I didn't get a response then I started to sit, and all the teachers sat on stage during assembly, then I started to sit so that everybody can see that I refuse to sing the National Anthem.
Researcher	Because you could not reconcile yourself with the values of the country at that stage?
Mary-Anne	At that stage, but now, looking back, how respectful was it of me to try and force my opinion on a whole assembly of students and teachers as well – so, so, so, you do learn to be tolerant, but I will never be able to do things just the way they've always been done for the sake of comfort. I will always try and do things better; I will always try and stay within what at that stage is the best practice and whatever ...
Researcher	I actually skipped question 9 and 10. We discussed the biographical contextual institutional influences. Is it possible for you to say which one of the above you believe has the greatest influence on your professional identity?
Mary-Anne	I would say the context that you teach in.
Researcher	The context.
Mary-Anne	Definitely, definitely, because that determines quite a few things, it determines your techniques, it determines your attitude, it determines how effective you feel, it determines how you prepare your lessons, it determines the content that you teach, to what extent you, it determines to what extent you try and promote critical thinking – I cannot try and promote critical thinking with a child from the rural area if he doesn't even …
Researcher	Have the basic …
Mary-Anne	Have the basics, yes.
Researcher	And that is an ideal of the CAPS.
Mary-Anne	Exactly.
Researcher	Mary-Anne, is there anything at the school where you are teaching now, that you feel may be hindering you in developing professionally, that would be a very stifled, structured environment or a very unstructured environment, government policies, workload, extra-mural activities, lack of ambition in yourself, your family responsibilities, maybe no promotion abilities …
Mary-Anne	No, no, no it's a grey area. If I look at the school itself, the management, the structures in the school, the opportunities at the school, I would say the school

	definitely, definitely wants teachers to develop professionally. The school definitely offers all the opportunities and I am thankful to say that we have a headmaster that will embrace every opportunity that you suggest, so if I look at all of that, definitely not, definitely, not, not. My colleagues, I am very happy that, that is the place where you can definitely reach new levels and heights, but, there is always the practical side to everything, and the biggest thing is time. At a school like this where we have so much to do. Teaching a language first of all, teaching just in the FET phase in this language, is many, many hours of marking, and then the preparation – and then you add your extra-mural activities and then you add your personality, because lots of things we bring on ourselves you know. Now I want to arrange this and now I also want to do this and …
Researcher	But the opportunities are there?
Mary-Anne	The opportunities are there. That is why I say it is this grey area.
Researcher	But you have ambition?
Mary-Anne	You get frustrated.
Researcher	The ambition is there also, but there are other external constraints
Mary-Anne	Yes, and also time would be the biggest constraint.
Researcher	Uhm, 25. Is there a discrepancy between the teacher that you are now and the teacher that you would like to be and if so, how big is that discrepancy, if at all?
Mary-Anne	Yes, there is a very big discrepancy. I would also like to be a *Dead Poets Society* teacher. I would also just want to be able to inspire and form these minds.
Researcher	But why don't you?
Mary-Anne	Time. You've got a curriculum to implement, I've got assessment tasks to do, children to prepare for those assessment tasks; so what I do at this stage, is I try at the end of every term, I try to tell myself I was not only an effective teacher this term, I was also a successful teacher. So I make sure and it is with literature, I make sure that I make out to do at least two lessons a term where I just – no – where I just inspire and open up worlds for the children. We've done – if I can look at grade 10s for instance, if I can give you an example of that, we do *Boy with striped pajamas*. So how am I going to just open up a world to them? They know about Hitler, they know, lots of them had seen the movie, so what am I going to do? I do a lot of research before a lesson, so I worked out, with the help of my husband, who is technologically much more advanced than I am and I work out a wonderful – if I can say this myself, I will give it to you, I worked out a wonderful (R: I would like to see it) slide show presentation first of all of fourteen minutes on the background. Just orientate (R: Get them there) and to get them there and then I started as part of my research for the time, because a teacher cannot go and stand in front of a class if you have no idea of the context of this work that you are doing, of the background and the influences on it. And then I found some wonderful holocaust poetry and once I found the poetry, I saw the ten poems has been selected and the holocaust museum, asked artists to make paintings depicting the poem, and then I found songs fitting that. So, so, so, so my (R: Snowballing) grade 10 success is a wonderful slide show on the holocaust (R: But it takes time) a poem, *The Shema* and *The Butterfly* which is, it touches your soul and I could see it touching the children. The children actually asked me if they brought their flash drives if they could please download all of this. Meaningful poetry opening their eyes about stereotyping (R agrees) about prejudice about how we treat people, about … and we did visual literacy on that – we looked at the paintings – so that is being successful.
Researcher	Excellent, wonderful. I would really like to see that. Maybe – have you already

	done that lesson?
Mary-Anne	Uhm, I've done the holocaust one and I've done *The Shema* poem, *The Butterfly*, the other poem must still be done.
Researcher	Oh great. I would like to sit in for that.
Mary-Anne	Okay.
Researcher	Uhm, 26. Do you think – and this is an important question – you are autonomous enough? You've already sort of told me something in that line. In the knowledge construction process, in other words, would you like to have a bigger say in what is being taught at school level? Other people decide what is (R agrees) knowledge, what is worth knowing, and you must implement.
Mary-Anne	I definitely would like to be more autonomous. Uhm, number one, I don't always agree with the order in which things are done in the syllabus, in the curriculum, so my personal preference would be to do things in a different order. To focus on other things than what I am forced to focus because of the curriculum, but more importantly than that, once you have done your assessment on your learners, at the beginning of the year, you very quickly identify their weaknesses.
Researcher	Baseline assessment.
Mary-Anne	Baseline assessment. So you identify their weaknesses and I am supposed to, when you look at CAPS, and I agree with that – I'm supposed to have my remedial measures in place, but how do you do it and adhere to the planning to the strict structure that they supply at this stage? So I would have loved the autonomy to decide this class actually needs this more and focus on that because eventually we will cover everything. Eventually we will do everything so that's to me a big problem. And then also ...
Researcher	Content, different content that you would have wanted to include, and it is not there, or things that you believe maybe are not important?
Mary-Anne	Uhm, content to me, I would have added. In my opinion yes, we have a very basic knowledge of a language with the curriculum, with the requirements at this stage and …
Researcher	And the literature?
Mary-Anne	If I know – I can immediately tell myself when I look at the diversity in our country, I know that the more that I want will never be attainable to some of the learners in our country, and I understand that, but then I feel the place for your own character, and your own character and your own decisions as a teacher ... and I think definitely we are definitely too test-driven and too assessment-driven in the curriculum. And sorry, you asked?
Researcher	About literature specifically, different texts you would like to include that you feel are not there.
Mary-Anne	Uhm
Researcher	You said you wanted more …
Mary-Anne	Time wise – I would definitely want more, but time wise once again, we're limited, because if I … just a personal opinion. All of these reading and viewing exercises and debates and speaking and all of that. You know, we do that in any case. When you teach literature, you do all of those in any case, so I can definitely spend my time much more effective and meaningful if I could in a year in an additional language cover all the genres. That would have been wonderful, but now I can't – now I just have to do poetry and a novel, and I don't even …
Researcher	The exposure.

Mary-Anne	Yes, the exposure.
Researcher	Is shallow.
Mary-Anne	It is shallow. How can I teach my children that there are so many similarities between a short story and a novel, but look at how word economic and wise he must be, look at how quickly he must develop the conflict, look at how quickly he must do the tension, look here he doesn't have a narrator in a short story or the narrator must tell me lots of things, because I can't see through the characters' actions, like in a novel. So, so, so we have a very, very basic (S: Curriculum) knowledge that we are establishing about literature, for instance
Researcher	Related to this, would you say that English is an ambiguous subject, it's wide, it's open to many interpretations?
Mary-Anne	Yes.
Researcher	With many interpretations?
Mary-Anne	Yes.
Researcher	How do you see the English language?
Mary-Anne	Definitely – if you look at it I see it as a subject with many possibilities and I think as a teacher you definitely need the guidance of the curriculum and the other teachers because you can derail easily. I have seen teachers who will focus for three weeks (R: On phrases and clauses) on explaining a structure like reported speech, uhm, but they forget about other more important things, so it is a very wide subject, yes. Of course you need to be limited, but when I'm limited, I still want the autonomy to decide what is not ... I can decide to spend 2 periods on phrases and clauses, and 5 periods on a theme in a novel, for instance, which will be more meaningful, some teachers will say the phrases and clauses is more meaningful. I will say are you ridiculous? Nobody is going to ask them are you going to ask a phrase or a clause.
Researcher	Do you see English in terms of – literature specifically – genres – or periods, writers?
Mary-Anne	Uhm, genres.
Researcher	Genres. 27. Do you think the curriculum is promoting the ideas of all groups, and I am talking about taking the span grade 10-12 into consideration, not just 12? Or do you think it's favouring the knowledge of certain groups? For example the Western canon, is that the focus, those texts considered worthy of study?
Mary-Anne	I think there's a change, there is definitely – you can definitely see a change in the works that are selected. If you look at the new works that are prescribed as well, it was supposed to be implemented this year, now as of next year you definitely see an inclination now towards more African writers and more modern writers, and then I would say favouring the knowledge of certain groups up to a certain extent – yes – if you look at classical works, then it is a specific group…
Researcher	But it also depends on the teacher.
Mary-Anne	It depends on the teacher. Uhm, and the school (R: Context) – yah, and which works they select, they choose to do. I, very honestly, am not very positive about the new novels that they are prescribing.
Researcher	Which ones?
Mary-Anne	*Far from the madding crowd* is the only classical novel. The others are all – I'm looking at matric works now specifically. The others are all (R: Hardy, *Far From the Madding crowd*). The others are all new works, works outside of the Western canon I would say. (R: African, Indian?) African. But there is something else that

	bothers me about the selection of works. And schools are – schools and teachers are very guilty here as well – we tend to stick to the classics, which is wonderful. I think if you are a true student at language, which is home language, we force children to take an additional language. They have no choice in this. Why don't we become children-friendly in our choice of works and move totally away from classics in your earlier grades? But I …
Researcher	What about world literature, do they ever touch on world literature? Spanish writers in English?
Mary-Anne	No.
Researcher	Famous modern writers in English?
Mary-Anne	No, no. Uhm, and and, and ... We've got to realise – children identify with certain things. Children are not what they – they've changed. So, so, so if we really want to focus on gripping their attention and teaching them meaningful aspects of literature (R: It must be relevant to their lives) … it must be relevant to their lives. And I know, if we look at it from a shall we call it the typical language perspective or subject, English as a subject perspective, then something like – let me quickly think – something like *Mockingbird*, *Mockingbird* – all the children read the book. They love the movie and it is definitely not a classical work of English (R: So you think the choice should be wider?) But they read.
Mary-Anne	The choice should be wider but now once again, what's the curriculum doing now, the curriculum is now structuring literature in such a way that the children will also be writing papers, common papers, which means that once again we only have these three or four books to choose from, whether your children can identify with that book or not, whether you want to do that book or not, so what is going to happen now, where I can still do *Boy in striped pajamas* with my grade 10s now, and feel that I'm teaching them meaningful content knowledge of the book, (R: You will be forced to teach something else) I will now be forced teaching them something else.
Researcher	When will that come into ...
Mary-Anne	It's supposed to have been implemented this year, but …
Researcher	So all will be doing the same literature book? In grade 10 as well?
Mary-Anne	All, yes all the grades just like with grade 12 and they will be forced to write common papers. (R: How do you feel about that?) The poetry is even going to be prescribed.
Researcher	Will you accept that?
Mary-Anne	I'm negative about that, because at this stage, I'll be honest, my children won't be writing the common papers if I'm not forced to write that.
Researcher	But I believe that you are forced, is that true?
Mary-Anne	With the new implementation, as I understand it, yes. Uhm, we had to choose; we received the list of books at school. To me this was – I was very negative about this whole process.
Researcher	For the grade 10s now?
Mary-Anne	10s, 11s and 12s as of next year, 'cause remember the grade 12 prescribed works also changed now, yah ... we just received the book, or this list with all the books, poetry anthologies, novels, short stories, you have no idea who the writer is, you don't know the works of that and you have to order now.
Researcher	No time ...

Mary-Anne	No time to read the books, no time for research to make an informed decision. So what did we do? We looked at the writers, we decided okay, here we have a Hardy, so let's do this one. Which is not necessarily the best choice for the learners.
Researcher	I would like to have a look at the list, if you have the list available – I am very interested to see.
Mary-Anne	We must have it at school still. So, so, so ... that is a problem and it is definitely inclining to move towards more African writers.
Researcher	What is the single most satisfactory element of being and English literature teacher to you?
Mary-Anne	Shaping minds.
Researcher	Shaping minds? It's not just imparting the knowledge?
Mary-Anne	No, I just wanted to say and seeing the light go on. It is wonderful when you explain an image and you have that aha moment. Because what has happened now and now I know the higher order of their thinking skills took place. This child, this image didn't make sense at all, I explained, we discussed, we argued about it because I like children to be very actively involved in the lessons, and all of a sudden I understand. To me, wow, wow, this child has just achieved an aha moment (R: Satisfaction for you). Definitely.
Researcher	The last one. To which extent does your professional identify influence your actions, your practice, your teaching?
Mary-Anne	Uhm, it has – an extremely important – it plays an extremely important role because to me – I just want to be more effective – I just want to be professional, I want to be the best teacher that I can be for them and then it definitely has an influence ... if I look at actions, for instance, I can very easily just go and present this lesson, have this poem ... sit back, have one study guide and now I know everything about this poem, but because I want to know everything, I want to be able to get them everything, I do research, I go to previous papers, I transport more than knowledge. I think I make sure that I have visuals, I make sure that I use different teaching techniques, so it definitely…
Researcher	Has an influence on your practice.
Mary-Anne	Definitely has an influence.
Researcher	Would you say that your personal and professional identities are connected?
Mary-Anne	Yes, yes, I would definitely say so because you remember earlier on you asked me why did I become a teacher and I said to you because that is who I am – uhm – and because that is who I am – I will always try and improve always, always, and I think maybe to a certain extent maybe that is where my personal identity comes in as well. I will never feel that I have done enough; I will never feel satisfied. I honestly, honestly don't see myself as this excellent teacher (R: And your professional identity is changing all the time) yes, the more you learn, the more you understand that you don't know everything (R: It takes an intelligent person to realise that) you will, the criteria simply adds on, and the more you measure yourself against that, and you aspire towards something else, the less successful you feel, but what is the counter argument, the harder you work to get there (R: True) so it definitively has an influence.
Researcher	Mary-Anne, thank you very, very much.
Mary-Anne	Thank you for your time.

Transcript of interview 1: Researcher and Sam (Teacher participant)

22 March 2016

Researcher	Morning. This is interview one with Mister (Surname) and it is taking place on the 22nd of March 2016 at 09:00 at the university. Tell me Sam, where and when were you born?
Sam	I was born in Johannesburg – Bridgeman hospital – yah – but the place has been demolished because of groups area act at that particular time.
Researcher	Did you stay there all your life?
Sam	Not all, no, no, I spent about 3 years until I went back to school. My parents were domestic workers and they had to send me to Limpopo to stay with their aunt. I started school on that side.
Researcher	So you started school there?
Sam	Yah.
Researcher	So you started your primary school in Limpopo?
Sam	Yah.
Researcher	Which school was that?
Sam	It was (Name of school)
Researcher	And primary school?
Sam	It was called a Roman Catholic school
Researcher	Oh, okay, in Limpopo.
Sam	In Limpopo ... also.
Researcher	Only two schools?
Sam	Yah, only two schools.
Researcher	Okay. Please tell me about your tertiary education, your university, your degrees that you have, the diploma you have.
Sam	Okay. I attended Vista University in Soweto in 1992. Then I enrolled for BA for three years and then I passed it within the prescribed years (R: Clever) … yah … and from there (R: Majors?) Majors English and history. Then after that I did a post-graduate diploma for teaching (R: HED) yah … (R: Higher education diploma) yah (R: Okay) and I also majored in English and history.
Researcher	And you had those two subjects up to third year?
Sam	Third year level.
Researcher	Okay, good so you did the BA and the HED.
Sam	Yah.
Researcher	What is your home language?
Sam	My home language is Sepedi.
Researcher	Sepedi? Not Setswana.
Sam	Not Setswana, no
Researcher	Okay. Is that the only language that you speak (S: Yah) apart from English now?

Sam	Yah, Sepedi or Setswana; they are interrelated.
Researcher	More or less the same (S: Yah). Okay, so tell me why did you become a teacher?
Sam	You know, initially I didn't want to – I didn't have any option during – by those times (R: Yes ...). Initially I wanted to become an agriculturalist (R: Oh …) I went to the college there, but their conditions were not nice, then I left.
Researcher	Politically you mean.
Sam	Yah, wake up early in the morning, go into the field, it was dangerous – there were dangerous snakes, black mambas and everything – to go and milk and do all these kind of things, and the I said, no this is not my place.
Researcher	So what made you decide on teaching?
Sam	I just decided – let me go and teaching because many people always admire the way in which I speak English (R: Yes …) they say you've got good English, how about going to teach. You can contribute positively to our learners.
Researcher	Who told you that?
Sam	My brother.
Researcher	Your brother? Oh, okay, and I think that is our next … no, that is not the next question – later on. So question 6. Did you have any hesitancies, uhm, before you decided to become a teacher?
Sam	Yah. I didn't like teaching because the way teachers were treating us you know, that time they were spanking, they can beat you up. That's not nice. Yah, they didn't influence me positively to become a teacher in future.
Researcher	But you didn't have any hesitancy as far as say salary...?
Sam	I didn't know about anything pertaining to salary, but they couldn't disclose how much they earn and so forth.
Researcher	So you didn't know that you were going to mark a lot (laughter).
Sam	Yah that I didn't know. Otherwise, if I had known I wouldn't …
Researcher	I'm sure. Okay. Then also. When you became a teacher, why did you choose English as a subject specifically?
Sam	At high school our teacher influenced me positively. He … he was from … he learned everything from England; he attended school in England.
Researcher	You mean at the … at the missionary school, at the Catholic.
Sam	– No, at high school, while I'm doing grade 8.
Researcher	… Mmm …
Sam	That teacher influenced me positively, he just speaks English – he even taught me how to speak Latin.
Researcher	Really?
Sam	Yah, he said "pater et mater domicil" – mother and father are at home. He influenced me, he was speaking pure English.
Researcher	Perfect English.
Sam	Perfect English! He even said if you want to learn your learners, you must be a voracious reader. Then we ask him: what is a voracious teacher? Then he told us it is a reader who cannot let a book pass, we must have passion in what we

	are doing.
Researcher	Yes, so he was very passionate about the subject?
Sam	Yah, you know, I like – whenever it was English period, I tend to be there.
Researcher	But you said you didn't have a good experience during the primary school when you were spanked?
Sam	You know, to become a teacher, I no, no, I didn't … but I liked schooling. I had this vision of going to school, but becoming something rather than being a teacher and they always the teachers there, they were good.
Researcher	But this specific high school teacher, he influenced you to become a teacher.
Sam	English, particularly English.
Researcher	English, the language …
Sam	Yah.
Researcher	Okay, how long have you been teaching – Question 8 – English literature in the FET phase?
Sam	12 years.
Researcher	12 years now; that's a long time.
Sam	Yah.
Researcher	Do you prefer teaching language or …
Sam	I love literature a lot.
Researcher	You like the literature part
Sam	Yah … I enjoy it.
Researcher	Why?
Sam	I can reach out to the learners (R: Mmm) ... yah, I can make learners to think critically.
Researcher	True, and that is what the CAPS wants.
Sam	Yah.
Researcher	Okay. Then, how do you perceive yourself as an English literature teacher specifically?
Sam	That is number?
Researcher	That is number 9.
Sam	Okay, let me check – oh – yah – I put myself in the shoes of the learners and look at the bigger picture so that I can explain to them clearly and give them typical examples.
Researcher	Mmm
Sam	But you will find, that you are reading, I love short stories – and the thing is also – you know – address it. At school we are reading Doris Lessing (R: Doris Lessing yah, *The voice of the serpent.* The learners cannot understand it. I said put yourself in the shoes of this guy who has lost his leg – yes, just imagine, empathise.
Researcher	And he believes himself linked to the grasshopper.
Sam	Yah.

Researcher	… to the grasshopper …
Sam	Grasshopper, yah … then I am able to understand, I come to their level and I give them examples, typical examples, put yourselves in the shoes of this man – as young as you are – even if you can lose just an arm, the right arm, which you use every time. How would you cope with life?
Researcher	So you want your learners to really have empathy with the characters, live themselves into that position.
Sam	Yah.
Researcher	Uhm, do you perceive yourself as successful, or do you think you're still in the making … are you knowledgeable enough?
Sam	… no, I think due to my experience, I am knowledgeable, because my learners always must pass – you can see the way I teach, always 100%.
Researcher	I can see you are passionate about your subject.
Sam	Yah.
Researcher	Now, question 10. I don't want you to be humble (R: Yah) … what are your strengths, specifically as an English literature teacher? You now said you really want your learners to understand the position of the character – what else – what other strengths do you have?
Sam	My strength is being able to explain and bridge yesterday and today's life. Remember, sometimes books are written long time ago – the learners of today cannot (R: Relate) yah, relate to that. I try to explain to them so that they can bridge those gaps, so that they can understand.
Researcher	You want to make it relevant to your students.
Sam	Yah, it must be relevant to them, yah.
Researcher	Uhm, you also want to capture the attention of your learners, I'm sure.
Sam	Yah, always, yah.
Researcher	They mustn't be bored …
Sam	Yah, they mustn't always – I don't teach sitting down. I move around the desks, the passage to arouse their interest.
Researcher	Right then, Sam, question 11. What – if any – would you perceive as your weaknesses as an English teacher?
Sam	Yah, my weakness is not being able to – get to the learners to understand the story, even though I try to explain in a simpler way – sometimes they don't get me. I try to explain, but they can't reach me. Then I get frustrated. Sometimes – these learners of today, they don't read. They expect you to tell them everything (S: Spoon feed) – yah – spoon feeding.
Researcher	So ... would you see that as a weakness that you tend to give too much?
Sam	Yah, I tend to spoon-feed too much, too much. Yah, they don't want to impart their knowledge or to try …
Researcher	Yah, do you sometimes feel that you're falling into a consistent routine of teaching specific ways?
Sam	Yah, definitely, because if I ask them questions – yah – they pretend as if they don't know anything; they don't want to participate.
Researcher	Why?

Sam	Maybe it is fear of being laughed by other learners or maybe … I don't know … There isn't much. They don't want to participate.
Researcher	But it doesn't make you give up?
Sam	No, no, no, it gives me a challenge on how to reach these learners.
Researcher	Are you afraid of trying out new texts maybe, new teaching strategies, or are you open for new strategies, maybe to try specifically with them, because you say now they're sometimes reluctant to participate?
Sam	Yah, sometimes I try new strategies – even though it takes time. I have to plan and divert and everything. But sometimes it does help a lot because, you know, sometimes at school this year you would receive these type of learners, which challenge you and make you to read more, you know, others next year you get very lazy ones.
Researcher	Mmm. The groups differ.
Sam	Yah, they differ – then they challenge you, I must come up with another strategy.
Researcher	So then you change your approach according to the group.
Sam	Yah, the type of learners I'm having.
Researcher	Does that come with time Sam, or could you do that right from the beginning? To read the learners.
Sam	Yah, I actually read the learners, yah.
Researcher	But that is a skill, would you say so?
Sam	Yah, it is a skill.
Researcher	Mmm. 'cause not all teachers can do that (R agrees) they want to treat learners all the same.
Sam	Yah, and learners are not the same at all.
Researcher	No, they're not.
Sam	Yah, this you can get brilliant, very challenging, enthusiastic learners they just sit, look at you like this, even if you crack a joke; they don't get it.
Researcher	But I think it has to do with the times you know, technology. They want to be entertained (S: Yah), they don't want to entertain; they want to be entertained; sit passively.
Sam	Yah, it is just the environment they come from.
Researcher	True. We'll discuss that just now. Then question 12.We already sort of touched on this. Is or are there any person or persons who had a particular influence on your becoming an English teacher?
Sam	Yah, my English teacher, he was called Mr Mphahlele; that was my English teacher.
Researcher	And you mentioned your brother also …
Sam	Yah, my brother also.
Researcher	Is he older than you?
Sam	He is my younger brother.
Researcher	But he is not a teacher.

Sam	He is a lawyer.
Researcher	A lawyer – oh – why didn't he push you into that direction?
Sam	I'm not as good as he is, you know, to talking. You know, sometimes I feel I can't defend people who have murdered other people.
Researcher	You are not as hardened.
Sam	Yah … I'm not a strong as he is.
Researcher	To distance yourself. Okay and then you said that specific teacher (S agrees). Can you tell me little bit more about him again, where did he come from, this specific teacher?
Sam	He comes from the Northern province, in Limpopo, but he went to study in England and he influenced me – the way he explained literature books; he made things come alive.
Researcher	Mmm, what was his surname?
Sam	Mphahlele yah, we called him master because he used to say to us "Hi Master", always greeting us like that.
Researcher	Yah, master also means teacher.
Sam	Yah.
Researcher	Yes. Okay, question 14. Can you briefly discuss the context in which you work, the type of school, where is it located, what resources do you have, who are your learners, tell me about their strengths – their weaknesses – question 14 and what are their interests?
Sam	All right. This school I'm working is just an ordinary school – boys and girls – teachers are from mixed races. We've got white people, coloureds, and so forth.
Researcher	Where is it located?
Sam	In (Name of township), (extension number), an informal settlement.
Researcher	So it's a poor area.
Sam	Very poor yah, very poor; even the parents, they are not educated most of them.
Researcher	Your learners? If you think of the four skills, the reading, writing, speaking and listening, which skill would you say are they the strongest in and which one the weakest?
Sam	Uhm, listening is a problem. Sometimes I give them listening comprehension – they get 4 and 3 – they just can't listen. They are not taught.
Researcher	Can they communicate – basic interpersonal communication?
Sam	No, not English, another area. They always speak Setswana. They can't speak a full sentence; they mix with Setswana and get frustrated when they cannot explain themselves, yah.
Researcher	What do you speak to them in your class?
Sam	I speak English.
Researcher	Only.
Sam	Yah, even if they want to go to the loo, I say you must ask me in English, learn to – apply language, you must learn to speak it.

Researcher	To give them more confidence …
Sam	Yah ...
Researcher	What are their weaknesses, would you say?
Sam	You know, their weaknesses, most of them they come from the community which is used to receive grants, everything. The father has got a house he didn't work for it, and the, and the mother and the father is not working, they get grants. They don't see the importance of learning. They think life is about receiving.
Researcher	They don't want to work for it.
Sam	Yah, I tell them that life is difficult, but they just can't grab it.
Researcher	And that is a problem.
Sam	Yah.
Researcher	Are they motivated?
Sam	No, not motivated. They can't see a bigger picture; they cannot come out of their boxes. The environment is shaping them, you know.
Researcher	And what do you do or try to do to change that perception?
Sam	Sometimes you know, we take educational tours, we must go to Joburgh and see how people do everything; they'll come inspired.
Researcher	Okay, question 15. Would you be able to teach in a context that differs from the one that you are teaching in now? For example – moving now to a completely rural area, maybe moving to a city – teaching a different racial group – you're teaching basically African learners now (S agrees) what if we put you now in a completely white environment, or you're teaching Indian learners – how do you feel about that?
Sam	No, due to my experience, I won't have any problem because you know, initially I taught in the farm school (R: In the rural area) yah, in the rural area, it was difficult for me(R: Why) … I was from Joburgh you know, and to see such poverty among learners, it hurts me a lot.
Researcher	Emotionally?
Sam	Emotionally. Sometimes you find grade 1 learners coming to school bare-footed without shoes and everything. When you ask them why, they said the mother has just gone and never came back, there is no-one to look after the children. Sometimes I even bought shoes for those learners.
Researcher	Mmm. But how do you feel about the learners? Do you think all learners are actually really the same?
Sam	No no, they are not the same. With the other learners, they are eager to change their situation. You can teach them to learn hard. You know, they motivate you, and again, from there I taught in the location. It was different environment, then I started to enjoy it, because most learners are eager to learn – it was in the high school. Then, one day I receive a call from Vuselela, Mrs (Surname) in the English department (R: Name of college) – yah, they say I must come and teach white people there – during the evening. I enjoyed doing that literature. They listened to me. They all passed. It was the first time – this is what Mrs (Surname) told me – you did wonders with these learners. Since the beginning of this college, we never had a pass rate like the one you have – yah, they all passed because I was explaining to them. They were reading *Maru.*

Researcher	But you said in the rural area you had difficulties because of emotional (S agrees) it dragged you down emotionally. Would you say that affected the way you were teaching?
Sam	Yah, of course, really, there are sometimes, my spirit was down. I've seen poverty. Sometimes I heard about poverty, but I never experienced that for me it really dragged me emotionally …
Researcher	But you won't have any problems teaching other races?
Sam	No ...
Researcher	Because you have experience.
Sam	Yah, I do have experience.
Researcher	Good, 16. How useful – and you can really be very honest. How useful was your training as a teacher in terms of teaching? Was it very useful?
Sam	It was useful – yah I had – it was – I gained a lot of experience, yah.
Researcher	All right, that is the next question – uhm – how useful did you find it now – if you think of, in terms of content, the 'what' they taught you, and also the methodology, 'how', and then also when you went out for practice teaching – which one would you say of the three – if you can –was the most useful?
Sam	Methodology.
Researcher	The methodology?
Sam	Yah, methodology, number one. You know, it motivated me and it taught me how to approach different learners … yah ...
Researcher	So you found that more useful (S Yah … more useful, yah…) than the content.
Sam	The content somebody changes you know, like before it was like this, now it is like this, but now teaching practice also helped me a lot.
Researcher	How do you feel about the blend? Do you think that blend is important - to blend the 'what' and 'how'?
Sam	Yah, I think it is important because if you blend them all then it gives you the … good perspective of how to approach this and that. Teaching will be more effective.
Researcher	Okay. Question 18. It's going to take us a while – uhm – according also to professor Michael Samuel, he specifically looked at professional identity. The person that you are as a teacher – and there are many influences that made you the person that you now and having this professional identity that you do have. For example, your biography … your age, your gender, where you were born, your whole history, and then the context where you are teaching now, the university you attended and then also of course the curriculum has an effect on what you do and how you do it. Can you briefly discuss the influence of each of these on you? For example, you can start with biography...being male, female, does it make a difference … your age … now …?
Sam	I think the biography, where I was born; it influenced me a lot, but now I can say the gender, I … even though I am old, but I still feel that I can teach these learners. I can show this learners a lot of my experience in life, how good it is to be learnt, to be educated.
Researcher	You say experience came with age.
Sam	Yes, with age.

Researcher	Wisdom over the years.
Sam	Yah, and even the school I am teaching at.
Researcher	Yah, that's then next one.
Sam	The environment, I know I want to change the lives of these learners, because they come from – the environment where they get everything free – to show them, to change their mindset, there is a better thing than receiving – you have to work hard for what you want to do – you must learn, you must acquire an education first.
Researcher	That school, the school you are teaching now – to which extent does the culture of the school influence the way you teach? You've explained to me that you've seen that culture and that you are trying to change that.
Sam	To change the culture, yah.
Researcher	Do you feel part of the teaching community of your colleagues?
Sam	Yah, I feel part because I always – I engage in … sometimes I ask them questions – how do you do it with these type of learners – how do you go about - and Mrs (Surname) – I've been teaching this for a long time yah – we are a bond, because she is also teaching grade 11also and grade 12 too.
Researcher	So you find strength in each other?
Sam	Yah.
Researcher	And then I also want to ask you – do you sometimes feel that you stand in opposition to the ethos of your school? I know your principal is a dynamic man (S Yah) your school is doing very well – so do you relate to that sort of spirit, or do you feel now I want to relax a bit more?
Sam	No, I relate – yah – because even during the school holidays, she doesn't say, come and teach these learners – I've got this feeling, I must teach them, I must go and teach these learners.
Researcher	Do you really go the extra mile?
Sam	Yah, I go the extra mile on my own.
Researcher	Okay, your – we're talking about long time ago – institutional setting – to which extent has that university or school you attended – influenced your identity – the way they did things there, your lecturers maybe …
Sam	They really influenced me positively, because sometimes you find the lecturer that you identify with the method she is teaching, the way she is teaching – others they teach but you don't get them, because, they just impart knowledge.
Researcher	… no passion …
Sam	Yes, there is no passion … but definitely – I think about that lady you know; she really influenced me positively, then I started teaching to see teaching in a different way.
Researcher	Than previously.
Sam	Yah …
Researcher	Did you always agree with the values and beliefs of these institutions?
Sam	No, not, no, no, no, because sometimes I ask myself because of we are only black students, why can't we be mixed and learn of different cultures?

Researcher	Politically wise … it was isolated ...
Sam	I became frustrated because of the loss of that.
Researcher	And you were already aware of that the …
Sam	Yah.
Researcher	Yes, yes, very good answer. Then, if we get to the CAPS. To which extent is your identity shaped by the values embedded in the CAPS? There are very lofty values in the CAPS. Can you relate to that in your teaching, the way you are teaching?
Sam	Yah. The CAPS also – the values – I really compare with some of them, not all of them, because sometimes it teaches us, you know to be inclusive, to include, not to be exclusive but sometimes it is difficult to do all those things at the same time – sometimes you can teach and overlook – some of these things because of the environment …
Researcher	But you can relate to …
Sam	Yah, you can relate to them very well.
Researcher	How do you feel about the CAPs document?
Sam	No, I feel very positive about it even though I still have paper work, prescription of what is to be done, sometimes you find that like we as teachers from day one, you keep on marking, it is prescribed ... a lot of work to do.
Researcher	Too many assessments.
Sam	Yah – too much assessment, I cannot help a learner who is suffering this side. I do not have enough time for my learners because – yeah, I must finish this and that.
Researcher	I'm glad you're saying it and it brings me back to that question – if you want to have more say about the CAPS.
Sam	Yah.
Researcher	Of these influences you now mentioned, which one, if any, has the biggest influence on your professional identity?
Sam	The environment I teach in.
Researcher	Context, in other words.
Sam	Yah.
Researcher	Then question 20 – where are we now … yeah, that I want to ask you. Do you think – you sort of touched on it, just now, when you discussed your institution – you said – you asked – why couldn't it be more diverse? (S agrees). Do you think your tertiary education has been adequate in preparing you to teach in a diverse South African context today?
Sam	No, it didn't at all. Really because you're only Africans, but the lecturers are white people. This was sometimes ...
Researcher	Do you feel there is a gap between you and your lecturers – culturally wise …?
Sam	Yah, even you know, when we arrived at the university for the first time, it was difficult bridging the way – sometimes our teachers ask us to pronounce this like this, they speak somehow, then you just have to adjust. It can take 3 months to adjust. You need to understand ...
Researcher	Yah, I'm sure. So you feel then you were not adequately prepared to teach in a

	diverse school – but you said you would be able to.
Sam	Yah, I will be able to – if given that opportunity – I will.
Researcher	But you would have wanted more of that?
Sam	Yah.
Researcher	Okay. 21. How do you feel about collaboration, you have already touched a bit on that, with immediate and more distant colleagues – that's now at your school and maybe at a forum, at a marking centre?
Sam	Yah, it is nice, because we share ideas, even approaches, so if we encounter this marking, you know, I love marking essays.
Researcher	You do? I hated it.
Sam	Let me tell you, you know ... Mrs (Surname) she does not like marking essays, she hates essay. I always say give me essay, and I give you paper one sometimes.
Researcher	Oh, okay, so you find a working solution.
Sam	Yeah, I learnt – with essays – this past, I enjoyed that – at a marking centre – I finish more than 11 other people, I enjoyed it. Even the rubric is already here (showing head).
Researcher	Really? Would you say that when you discuss with your colleagues – do you share ideas about what worked in your class, what didn't work, what was a failure?
Sam	Yah, many times. Sometimes I know my – sometimes I find that I'm not good at maybe language – I ask Mam (Surname) could you please come and teach this language ... I am going to teach literature this side – because the prescribed books.
Researcher	Is your strength literature?
Sam	Yah, very strength. Mam (Surname) may not understand some of the situation because sometimes you find like *The Dube train.* Have you ever read that short story? It talks about (R: Yes, yes) the trains in Soweto. She does not know the environment there, I've been there; I know what they mean.
Researcher	You know. So …
Sam	Yah ...
Researcher	We're getting to that question as well – about the different texts (S: Yah). So you like to share ideas (S: A lot) do you think it should happen more and it is not happening and why?
Sam	I think because of this curriculum; it is congested in time, you're always pre-occupied – too much work.
Researcher	Getting there – work done.
Sam	Yah, work done.
Researcher	Outside your immediate environment, do you also search for help maybe, or sharing ideas with other colleagues at other schools maybe white colleagues, Indian colleagues, somewhere else?
Sam	Yah, in the location I have got many friends; they are teaching the same English – I always meet with them – we speak about the challenges we are facing – sometimes I don't prefer to use one book in a – even in language.
Researcher	More sources.

Sam	Yah, I use more sources because it helps a lot.
Researcher	Okay. 22. How do you respond to change? You're not 21 years old anymore – so you must have had a few changes (S: Yah). Can you refer to things, such as teaching a different grade, all of a sudden you were used to teaching in grade 8 and now they say you are teaching grade 12s, teaching new content – maybe working with a different colleague, extra paper work – we already touched on that. And then also the policy change that came in with OBE. (S: That was terrible). Then they say you must use more technology – you move to another school.
Sam	Yah, it's frustrating – particularly this new curriculum. I was used to teach like this, then they come and they change everything – you become a learner too.
Researcher	You're talking about OBE?
Sam	OBE – you become a learner and it frustrates you?
Researcher	How did you respond to that, yourself? How do you respond to change in general?
Sam	Well, I love change but sometimes I get bogged down with these changes because you become a learner – you know – technology – technology and all these kinds of things – I get you frustrated because it – I've been working for a long time and I know what I should do – they come and change it doesn't work for you, it is only on paper, but practically you can't just apply it; it doesn't work.
Researcher	So now you feel there is more control than there used to be.
Sam	Yah, and teaching other grades; it is frustrating. This year because of lack of teachers, I was allocated LO: I never taught LO (R: I did the same) ... they say I must go outside ... I didn't know what to do outside. They just do jumping jacks They give me a sheet to allocate marks … others don't want to do that – let's just go back to class ... I get frustrated, you need to adjust.
Researcher	I can relate to that, because I had a period open or two, and then I was basically teaching English and then they told me to go and do that LO practical with matrics. How did that make you feel as a professional person?
Sam	For me really, I feel as if I – frustrated really – now I have to do something that I have never done before (S agrees).
Researcher	You may be felt you're not going to make a contribution there? All right. Now, 23. Can you mention an incident or two where you were expected, you also now said you were just asked to change to a different subject. Something else that you had to change about teaching, maybe a strategy, more assessments, fewer assignments, your own attitude or your belief about something, your values ...
Sam	Yah uhm, no, now I want to speak the truth, the principal asked me to be – to monitor the work of grade 8 and grade 9 English (R: A responsible position) yah, to be the HOD for them. Then, I got frustrated because there is a gap between FET and GET. Then marking, they use different rubrics. I can't understand how it works. Sometimes I start to make – to make sense. How did this person arrive at this? I just can't find it: I get frustrated. Why can't we use? (Phone rings).
Researcher	It's fine. Is it your son?
Sam	I think my wife is …
Researcher	Right, we are at question 23. I think we've already discussed an incident or two where you were expected to change something – you were still telling me

	about that you have to now be the HOD.
Sam	Yah, they give me a lot of work and assessment – the strategy they use for assessment – quite – far different from the FET (R: From what you were used to) – yah, there is no continuation between with grade 8 to grade 12. Grade 8 and 9, they do something different of which should be the same.
Researcher	Yes, but if you look at the CAPS, what they prescribe for example for the language, it's all the same (S agrees) but I mean, there should be differentiation, don't you think? The grade 8 can't do the same as matric (S agrees). But they put phrases and clauses in for grade 8s, 9s, 10s, 11s, 12s.
Sam	Yah, that's a problem.
Researcher	Right. Question 24. Is there anything at your school that you feel may be hindering you in developing professionally?
Sam	Yah, definitely there is – overcrowding – you find that you are teaching 50 learners in the classroom. The problem be, you cannot attend to a learner who is facing learning difficulties.
Researcher	Mmm. So you feel overburdened?
Sam	Yes – over burned. Sometimes we've got this here and they can see if you find out that these learners are really experiencing problems, but you don't have time for them.
Researcher	Mmm, time constraints because of workload?
Sam	Yah, workload and overcrowding and all this combination – and that frustrates you.
Researcher	Mmm, I can imagine. Uhm, do you feel that maybe the environment you're working in is too structured or maybe too unstructured?
Sam	I think it's too structured, because by this time you should have finished ABC.
Researcher	You want more freedom?
Sam	Yah, I want more freedom not – sometimes you feel I should have taught this learner this and that, but because of time you don't do that (R agrees).
Researcher	So government policies – actually that?
Sam	Yah, government policies, CAPS policies, sometimes you will find that you have to do them that and neglect some things that are very important in the classroom.
Researcher	I can imagine. For yourself, for your own professional development, is time also a problem there? Do you feel you would like to develop more professionally and there is no time for that?
Sam	Yah, the other things that I want to develop but I don't have time for that.
Researcher	Family responsibilities also?
Sam	Yes it is a problem because you have to do marking during the night, you have to wake up 3 o'clock in order to finish all the work.
Researcher	Mmm. Promotion possibilities at your school?
Sam	Hey, it is too political these promotions and everything (R agrees) – yah, because we've heard that posts have been advertised, but someone has been eyed – we only go in there to a mere process.
Researcher	Mmm, just a process yes, but nothing happens.

Sam	Yah.
Researcher	Right. Question 25. Is there a discrepancy, a gap between the teacher that you are now and the teacher that you would like to be?
Sam	Yes, of course, there is a lot.
Researcher	How so?
Sam	Yah, you know, I aspired to do more, but the constraints is this, lack of resources the school overcrowding.
Researcher	Mmm, lack of resources – what do you mean by that?
Sam	You find that – in literature, particularly, you find that you've got more learners than the number of the books, so for you to photocopy the books in order for those learners to study also – and it is time constraining
Researcher	And it hampers your teaching
Sam	Yah, teaching (S: Mmm) you find that sometimes they must share because the machine is broken, I can't photocopy more than what they said we must photocopy.
Researcher	More external things?
Sam	Yah.
Researcher	Do you sometimes feel that you yourself, want to become more knowledgeable, you still want to do this or that, or you want to try new strategies, new methodologies ...?
Sam	Yah, but sometimes you don't have the time for that, because by this time you should have finished this, because everything must be in that time frame. Sometimes you feel if you do this you will come behind with your work (R: Just rushing) in order to finish what is required.
Researcher	So you're just rushing ...
Sam	Yah, rushing in order to finish what is enquired for you to do.
Researcher	All right, question 26. And you sort of touched on it – do you think that you are autonomous enough in the knowledge construction process, in other words, would you like to have a bigger say in what should be taught at school level?
Sam	Yah, things which are not in the syllabus – yah I am quite constrained by those things. Sometimes you are bogged down because you cannot express what you want. You cannot teach what you want because of the – what do you call it – (R: Schedules?) schedule, they say this and that at this particular. Sometimes the schedule finds that a person was doing that – he was envisioning very talented learners. We've got slow learners, you don't have time for that.
Researcher	Okay, it's not just content; it's sometimes methodology (S: Methodology) that you would like to change.
Sam	Yah …
Researcher	Is there something specifically that you can think of that you would like to teach, and it is not in the syllabus?
Sam	I can give an example – sometimes we want to teach poetry only for argument sake, to give the learners more extra things like poet, you can't ...
Researcher	So there's no time for additional …

Sam	Yah, additional there is no time for that.
Researcher	Fun activities maybe.
Sam	Yah.
Researcher	But do you also feel sometimes that you're in the position – other people decide and you must just do whereas (S: Yah) you want to choose your own text.
Sam	Yah, the syllabus is too prescribed and you cannot do things outside those prescriptions.
Researcher	Mmm. Question 27. Oh yah, I just want to ask you something also. If you think of English as a subject, it's not like maths – it's not like a sequential subject like maths (S agrees). Do you think it's wide and that makes a problem for teachers to decide what is important and what is not?
Sam	Yah, there are too many things that can be taught. How do you decide? Yah, it is quite right because sometimes you receive learners who are not good at this – the content – sentence construction (R Agrees). If you go back a lot, or you try to concentrate more, you fall behind with time.
Researcher	How do you see – how can you define English as a subject, or specifically literature? What does it mean to you?
Sam	I … you know, in literature there are genres that I prefer more, the short stories, for me, is the best, because we've got plots, things, you do it at once, it is not wrong in such way that learners lose the idea of not understanding what was the theme. There you deal with everything which is congested there.
Researcher	So do you see literature in terms of the genres?
Sam	Yah.
Researcher	Okay. Do you think – you also said now it is a wide subject...
Sam	Yah.
Researcher	Do you think that new teachers will find it difficult to decide this is important or that is important?
Sam	Yah, they do a lot.
Researcher	Have you seen it?
Sam	Yah, I have seen it because I – we've got new teachers in grade 8. I must always sit down with them, show them but you should have touched this and this and that – these are the most important ones.
Researcher	… because some people will for example sit on figures of speech, for three weeks, whereas you only need maybe a week for that (S agrees). Do you find that?
Sam	Yah…
Researcher	Right. Question 27. And this is an important question. Do you think that the curriculum is promoting the ideas of all groups – and I'm talking about cultural groups in South Africa or do you think it's favouring the knowledge of certain groups – for example the Western canon? The Western canon is those works that people regard as worthwhile studying. How do you feel about the choice of texts and poems and short stories?
Sam	It is too prescriptive. Sometimes, I don't know who decides what is to be learnt, but sometimes they're not giving a wider scope for me to choose, no.

Researcher	What would you like to choose in a wider scope?
Sam	Yah, more African, but also Shakespearian ones, because people who have learnt Shakespeare, they explore a lot – as a figure of speech – Shakespearian literature is very good.
Researcher	As far as the drama is concerned leave that at the moment there is *Romeo and Juliet* and there is *Sophiatown*, but these are very different texts. What is in-between?
Sam	I haven't read the *Sophiatown* because I'm busy with the short stories in grade 11. You know, short stories – what I like is to choose from different authors – African authors – European authors – like the British ones (R: Mmm) and the Afrikaner, because sometimes you'll find that Afrikaner use some Afrikaner ways, they like to express themselves because the environment that influence them to write.
Researcher	And you like the diversity?
Sam	Yah, I like diversity and the problem in our African schools, they don't use Afrikaans any more. They lack that. You cannot wish Afrikaans away because it's part of our culture.
Researcher	Do you think that certain groups are neglected?
Sam	Yah, I feel that – in the new curriculum, Afrikaner people are not included, only …
Researcher	Indian people?
Sam	Indian people – they do …
Researcher	Do you do any Indian texts?
Sam	Yah – there are some of the short stories, yah. Apparently there are very good Indian writers, I also mix them, Bosman for Afrikaners (R: Herman Charles Bosman), I love that guy.
Researcher	Can your learners relate to him?
Sam	They are unable to express in Afrikaans; they can't even pronounce a simple word of Afrikaans – soek 'n gat (laughter) – all those names. I was good in Afrikaans, very good.
Researcher	Mmm, but you find the understanding from your learners is problematic.
Sam	Yah, they can't even pronounce the names. Sometimes I must repeat you know – soek – you know, all the – I try to pronounce them – so that they can be able to write the language.
Researcher	So you want more exposure to diversity (S agrees) – different texts from cultural groups? If you think now the syllabus from grade 10, 11 and 12, the poems you do, the short stories, do you feel that it is representative of all cultural groups or does it concentrate more on maybe European literature, more than African, more than Indian?
Sam	African, Africans are more dominating. You'll find if you look to – two is from Afrikaners, maybe one from British, one from the Indian, maybe you will find that Afrikaner – it doesn't give learners that wider scope to know about diversity.
Researcher	Mmm, so you prefer text … (S: yah) … and then …
Sam	They must draw a balance between those.

Researcher	All right, 29. No, 28. What is the single most satisfactory element of being an English literature teacher to you?
Sam	You know, when learners understand and achieve their goals; then I am satisfied.
Researcher	So you are learner-centered.
Sam	Yah. You know, they must achieve what I've told them; I derive satisfaction.
Researcher	And when they enjoy …
Sam	Yah, when they enjoy …
Researcher	Not when you finished the syllabus?
Sam	No, no I always tell them – I can do the book now, and finish today. Did you understand? No.
Researcher	You want them to really get into the text.
Sam	That's what is must be, you read it and after 20 years you can still remember that book.
Researcher	Great.
Sam	That is who I am.
Researcher	Great. 29. Do you ever reflect on your professional identity? Do you sometimes stand still and think – this is who I am – and what will you be thinking then?
Sam	Yes, sometimes I get motivated when learners achieve their goals and I feel – it's so hard I believe to add value to my community. I used to tell them in a class that I'm not a teacher who just wants to work and look at the time, ah, it's *tjaila* time already.
Researcher	And get a salary.
Sam	No, when they come out of this class, they must have learnt something.
Researcher	And relate it to life …
Sam	Yah, relate it to life. Then I derive satisfaction
Researcher	But do you stand still and think … did I achieve my goals?
Sam	Yah, you know, sometimes what I do – after the lesson I give about ten minutes for reflection.
Researcher	Oh, really?
Sam	Yah, what you have learnt today? Do you think I did a good job for you?
Researcher	That's wonderful.
Sam	You know, I want to teach you that do you think I'm the right person to teach you – this literature?
Researcher	And what do they tell you?
Sam	Others would say, no we really appreciate – I would say, but don't hesitate to come to me if maybe I don't reach your expectations, but here we should have done this and this and that. I appreciate it.
Researcher	So, it is a good strategy for them also to reflect also what they have learnt.
Sam	Yah.
Researcher	Oh, okay, wonderful. Last one. To which extent does your professional identity,

	the person you are, influence your actions, the way you teach, the way you feel about literature in general, teaching in general – does it affect your – the way you teach?
Sam	Yah.
Researcher	How so?
Sam	You know, sometimes I teach this particular genre this week. You don't get response, and after I changed my strategy, it really –- when I arrive at home, I sit and think of what went wrong.
Researcher	So the fact that you want to be successful will make you change your practice?
Sam	Yah, always, I evaluate my teaching method – yah – I'm not using one method all the time. No, no no, because I receive different learners all the time, because this class could be very intelligent, they can grasp things very quickly (R agrees) and the other one – I must set more examples. I must give them tangible, something that is practical (R: Yes, yes) – I must dwell on that before I could even start reading …
Researcher	And that's related to your professional identity.
Sam	Yah.
Researcher	The fact that you want to be successful.
Sam	Yah…and again – I tell my learners put away your short story before you could read, start reading the book, you must know the author, the environment of the author, influences the writing – then you will understand what is the poem all about, it is very important.
Researcher	Sorry, I just want to go back to 29. Did you ever reflect on your professional identity, and you said you do.
Sam	Yah.
Researcher	Now, I just want to take you back to your pre-service period. Did you ever reflect on your professional identity then and do you think if you did, it would have helped you more in your profession – to think who you are, where you are going, what you want, what do you want to teach, how do you want to teach?
Sam	Yah, you know what, I was – when after I graduated, and I knew I was going to be this particular teacher – I had so many dreams about myself but…in my class I wanted to do this and this and that – I was energetic, but that dream was shattered when I started to teach at the farm school – I couldn't – I was an English teacher, I was giving to teach Setswana. I never taught Setswana, because …
Researcher	So, if you reflected more and you knew certain difficulties would come up then, it would have helped you more.
Sam	Yah, really, definitely.
Researcher	So, it was a shock when you got into the work place?
Sam	Yah, because it was quite different from what I learnt.
Researcher	Nobody told you that (S: No) during your pre-service years?
Sam	Yah, nobody. Those were the challenges I had to face.
Researcher	But you feel if you were better prepared knowing about your professional identity way back then, it would have been easier?
Sam	Yeah, definitely.

Researcher	Sam, thank you very, very much.
Sam	It is my pleasure Mam.

Transcribed interview 1: Researcher and Jane (Teacher participant)

21 March 2016

Researcher	Interview 1 with (Name and surname). It's today the 21st of March at about nine, nine o' clock. Ok, where and when were you born?
Jane	Ahh, 1963 in the Netherlands.
Researcher	In the Netherlands? And when did you come to South Africa?
Jane	When I was 10.
Researcher	And did you struggle to fit in here?
Jane	Ahh, no not really, yah no. Yes and no. The language was easy, uhm.
Researcher	Could you speak English?
Jane	No, not at all and that is where the problem came in, because when we played games during break.
Researcher	Mmm
Jane	What was I, standard one and those kids who had no English vocabulary, which I realise now, could fool me by using their English; so no, I didn't know.
Researcher	Ok, and what did you speak to them, in Afrikaans?
Jane	Yes, at first it was hard because, uhm they ask you some words in Dutch that you are unaware of (laughing)
Researcher	(Laughing) Ok, I know, so you … this actually made you understand the difficulties of a …
Jane	Yes, yes. It has helped me a lot and uhm, because my formative years were there and then we were here my parents didn't change their strategies of raising us or whatever, or their beliefs. Yes, it helped me a lot; there was people, were people.
Researcher	Mmm, so you have empathy with a second language and third language speaker?
Jane	That too, a lot, a lot.
Researcher	Being in that position, having been in that position yourself.
Jane	Yes.
Researcher	Ok, uhm where did you attend school then? When you came here?
Jane	Uhh, when I came here? High School?
Researcher	No, from 10 years old?
Jane	Oh, Goudkop Laerskool
Researcher	Goudkop in Klerksdorp?
Jane	Oh, yes
Researcher	Afrikaans?
Jane	Afrikaans High school, Afrikaans Klerksdorp Hoërskool, University Afrikaans
Researcher	Klerksdorp? Here?

Jane	PUK, yes.
Researcher	Oh, okay, yah that's now question 3. Please tell me about your tertiary educational background, uhm what did you do at the North-West University way back then? PU for CHE, I suppose?
Jane	Ja, I studied BA.
Researcher	Mmm
Jane	With English and Afrikaans Nederlands because (laughing)
Researcher	(laughing) because good choice
Jane	Yes, and uhm
Researcher	Third year level? Both?
Jane	Yes and uhm, yes and history up to second year level I think.
Researcher	So you like the, the Human and Social Sciences?
Jane	Yes, I do.
Researcher	History, also second year and Afrikaans third year.
Jane	Yes and uhm Algemene taal en literatuur
Researcher	Ah, yes ATLW?
Jane	Yes.
Researcher	I do remember that and then of course you did the HOD Diploma?
Jane	Yes , but that was a bit of a disaster area, because we had uhm seventeen subjects
Researcher	Mmm sixteen, seventeen I remember Fundamenteel
Jane	Something like that, yes and uhm the end of the year when I wrote.
Researcher	Mmm
Jane	There were classrooms that I didn't even know where they were, there were lecturers that I didn't even know who they were. I didn't attend many classes.
Researcher	Mmm, right we'll get to that later, whether you believe that that was enough to scaffold for the practical part. Uh, what is your home language?
Jane	It was Dutch up to well when we came here and after that it was Afrikaans up to uh 28 when I was 28 and then I had the kids and then I decided let's change this to English.
Researcher	Mmm so like multi-lingual?
Jane	Mmm.
Researcher	After your children, you changed it to English in your house?
Jane	Yes.
Researcher	Ok, Uhm yah, question 5, it's very open ended. Why did you become a teacher? Was that your first choice originally?
Jane	No, I wanted to become a librarian or working in an archive or something like that.
Researcher	Mmm.

Jane	And after that …
Researcher	With the history background as well?
Jane	Yes, and uhm a love for books. I really, really, really love books.
Researcher	Mmm.
Jane	And other than that, I wanted to become … oh, and then my parents said no they're not going to pay for that and then I wanted to become a veterinary surgeon and then my father said it's not a job for a female, chauvinist that he is. Then they arrived at school with bursary applications for education.
Researcher	And that was an incentive?
Jane	And then I decided that if you're not going to pay for me, then I'll pay for myself and that's how I got there.
Researcher	Have you ever regretted it?
Jane	I actually did because uhm I went, I got a permanent post at Rustenburg Tech.
Researcher	Mmm.
Jane	First year out of university and, uhm that whole teaching thing to me was a shock then, uhm I wasn't mentally prepared for it at all.
Researcher	For the shock?
Jane	Yes.
Researcher	You weren't mentally prepared …
Jane	At all, at all, at all, uhm not from lack of education. I think it's just that I never thought about it properly and then the lifestyle is different, because you are a teacher 7 days a week 365 days a year. If you are on holiday half your class is also there.
Researcher	Mmm, mmm.
Jane	I felt it was very restrictive a …
Researcher	And boys, were there only boys?
Jane	Yah, there were only boys.
Researcher	And very rowdy?
Jane	No.
Researcher	Not?
Jane	No they're not mean. They're not nasty or anything. Girls are nasty. Boys are just, if they're loud … they loud and they're quite straight forward. I'm actually more of a boy teacher than a girl teacher sometimes.
Researcher	Really?
Jane	I think sometimes.
Researcher	But the fact that you said that you do love books.
Jane	Mmm.
Researcher	I think also that connects to books and English specifically.
Jane	Yes.

Researcher	Do you read a lot?
Jane	A lot, a lot.
Researcher	Novels? Non-Fiction, Fiction?
Jane	Uhm, I read anything, dictionaries, uhm …
Researcher	(laughing) Dictionaries really?
Jane	Yes, I've read several kinds of Bibles, Mormon Bible and the Quran and what and uhm fiction, non-fiction, autobiographies, biographies.
Researcher	That's so important for a teacher.
Jane	Self-help, uhm anything really.
Researcher	One lady once came for an interview and she said, I absolutely hate English literature and she wanted a post in teaching (laughing). So, yah, that was strange, uhm you now said you actually wanted to become a librarian, but any other hesitancies before choosing teaching as a profession maybe? It could be something like salary considerations, job opportunities …
Jane	No, No.
Researcher	Workload?
Jane	No, the salary was the salary at the time and I had, nobody complained about it that I knew, uhm job opportunities were there … were many.
Researcher	Mmm, numerous.
Jane	Yes.
Researcher	Workload?
Jane	I wasn't aware of the workload before I started.
Researcher	Government policy? Nothing, you didn't consider it at that stage.
Jane	No, I didn't think about it. No it didn't count at all.
Researcher	Unprepared.
Jane	Completely, completely and when I think back now; I think that, uhm if I'd only spoken to people that taught languages, especially, I might have changed my mind about my subject, yes.
Researcher	Did you know then that you would have a lot of marking?
Jane	No.
Researcher	Didn't know that.
Jane	No.
Researcher	I don't think anybody did.
Jane	No, it's a well-kept secret.
Researcher	Oh yes, until you get there. Why did you choose English then as a subject? You said you had English and Afrikaans as subjects. Why specifically those?
Jane	I fell for an obvious trap. I was good at English in school. And, uhm, ja it wasn't anything else. It was a school subject, really that I was interested in more than English.

Researcher	Subjects as such?
Jane	The language.
Researcher	The language, do you like the language part more than the literature part?
Jane	I do.
Researcher	But you don't mind the literature?
Jane	Not at all.
Researcher	Right, how long have you been teaching English literature in the FET phase?
Jane	6 years.
Researcher	Six years, that's quite a long time, and before that?
Jane	Uhm, before that I was GET and before that I didn't teach for a long time, ja.
Researcher	When your children were small? Deliberate choice?
Jane	No, deliberate choice. I actually could not reconcile teaching with raising my own family, because you don't have time for your own kiddos, and your attitude also changes. You walk in at home after school and your patience is all used up and you tend to treat your own children almost like a class full of children.
Researcher	Yes, yes you take the brunt out on them whereas you're friendly at school?
Jane	It's more a continuation. If I say, take out your pen, you take out your pen. There is just no question and then at home, you are more relaxed, I mean it's family after all. If they don't want to take out their pens, it's not a train smash, it's not only a limited period that you have with them. So time it stretches, where you are very immediate in class you don't have to be that at home and when I found myself crossing that line I decided.
Researcher	How long did you stay home?
Jane	Many, many years, 20.
Researcher	20 years.
Jane	Not exactly at home. I had half day jobs.
Researcher	Other, other things.
Jane	Completely different.
Researcher	What made you go back to teaching?
Jane	Ja, uhm it was this time of year exactly 7 years ago when I decided to get divorced.
Researcher	Mmm.
Jane	And I had to support myself with a salary that could cover all my expenses and the previous jobs I had were just to keep me busy more than for the money. I had my teaching qualification and wasn't really considering it and then (Name)? You know (Name)?
Researcher	No.
Jane	(Surname)?
Researcher	No

Jane	She came along and said no, there was an English post available at her school and then I did it. I decided, okay fine I'll try.
Researcher	Was that the school?
Jane	That's the school where I am now.
Researcher	Where you are now.
Jane	I went for the interview on the 14th of April and I was in the class on the 15th of April (laughing).
Researcher	I'm sure they were glad they could get you. A lot of experience even though you went out for a few years. Okay, what do you think of, or how do you perceive yourself as an English literature teacher specifically? If we leave the language apart from this now? How do you see yourself? Are you successful? Are you still in the making? Are you knowledgeable enough?
Jane	I am knowledgeable enough. That's not a question.
Researcher	Don't be humble. Please don't be humble … if you. I want you to tell me exactly how you feel about yourself.
Jane	I sometimes actually think that the knowledge that I do have is too much and it is …
Researcher	Lost, lost on them, on your learners?
Jane	Completely, completely and it's difficult not to go over their heads. And uhm it's a, it's an ongoing project every year you change, every year you develop, every year you try, not even every year, every term you try new strategies. So, yes there is always room for improvement.
Researcher	So it's a changing process for you. Do …
Jane	Completely.
Researcher	Do you strike the correct balance between theory and practice?
Jane	It is a temptation. To, I think sort of stagnate because it's safe. You just follow the things that you know and …
Researcher	There are boundaries.
Jane	You don't have to experiment. Time is short; there's no time to play around with methods to see which thing work better than the other, but if you don't make your changes too drastic, uhm I think it's a … I change every, every time.
Researcher	Your teaching strategies?
Jane	You have to have to, from class to class even, never mind from week to week.
Researcher	That's wonderful because some teachers just don't do that.
Jane	No, you have to.
Researcher	Why, why would you do that?
Jane	I think … they walk into the class and as long as they present the content and then the bell rings they're gone and it's fine with them; they don't care about the kiddies, but I do.
Researcher	You are passionate about the learner.
Jane	It's all about the learner, because why else are you teaching? So, uhm our

	structure at school is the classes.
Researcher	Exactly.
Jane	Our structure at school is we have the classes divided up in achievement which I know is not the way to do it.
Researcher	Heterogeneous, they are not homogenous?
Jane	Meaning what?
Researcher	That is different. You put those, the clever ones together.
Jane	The clever ones are together and then it goes down from there. The repeaters are in their own class.
Researcher	What do you think about that?
Jane	The school has tried different strategies there as well, uhm because it's not advisable, according to the policies you should mix.
Researcher	I know.
Jane	And we've done that. Then the really disruptive element will ruin an entire class for you and then you have children that are bright and they are lost between the children who are either mediocre or unwilling to work or disruptive and they lose motivation. Here by term two they just sit in front of you and you think okay. You can see it happening. So we did that one year, then we had, uhm the disruptors divided up, we had 2 in one class and we had a spread of 5 classes and that had the same effect. It takes one child.
Researcher	To disrupt the entire class.
Jane	Yes.
Researcher	But for you as a teacher, the way you teach … is it better to have them structured according to ability?
Jane	Uhm, for me it works, because I know what I can do with the brighter class and I know how to go about doing the less clever class and I know how to deal with the disruptors as well, but that strategy you cannot combine that strategy for one class to deal with the clever ones and the middle ones and the disruptive class. Uhm, so it's better for me if they are divided up and the results also bore that out, and in the end the school decided to divide them up like that because it's more successful. You can actually motivate the disruptors if they have nobody else to influence.
Researcher	Yes, yes I'm sure. How many learners do you have in a class?
Jane	Oh, we have it depends on the grade, grade 9 is a bit, oh well that's GET, so it doesn't matter. Uhm, the lower grades, 10 are sometimes 52 children in a class. It's well above 40.
Researcher	Large, very large.
Jane	Yes, and the grade 11 classes are anything between 42 and 48, and then the grade 12 classes are, well you can say manageable, because they are 33-36.
Researcher	Do they drop out?
Jane	No, no we have one extra class.
Researcher	Ok, we are at question 10. What do you think are your strengths as an English literature teacher? Please don't be humble.
Jane	I understand and I love the language and I appreciate the nuances in the

	literature. I appreciate the way that they use the language to get an image across or uhm creating an atmosphere or you know you get the feeling, you almost get to know the author, uhm their almost philosophy of life, you can see when it is a natural depressive that writes a book or a natural optimist, or somebody who has a sense of humour and so that is. I appreciate what they are trying to do, what they do, and then at school, when you are working with literature, you get to work with the best.
Researcher	Are you able to transfer that passion to your learners?
Jane	No, not at all and that has to do with vocabulary.
Researcher	Mmm, they struggle to understand.
Jane	A lot, you know it took me about two years to find out that they didn't understand the difference, for example between a nod and a shake.
Researcher	Really?
Jane	And when you realise things like that so simple then you realise no, the vocabulary is really very basic and that puts a crimp in things.
Researcher	But being widely read yourself, I can imagine you have a lot to offer them.
Jane	Uhm, it's like a Chinese person trying to offer me something (laughing together).
Researcher	Ok, what do you think are your weaknesses as an English literature teacher? What hinders you from being the best?
Jane	It is their vocabulary uhm, also it's not a reading culture.
Researcher	Not a reading culture.
Jane	At all, they don't know stories they have never opened a book in their lives that wasn't a school book, and that was also, you know, touch and go, and uhm even if you think that most of the culture is storytelling and so, and many, many of them have never been told a story in their lives, and then even in the FET phase, they love stories; they want to hear stories, but then those stories are primary school level. They enjoy those.
Researcher	Mmm.
Jane	But anything higher than that you can see them go away.
Researcher	That was neglected from a very young age.
Jane	Yes, there is absolutely no background.
Researcher	So, do you think maybe you take certain knowledge for granted? You expect too much of them?
Jane	I used to, I used to, but that's part of the changing thing. The moment you realise that and for that you need to keep a good eye on them. You can see them go away or you see the fleeting frown or you can see them just turn away and you know okay fine, lost and then you have to rephrase.
Researcher	Do you think … do you feel inhibited by the curriculum?
Jane	Limited?
Researcher	Yes, that you feel you want to do something else with them. But you have to do certain other things with them?
Jane	I would want to do more, uhm more teenage literature with them. More relevant.

Researcher	Relevant?
Jane	More where they can connect, for example The secret life of Walter Mitty. It means absolutely nothing to them.
Researcher	The story.
Jane	Herman Charles Bosman; it means nothing to them … humour they don't relate.
Researcher	That's, it's good that you say that, because actually during our and I want to elaborate a lot on that. How, how relevant the texts are for them as African learners.
Jane	Some of the short stories are, some of the poems are. If you have a novel, on the prescribed list, you can take Shakespeare or you can take Sophiatown. And there's no scope then. It's either a western thing.
Researcher	Western Canon.
Jane	Or an Apartheid thing. You can't get away from it and they are very ill-informed about Apartheid and their own history.
Researcher	Really?
Jane	They think …
Researcher	And how do they respond to that? Is that the type of text they want to do?
Jane	No.
Researcher	So, the texts aren't really relevant? Those that are prescribed especially for grade 12?
Jane	You can make it interesting enough. You have to really explain it very well. What also helps is if you can give them a visual, uhm, a video or something. That helps them especially now with the one that fell away, Nothing but the truth and important the teaching. They enjoyed the performance. So I made sure that they got to see that first and then they are more positively inclined towards it, but if it's only, that drama now, if it's only in written form, it goes straight past them, they have to see it.
Researcher	Nothing but the truth, I remember Sipho and …
Jane	Mandisa.
Researcher	Yes, Mandisa, that was a very nice drama to do.
Jane	Yes.
Researcher	So, they enjoy the drama more.
Jane	What do you mean?
Researcher	They don't enjoy the novel as much as a drama.
Jane	Yes, the novel is complicated, I …
Researcher	Sophiatown, what is that?
Jane	It's a drama. The novel we do in grade 10, novel and poetry and then in grade 11 and 12 we do drama and short stories. Uhm, a novel, when they see a book and it is thicker than a newspaper, it's like sleeping medication. Then they are not even interested to find out if it is interesting or not; you have to take out all your tricks in your bag. It's like a performance.
Researcher	Is it just a lack of motivation, or is it they don't have the ability? It's daunting

	because they struggle to read and understand.
Jane	I think that is an aspect of it, definitely and then, uhm I think these days with everything that is so short, 30 second things, a movie is two hours and it's very entertaining, because there are moving things and so if they look at a book and there are so many words, uhm they disengage, because number one, they feel they won't know half the words, number two, they read the first sentence and they don't understand what is going on there, so they defend themselves almost against the book by not engaging. So and then when they see the first word that they don't understand, they may be read along a bit further, and then they get the second and the third one in the next line, and then they …
Researcher	But those are valid reasons really.
Jane	They give up, and it is, I do understand.
Researcher	Is or are there any person or persons who had a particular influence on your becoming an English teacher?
Jane	Nope.
Researcher	Not even a teacher, somewhere along the line?
Jane	I had a lovely English teacher at my school, but uhm no, I can't say that I had a lovely English teacher and I want to be exactly like him, no.
Researcher	But, what did you like about her specifically?
Jane	Him, him.
Researcher	Him, him.
Jane	Uhm, we had a nice book to read, something about, it was set somewhere in the 1700s or something they were on a ship. It was really interesting. I liked the book and the way he taught. Not so much the …
Researcher	Content? Actually the strategies he used.
Jane	Yes.
Researcher	Any lecturer maybe you had at varsity, or …
Jane	(laughing) I enjoyed the whole entire English department but, also more the way they did things more than the content.
Researcher	The content, more than anything else. Okay, we have done 13. Briefly discuss the context within which you work. What type of school is it? Where is it located? What resources do you have available? Who are your learners? What are their strengths and weaknesses, and what are they interested in really?
Jane	It's a secondary school in (Name of township). It is in the informal settlement. It is in (specific place) and I have found out that the main (Name of township) looks down on these people that are across the hill where we are.
Researcher	Why?
Jane	Because they are poor, they live in shacks and uhm, well they have RDP housing now, but not everybody. Many of them still live in shacks without electricity. Uhm, most of their parents are unemployed. Ja.
Researcher	Non-school fee paying?
Jane	Completely. No school fees. Also we are very lenient towards their school

	uniform, because not all of them can afford school uniform. Shoes are a problem. In winter they have broken shoes. We do try; we work with the university as well, the SJGD, to get shoes and things.
Researcher	But, I was … when I was there they were dressed very neatly.
Jane	Ja, no, the uniform is lovely. The ones, we have a thousand two-hundred learners. So in the bunch there are enough that wear school uniform - the complete set to not let those that don't have stand out.
Researcher	Stand out.
Jane	And when they don't have the school uniform we look that they do not wear red or yellow. You know so that they just blend in.
Researcher	Tell me more about them. What are their plans? Are they ambitious? What do they become? What are they interested in? And specifically concerning English, what are their strengths? Can they speak at least? What is problematic, writing, reading you said already?
Jane	Uhm, home language influence is very strong.
Researcher	And that is?
Jane	Setswana.
Researcher	Setswana
Jane	And some of them, or most of them actually, only get to do with English for that one period that I have them a day or maybe a double period, and I have a policy in my classroom that if you are busy talking and you put your foot on the doorsill, then you switch to English. Uhm, if there is a word that you can't get then you can replace that with home language, but the moment you said that word you have to go back to English which is very impractical, because the Setswana language for one English word, it is a whole Setswana sentence.
Researcher	Mmm.
Jane	So they struggle, uhm but what helps me is that they know I do not understand Setswana.
Researcher	Wonderful.
Jane	So if they need to speak to me, they have to do it in English, and they really try. Even those kids who sit in the back who tell me that they don't want to learn English, they don’t need English tell it to me in English. I enjoy that really.
Researcher	Their spoken English. How proficient are they with BICS?
Jane	Just asking to go to the bathroom is difficult.
Researcher	Really?
Jane	Uhm.
Researcher	And then I'm not even talking about cognitive academic language proficiency.
Jane	Not even to subject content. Spoken language, they try to avoid as much as possible. Written language, the whole structure is, it's almost a direct translation from home language, and I think they get taught incorrectly in primary school, because you get the apostrophe ‘s’ that is constant.
Researcher	For a plural.

Jane	For a plural. Somebody must have taught them that, because it's not only one child that does it; it's the whole lot of them.
Researcher	But they come from the township primary schools?
Jane	Yes.
Researcher	Are they ambitious? What do they become after matric?
Jane	They are all very ambitious. They want to be in suits; they want to drive BMW, they want to have, they all want to build houses for their parents and help them and it doesn't translate to their performance in school at all.
Researcher	Really?
Jane	Ja.
Researcher	Because of the difficulties they experience with the language or the lack of motivation?
Jane	No, they are motivated enough. Uhm, it's more dreaming than doing. It's very few of them can connect the two, that if you want to reach your dream, you have to do the work. Uhm, many of them think that if you sit in the class and you wear the uniform.
Researcher	That's enough.
Jane	That's that.
Researcher	What are they interested in? Technology, movies, sport?
Jane	Typical teenage things. They are interested in friends, peers. They are interested in technology, cell phones; they are interested in music a lot.
Researcher	Typical teenagers.
Jane	Typical teenagers. And then they have other things that bother them. They sit in your class and in the meantime are worrying about their sick parents at home, or the sick grandparent, if they even have parents. A huge burden of responsibility at home and it keeps them …
Researcher	You mean doing, helping at home or do they have to work outside school as well?
Researcher	They do that too … there are children who work night shift at Chubby Chick and then they come to school for the day.
Researcher	Which is detrimental.
Jane	O yes, absolutely but they have to survive; they need money. Some of those children's lives are really, really bad.
Researcher	Thank you. Number 15. Would you be able to teach in a context that differs from the one you are teaching in now? You are actually teaching in a context that is different from what you are. You are a white person teaching basically African learners uhm, for example would you now be able to move from the township to a rural area or go back to town or a city maybe? Teaching different racial groups, maybe Indian learners, would you have a problem with that?
Jane	No, teaching is teaching. Children are children, uhm, I suppose culturally there will be some differences, but that's where you have to get their, if you go to a different culture or environment you have to find out what the social nuances are, and then you know, like here in the location, it took me a while to find out how the greeting structure worked.

Researcher	Mmm, mmm.
Jane	If you walk into a room, you are the one arriving, you have to greet first which I didn't know and uhm. Little thing, like you are allowed to sniff anywhere you like, but you can't blow your nose where other people can hear you. And such things make a difference, because if you are not aware and you sit there and you uhm, somebody is gulping back those green things then you think no, please and just no, blow your nose and they just think what are you saying? I can't blow my nose and misunderstandings occur and it is very important to find out very quickly how these things work.
Researcher	Differences.
Jane	Which has nothing to do with the content. It is important because you alienate people and once they are alienated or they think you don't understand or they just think Mam does not know a thing or she can't help or whatever; then you can't touch them anymore or teach them a thing.
Researcher	But you made a deliberate effort to get to know their cultures?
Jane	Ja, you have to, have to.
Researcher	And would you no want to move and teach other cultures?
Jane	No, not really.
Researcher	Would it be difficult?
Jane	No, no it would not be difficult. It would probably be energising, because you start something new and fresh and you learn new things, but uhm, I am quite happy where I am.
Researcher	But it took you a while to get to know the culture?
Jane	Yes, no it takes a while.
Researcher	Ok, question 16. How useful was your training as a teacher, in terms of your teaching? Was it very useful, some, not at all? Did you only actually start learning in practice? Did you teach yourself mostly?
Jane	It wasn’t helpful at all. To me, I'm sure there are other people that actually learnt something, especially if you do the 4 year educational thing, as opposed to the degree and then the diploma. By the time I was doing the diploma I really thought, compared to the degree work that educational, those subjects were, ag no.
Researcher	Watered down?
Jane	A lot, it was. It just didn't make any sense. You felt patronised. Uhm, no I went to class in the first term and that was more or less it.
Researcher	Would you have wanted, maybe if you could do it over, to have done the B. Ed rather?
Jane	No, I feel, I have seen the kiddies and the students that have come from there and they learn, re-learn again everything.
Researcher	Mmm.
Jane	Schoolwork and then they get added information about how to present and those things, but I feel their content knowledge might not stretch. I wouldn't feel secure if I had their content knowledge. I would rather have mine.
Researcher	Do you still feel they have the practical side, but their content knowledge is still a gap?

Jane	Yes, because if you are going to learn only up to more or less FET phase. If you are equally informed about things as your learners are supposed to be, then I don't think you have the depth to deal with some questions that those learners can come up with, and they think, some of them. They question things.
Researcher	Mmm.
Jane	And if you don't have a wider or broader background or a deeper knowledge, then you are going to stand in front of the class and say no this question is not appropriate, just to protect yourself.
Researcher	Mm.
Jane	Which makes you insecure and my content knowledge does not make me insecure.
Researcher	It doesn't go off well with the learners either if you cannot answer a question.
Jane	Because they want, they really want to know. They are not out to trap you or anything.
Researcher	I still want to ask question 17. Maybe if you can remember. What aspect of your pre-service training proved most useful? If you have to think back many years. Rate in order of importance
Jane	We had to go.
Researcher	Twice a year, yes.
Jane	I would say content was most useful … the pract teaching twice, ja and I see now that the 4th year students get to observe first then they get into it, but I still also think that they don't get used enough. If you come from North-West University and you go like to say a school like our school you suddenly have to present a class in English. They try and avoid that at all costs. And that's not because they don't have the content knowledge … because. It is because they are insecure about presenting in another language.
Researcher	You mean now with content subject, not English as such?
Jane	English, any subject really. The moment they have to open their mouth and do it in English, they get so scared. They are more worried about how they are going to say it, than about the content.
Researcher	But they are English teachers if they get to you.
Jane	Yes, uhm, those children are fine. I think they theoretically, they are prepared. They do the lesson planning and they research the content and they have these wonderful ideas of how to present it, and they have things they stick on the board. The learners really enjoy that. And then they open their mouths and they have not practised their lessons out loud before, so they get stuck.
Researcher	Not fluent.
Jane	Not, then after that they lose the plot a little. But all that can be repaired with experience.
Researcher	Uhm, it comes with time. Question 18, this is quite a tricky one. There are many influences on a teacher's professional identity, such as biography, how old you are, gender, I think birth place, context, the school that you are teaching at the moment, Institutional settings (schools and universities you

	attended) and then the curriculum, of course.
Jane	Ja.
Researcher	Can you briefly discuss the influence of each on you?
Jane	Briefly.
Researcher	Briefly (laughing), no take your time if you want to.
Jane	Gender, neh?
Researcher	Yes.
Jane	A female is accepted as a teacher.
Researcher	Yes.
Jane	Nobody has a problem with that. In the culture where I am, the bigger you are, the better for you, because it sort of translate, translates as authority.
Researcher	You mean bigger in size?
Jane	Bigger in size, bigger in size, yes. Uhm, I have these glasses, because I can't see a thing right in front of me. I can see everything everywhere else, but not close, and then I buy them at clicks, they not those uhm, dual focus things. So ever since I walked in there, the glasses have proliferated amongst the learners, and wearing glasses for them was something that they didn't do. Even if they were blind as bats they wouldn't wear glasses. That has now changed, so you have an influence, as a sort of a mother figure. Gender does have a positive aspect, and then my age helps.
Researcher	Mm.
Jane	Because the young ones that walk in there. The learners seem to think they are just 5 minutes older than them and they test them and because they don't have experience.
Researcher	And having your own children, do they see you in a different category? Because I believe they also, or I heard when you are a married woman or have children you are in a different status than an unmarried one, for example, single, young.
Jane	Uhm, that is one of the first questions they ask you is do you have children? And then the next one is how old are they? And uhm, once they know that you have they take you more seriously. Yes definitely.
Researcher	Okay, context. To which extent does the culture of your school influence who you are? Do you live that spirit, culture of your school? Or do you stand in opposition to that ethos of your school? Can you just elaborate on that a bit?
Jane	It's difficult to say, because uhm, I more or less do what I want, when I want. I am a terrible, terrible person that way.
Researcher	You are not dictated to?
Jane	No, and we haven't had a Head of Department in four years. So, I pretty much get left to my own devices.
Researcher	Uhm, do you take charge or is there somebody else?
Jane	Well, it used to be me for the whole of the FET and GET and then things happened so I couldn't cope and then now I have the FET and my colleague has got the GET.
Researcher	Uh uh.

Jane	But, uhm, I don't know, I do things the way I see works best with the learners. To get the content across, to get them motivated, and if that doesn't follow the school policies, I sometimes ignore them, yes.
Researcher	Uhm, because you know what works for your class and your learners.
Jane	I know what works for me with my class and it depends on your personality. I think people toe the line or they don't, but I feel you have to be creative if you want to get something, knowledge across or engage them in learning; you have to work with the learners, not with the policy.
Researcher	Mm uhm. What sort of a culture prevails at your school? Is it liberal, disciplined? Do you reconcile yourself with that specific culture of the entire school now of the other colleagues working with you? Is it a spirit of wanting to work, or just doing?
Jane	The school is new, it is 7 years old. It has got a reputation as the best school in (Name of township). The results are better than even some of the town schools and the division between (Name of township) schools and town schools is felt very sharply there where I am. And uhm, the school uniform is lovely, it's (colours) and it's good to look at; so they are not shy to wear it, and when they are out in public, at athletics events, outside the school, they actually behave better than inside the school. The discipline, school policies are formed, but are not always implemented; you don't always have the support of the other educators.
Researcher	Mm. In which sense it's not important to them?
Jane	It's too much work. Some of them are just salary teachers; they come to school and they go home and they wait for their salary, but they are not really effective, and they don't try to be.
Researcher	Why, would you say that that happens?
Jane	Sometimes, I think that it's plain insecurity or lack of knowledge. They suppose, our school is English medium school and you can walk past any classroom at any time of the day and Setswana is spoken. It doesn't matter what subject it is, even English. So I think there's a lot of insecurity there and, then there is just lack of interest. They also look down on those children.
Researcher	The teachers?
Jane	Yes.
Researcher	Why?
Jane	Because those children are poor.
Researcher	And they are not?
Jane	No, and status is very important to them.
Researcher	So, you can't reconcile yourself entirely with the spirit there? Of non-working teachers, maybe not interested enough in the learners?
Jane	It is de-motivating, and it does happen and say I have the grade 12s during period four which is the one right before break which is an hour long, might I just add.
Researcher	Oh!
Jane	Then they have had three other periods before, and then when they walk in the class you can see that they have been left to their own devices or they have been worked with. If they have been left to their own devices, it takes

	you about ten minutes just to get them back in working mode, and uhm, it is discouraging and it takes a lot of energy and you can't take it out on the learners, and you can't also really, probably take it out on your colleagues.
Researcher	I am sure they also play the teachers off against one another, because why must we work in your class? And we don't have to work in another, or …
Jane	You know they actually don't.
Researcher	Really?
Jane	They actually don't. When they get into your class, the slower classes, they tend to walk into your class and look at you, and even though they know they have never had a free period in your subject.
Researcher	Uhm.
Jane	They will walk in there with smiles and they will say, Oh Mam, today it must be this or that, and then you just say, yes, my child good morning, sit down and take out your book, and then they abide by that, it's …
Researcher	Uhm
Jane	Ja, they are friendly.
Researcher	Alright, now not as far as context is concerned, your institutional settings, the university you attended. To which extent do you think it influenced your identity? Did it teach you certain values and beliefs? Ways of working?
Jane	No, I think personal contact time and experience was worth much more. I don't think there is anybody who can teach you to have discipline in your class without experience. I don't think anybody can teach you how to teach children with a different home language without going in and actually try this, try that. It's a collaborative effort between you and the classes, uhm, I don't think. What, what does help is that you think you have training behind you; so you don't feel completely unequipped.
Researcher	Mm, did you always agree with the values and beliefs of the institute where you studied? Difficult question because we are talking about a few years ago.
Jane	Sjoe.
Researcher	Did it shape you in any way?
Jane	No.
Researcher	You think?
Jane	No, no I came to university. I enjoyed my degree studies. That HOD, that afterwards diploma thing. No, I can't really say that the fact that I even have that, that certificate is a bad reflection on the institution because I really didn't attend any classes, I didn't see the use of it, I couldn't understand what they were trying to say about, you must use an overhead projector, I mean you came through school, you see an overhead projector all your life, and then at the time that we were studying there were no newer technologies available. So, you learnt everything about what you had seen all your life. Anyway you knew it, there was nothing. How many times, you had to stand for the teacher in front of the class and flip over the paper and all those things.
Researcher	But, if you think in terms of the integrity of the lecturers, maybe being prepared, being there?
Jane	Well, I always thought and that's more or less why I also stopped attending

	most of the classes was that if you're trying to teach me to teach in the way you're teaching me, then no thank you.
Researcher	Uhm. That's now the last year you are talking about?
Jane	Yes.
Researcher	So, they didn't practise what they ...
Jane	No, not at all, they were some of them …
Researcher	Preached.
Jane	Very boring. It didn't look as if they went to any trouble. They didn't try to engage you. That, that was mostly content only and there was no method that you could learn from. Because I also saw it, I thought it would be, okay if you sit down now in this class and look and them, then that is a way to learn how to do it. Uh, uh. No, nothing.
Researcher	They didn't rub off on you at all.
Jane	No, they didn't do anything that I thought I would be able to use or emulate.
Researcher	Alright, if you look at programmatic impact, because this is now according to Prof. Samuel, because he said that all these things have an influence on you, your professional identity. The CAPS curriculum, to which extent is your identity shaped by the values embedded in the CAPS? I have given an extract, but it is actually for the second interview. Do you feel positive towards the CAPS, or do you feel the CAPS document inhibits initiative? Which other policies influence your professional identity? How do you feel about programmatic impact? Does it have an influence on you as a professional teacher?
Jane	I actually had something to say about that.
Researcher	Mm, good. Do you want to drink some water?
Jane	No.
Researcher	Ja, no we are busy with 18.
Jane	Here, we are curriculum.
Researcher	Mm.
Jane	I was thinking about that now over the weekend.
Researcher	Specifically now connected to your professional identity.
Jane	Specifically that, to stand in front of a class, to present the content as prescribed, in the way as prescribed. Uhm, demotivates me, because I know for a fact, the policies as they are implemented, that whole curriculum thing has been used in other countries before and they have failed. So, now I am the victim of having to do the same thing which I know didn't work. I prefer not to think too much about it, and I adapt wherever I can.
Researcher	Mm, but you don't take it as gospel?
Jane	Certainly not. No, you can't, you can't. Say for example with literature, there are steps that you must follow; you must do pre-reading activities, then you must activate background knowledge and all there is nothing like that. I can't follow those steps because they don't have to. There is no background knowledge.
Researcher	But, do you think the scaffolding in the CAPS document is enough? But we can also discuss that during the first interview after you looked at that.

Jane	Because I really think the curriculum as it stands now doesn't prepare the learner for life after school, whatever they are going to do, even if they just apply for a job as a receptionist or whatever. They won't be able to answer the phone in English. They won't be able to have a conversation with you or anybody in English; they won't be able to read anything in English. Filling in forms is difficult.
Researcher	Mm.
Jane	Uhm no, I don't think it equips them for anything, tertiary education least of all, I think.
Researcher	Question 20, No 19. Where are we now? We have discussed those influences. Say which one of the above, we said now in 18, biography, context, where you are teaching, institutional settings, programmatic impact. Which one of these do you think has the greatest influence on your professional identity?
Jane	The context.
Researcher	The context.
Jane	Ja, not all classes are created equal.
Researcher	Mm.
Jane	Uhm, what you are confronted with, if you are a learner-centred teacher, then your main focus must be on the learner and how they learn and how you get your content across.
Researcher	Mm.
Jane	It is very reliant on the context. Context influences the way you teach.
Researcher	Would you say that you are a student-centred teacher or?
Jane	Yes.
Researcher	Teacher-centred.
Jane	No, I am a student, it's more important to me that they learn something.
Researcher	Mm.
Jane	I find it very sad to think that they spend such a large part of their life in a classroom and then they walk away with nothing. And it is also, I think a trick, few tricks to teach them something so that when they walk out of your classroom, they don't leave all the knowledge behind. And move on to the next thing. It actually has to go with.
Researcher	It must be relevant to their lives.
Jane	Yes, yes. In their context; their own context, uhm, they tend to leave everything at school, even life orientation, never mind English, because it's not applicable to their own lives.
Researcher	But, do you think literature, through literature, you can do that?
Jane	Yes, there are lots of messages in literature. There are situations in literature where you can see in their eyes, they think, oh, my word this is happening to this person, or this is how they deal with something. I never knew, and then they start asking questions where you can see the moment, something in literature catches their attention.
Researcher	So, it is important for you to make a lasting impression of what you do through your literature?

Jane	Yes, but not specifically through the specific content, more the wider implication of what lessons you can learn, how other people learn, what their opinions and views are which you find in literature. So it helps, if they forget the title of The Secret life of Walter Mitty then at least they must remember that some people sometimes spend their life dreaming their life away, without coping with reality.
Researcher	So, it could be a problem there as well?
Jane	Yes.
Researcher	In their context. And the person that you are, your biography, do you think that also has an influence on your professional identity? Your age maybe.
Jane	Well, when I …
Researcher	Your life experiences.
Jane	When I resigned, way back, I felt that teaching was a, a career for adult people, more settled people, people with at least children of their own. Of course, now from the other side, where I am, I am now settled and have children of my own.
Researcher	Mm.
Jane	It does make a difference.
Researcher	Mm.
Jane	Uhm, and with age comes patience.
Researcher	Wisdom.
Jane	More tolerance, uhm, You no longer have those insecurities that you had. I don't walk into class wondering what they think about my clothes or, you know, it doesn't feature. It is all about the work, and it's all about them.
Researcher	But that is also one of your strengths then; you're confident.
Jane	Ja, I think that helps a lot. I mean, uhm, if you walk into the class and, number one, your content knowledge is a bit shaky, you have only now what you looked up in your or actually you only have what you have when you follow the CAPS steps, then you're not properly …
Researcher	Do they pick up on that? If you don’t have the knowledge; is it easy for them?
Jane	The cleverer classes do, uhm, the slower classes. It doesn't matter what you know or don't know. The moment you open your mouth and it's in English, they are already intimidated. Never mind by the content. It's just by the fact that you speak English.
Researcher	But, they are eager to learn English, isn’t it? Because they do see it as like a stepping stone for further advancement in life, isn't it?
Jane	They get taught that, they believe it, and they don't stir themselves to do it. I tell them often, I said speak English any chance you get. There are of those, some of those children don't, have never been to town in their lives.
Researcher	Really?
Jane	Yes, they don't get the opportunity to speak English. They can't go home and say okay, let's have an English hour every day. You know, there is a ...
Researcher	They can't do it. Their parents, they aren't capable of doing it.

Jane	You know some of them cannot read or write. They are of no assistance.
Researcher	So what they have is what they get from you?
Jane	What they have is that period with me.
Researcher	Right, do you think, and this is a very important question. Do you think that your tertiary education has been adequate in preparing you to teach in a diverse South African context today?
Jane	I don't think, uhm. If it's to me specifically it doesn't count because I was raised differently, but if I was. Look at it from the other side. I don't think people in general were prepared to deal with diversity.
Researcher	How do you mean raised differently?
Jane	Uhm, we didn't see race, people are people, and everybody has the same opportunity to impress or irritate you. It doesn't matter what language they speak or what colour or whatever. It was the way I was raised, and uhm.
Researcher	So, that made it easy for you to be able to teach in another context, but specifically your tertiary education…did they ever touch on diversity?
Jane	No, not once. It was a given, that you would either go to an Afrikaans university, you were preparing your subject you chose, in my case English. The English department was very strict on English and reading and speaking English. So that helped a lot. But the diploma part of it, they ignored that flat. It was all in Afrikaans, it was a given that you would apply to an Afrikaans school, that you would get a post at an Afrikaans school, and I saw some of the students that got placed at English speaking schools that had total breakdowns.
Researcher	Where did you go for your practical teaching? To an Afrikaans school? White schools?
Jane	(Name of school), white. (Name of school) in Vereeniging and Randfontein.
Researcher	Did people, I'm trying to think myself, did people at all go to?
Jane	No.
Researcher	Different racial.
Jane	No, not at all, not even, you didn't even, you didn't even go to an English school from here.
Researcher	21. How do you feel about collaboration with immediate and more distant colleagues, those at your school, and maybe those at a forum and sharing ideas, content materials, teaching strategies, maybe exam papers?
Jane	I think it is urgently needed. I also know it doesn't happen. Uhm, it depends on, the most what we get is the PSF meetings, there we meet each other.
Researcher	That is now the?
Jane	The Professional Support Forum meetings for your subject.
Researcher	Mmm.
Jane	The subject advisor calls it and then all the teachers from different schools in your cluster, it's not wider than that, come together and uhm, then you talk about your subject and you ask questions, if there are things that bother you, you can ask for help from other people, but that happens once a year, and during that you discus things. Uhm, people have asked me, often, your results are so good, blah, blah, blah, won't you, we should meet,

	we should meet, and it just never happens.
Researcher	Mm, so they want to learn from you?
Jane	Want to and it never gets any further than a vague request. No firm dates, no firm plans.
Researcher	Why would you say it never realises? What are the reasons for that?
Jane	I think, most teachers, if you do your job properly, uhm, are tired. Languages especially is an enormous amount of work. You offer up your weekends; you offer up half of your holiday; you offer up a lot of your time, and to put in more time for more school related work, I think is not what people want even if they wanted more knowledge and more uhm, security almost in their teaching of their subject, uhm it takes too much time and effort to get it done. They would like it.
Researcher	Mm, Mm, you yourself, would like to learn maybe from others?
Jane	I would love to, but it's the same thing. I would like to, but I have never stuck out a finger to have it done.
Researcher	Mm Mm.
Jane	I would like to go sit there in (Name of teacher at another school) class, for example, uhm, because ...
Researcher	Just to get new ideas?
Jane	Ja, to see, you are on your own in the class and it's very difficult to change if you can't even see that there is this potential thing you can do, or that potential thing you can do, which you can learn from other people. Ja, but there is no time. You are in crisis mode almost all the time, and uhm.
Researcher	If you do discuss work with your colleagues, do you discuss disruptive learners or do you ever discuss professional work like really, how did you approach a poem maybe, or did you find this worked, or didn't it work or what would office talk be about?
Jane	I have on Wednesday afternoons; I have a sort of workshoppy with the grade 10 teachers, because they are relatively new. The one is a very young girl, uhm, with a very scanty content knowledge base, and the other one is an older gentleman uhm, who lacks certain things … we do this uh PGP, IQMS and for his personal growth plan, he keeps on saying he wants support here, and he wants support there. So I decided, let me have workshops with them once a week. And then they come, they can come with what bothers them, is there something that they teach that they see the learners just don't grasp it.
Researcher	Specifically related to English then?
Jane	Yes, in English and home language, and then we work on it, we discuss it, so, yes, but my other colleague with whom I share grade 11 and 12 with. He doesn't have the time. He feels he does it well enough.
Researcher	Mm.
Jane	I don't agree, but I can't really say to him ok fine he must do, and even though that male colleague in grade 10 felt he wanted the support, he doesn't really want it.
Researcher	Doesn't really reach out.
Jane	He does, he writes it down, but say for example when it comes to lesson planning for a lesson which he says he can't do. If you ask him to please

	prepare a lesson in the work schedule, then he's absent uhm, he procrastinates until it is too late and somebody else has to take over which I feel is from insecurity. And when that happens to you, for the second time, you just tell him okay fine I'll do it; you don't have time. You don’t have time.
Researcher	But, you do believe in collaboration?
Jane	Oh, no definitely. I should be, I should be, as a matter of fact I feel, and I have suggested it, we tried it one year, is that say, for an hour a week, say on a Thursday afternoon. You just shorten your classes a bit and for an hour your department gets together and you discuss this is where the problems are…this is where I need help, this is what I do that works. You know, that whole thing and we had that, I think 2, 3 years ago and where some departments actually used it, mostly the people just used it as a social time; so the principal stopped it.
Researcher	Gossiped and discussed learners maybe. Good. How do you respond to change? You have been in teaching for quite a while. You can refer to things like teaching a different grade, teaching new content, which happens quite often, working with a different colleague, you just mentioned you have an inexperienced colleague, extra paper work required by the government officials, policy changes, remember when the OBE came in and now we are on the CAPS, using new technology, moving to a new school, adapting to a new principal, maybe a new subject head? How do you deal with change? Did you deal better with change earlier or now?
Jane	No, now.
Researcher	Now?
Jane	Earlier, I, the younger you are, I think, the more insecure you are and the more you want things rigid, because then you feel safe, but now it's not that hard, I actually think change refreshes things. If you are stuck with the same literature book forever then after year 3, you just going to be sleepwalking through it. You won't have the passion of freshness.
Researcher	Mm.
Jane	That you can show them. So, yes I feel change is very necessary. I am very glad that they change the literature content every now and then. So you can also then bring in new energy to it. It's not boring, boring the same. And what also tends to happen is, you have your knowledge and you lose contact with what they don't know.
Researcher	Yes, when it's too long on one text for example?
Jane	Yes, you are on automatic and you teach and you no longer connect with the learner, because it's boring, but when it changes it is fresh for them; it's fresh for you and you meet each other there, and before it gets too set they change it again. So I like that.
Researcher	It is interesting, because some people believe that the younger ones adapt easier than us.
Jane	I don't think so. I don't think they have the confidence. I think they settle into something and they plan and they build their own little safe haven there, and they cope with what they have and then suddenly something changes, and they are lost. I have seen them, really panic, and they find it really hard. They want to be in the same environment for long until they feel safe.
Researcher	It makes sense though.
Jane	Ja, I think the change that the young ones like is maybe they are more, but

	that it's, that is beyond subject.
Researcher	Mm.
Jane	They like things like teachers dressing up for a day, those kind of changes, but don't fiddle with their subject content. They are not confident enough.
Researcher	We are going to discuss this with the second interview again. Uhm, specifically concerning content, because previous years when we taught you could decide on the content, remember?
Jane	Yes, you could do whatever you want.
Researcher	But now it's different, but we are leaving that for next time. Can you mention any incident or two when you were expected, 23, to change something about your teaching, maybe a strategy, maybe you were teacher-centred now you're not, assessment, specifically, your attitude, your beliefs, your values? And how did you respond?
Jane	I am, they pretty much leave me to my own devices, uhm, because, hard as this is to say, racism is really very rife, and it comes from both sides, and because I am white, I am more knowledgeable, that's just a given fact to them.
Researcher	To them?
Jane	To them. Even though I came back to teaching after a long absence, I wasn't there for five minutes, when people that have been teaching for fifteen, twenty years came to me to ask my advice.
Researcher	Are you talking about your colleagues now?
Jane	Yes, uhm and I get left to do, and adapt to the CAPS policy, the way I see fit.
Researcher	Mm.
Jane	There was one thing, they insist on it's almost like window dressing, they want in the school workbook, for instance, for example.
Researcher	Who wants?
Jane	No, that's a school policy. When the learners take notes or examples or whatever. That written work has to be in a separate book or in the back of the workbook that they have. Then their activities must be in the front, clearly indicated homework, classwork, to comply with policy.
Researcher	Policy.
Jane	And I prefer to have the notes and examples right there where they do the activities. I didn't comply with that policy.
Researcher	That's a small thing. Any attitudes that you had to change your attitude maybe towards your learners, colleagues, school? Something you believed previously and now you don't anymore?
Jane	The learners are fine. I haven't had a single racist incident from them. For example uhm, when I tell people here in town, even my own family, when I told them that I was going to teach in (Name of township), they had lots to say. Uhm, and aren't I scared to go into the location? And I haven't felt threatened or, there is nothing negative about it from the learners. The colleagues are different uhm, the moment they see you as a fount of stationary, knowledge, work, work, anything that has to be done, that is on the computer, they don't do because they are computer illiterate. It's you, so you are thrown under a lot of work, but you learn and then you just say no.

	Your attitude does change, because in the beginning you are willing uhm, to really go out of your way to be a helpful colleague until you realise you're being abused and misused. And after that you stop that. It's not really also a racial thing; I think it's more, a personal, a personal thing. In any school really.
Researcher	Did you feel that you had to change something concerning assessment maybe? That the way you wanted to assess, you can't do that anymore, or you have to use common papers? Or how did you deal with that type of change?
Jane	Uhm, the way the assessment works as opposed to what they tell you in the CAPS document, uhm they tell you, you must cater for all different learning styles, you must cater for different intelligence levels, you must let them do things at their own pace, you must make the work easier for the ones that are slow. Then, at the end of that, they get the same question paper. So, it's … it doesn't work, it doesn't correlate, it just, it doesn't mesh together. If you make it easier for one class, you teach them the same content, but you use...
Researcher	Different assessments.
Jane	No, not even the assessment, you use different styles; you use more accessible language maybe. It's as simple as that, then they get the question in the exam paper, they don't understand the question because they have never seen the word which you used a simile for. So you can't lower your content level, you have to give them their bombastic words which they do not like at all. They want the simplest language possible.
Researcher	And you would prefer to set your own?
Jane	I do, I do. And I am very fortunate, because the English department is not so well together, uhm because we don't have a subject adviser either. So half of the stuff comes from Mafikeng or Bojanala or whatever and uhm it reaches us too late.
Researcher	So that change you didn't really like from where you had autonomy setting your own papers and now you are sort of forced in a way to use, you don't really adapt?
Jane	I don't like it because the standard is low, of the common papers. I don't like it because at the end of Matric they have to write the National paper which is really okay. Sometimes it's easy, but sometimes it's not. You can't really know. So you have to motivate your learners and make them confident enough and make them interact with the content enough so that they can answer actually any paper on national level
Researcher	But it also sort of doesn't allow you to practise setting papers, them or new colleagues?
Jane	Oh, what is lovely about our school is that we get practice in everything. From curriculum interpretation to year planning to lesson planning, you practise; you get a lot of practice. You don't get handed a file a said, okay teach that content, but in effect CAPS is the same thing, because they tell you here it is, this is what you should do, this is the steps that you should follow, just go. You don't have a lot of autonomy.
Researcher	Is there anything at your school that you feel is hindering you in developing professionally?
Jane	No, our principal is very pro-active concerning professional development. He almost insists it. He is very happy with this whole SACE thing, where

	you collect 150 points. Uhm, I feel if they actually gave you a professional development then I would go for it, but I am not interested in such things that are not geared towards the learner. If it, if the professional development does not assist me in the being more effective in the class, in reaching the children more effectively then I don't think it is professional development; then I just think it is a waste of time.
Researcher	Do you have opportunities? Workshops?
Jane	Lots of workshops here at the university. They are constantly offering workshops for anything. There are these SACE short courses. There are lots of possibilities. We are lucky to have the university in town, so lots of them. It's a personal choice.
Researcher	Maybe things like you are working in a very structured environment where your own initiative is stifled, or a very prescriptive subject head. But you said you don't have a subject head. Maybe a principal, colleagues, or a very unstructured environment?
Jane	Our environment is unstructured, because we don't have a subject adviser or a HOD. But the CAPS document keeps you in line. It tells you exactly what you need to do. Uhm, and then it depends on what you want to achieve with your learners.
Researcher	Also things like workload maybe, extra mural activities, lack of ambition, family responsibilities, no promotion possibilities. Do you think any of these could curb your developing professionally?
Jane	I am very happy as a post-level 1. I wouldn't want to be a HOD. Uhm, I feel it takes you away from teaching into admin too much and I can say that now with confidence, because I had to do the HOD duties. I am a teacher because I want to teach. I, the thing I enjoy the most is standing in front of the class. Extra mural activities at our school, they don't exist. No, there's no workload there. No, we don't have to offer up say now this autumn break to go on tour with our netball team, or no there's nothing.
Researcher	25. Is there a discrepancy between the teacher you are and the teacher that you would like to be? If so, why?
Jane	I think there always will be. You strive to be as effective as possible, uhm, but it differs from year to year. The year groups that come past have characteristics, it is amazing but it is so. Yes, and uhm, no there is always room for improvement. There is no such thing as a perfect teacher, uhm and it is uhm it is a fluid thing. It's not stagnant you can't reach a point and then you can say, now I am a teacher and now here I am. There is no such point, so ja.
Researcher	But, you don't constantly feel, I am not there, I still need to get there.
Jane	I do sometimes, uhm.
Researcher	Why? What is that related to? Difficulty getting through to the learners? (Jane: Yes yes). So it's more related to their reactions?
Jane	Yes, uhm (sighs). In literature for example, to teach them Herman Charles Bosman (sighs). You start and humour is not something that, you know, it's a cultural thing, and to try and explain something that is funny, then it loses its impact anyway. You either get it and its funny or you never got it and it will never be funny; you can't explain.
Researcher	We are going to discuss that and I would like you to elaborate specifically on the second, uhm when we discuss choices of texts, and how relevant

	they are. Pease keep that because I am really interested in that.
Jane	Mm.
Researcher	26. Do you think you are autonomous enough in the knowledge construction process? In other words, would you like to have a bigger say in what is being taught at school level?
Jane	I think so, uhm even though teaching is to me more about a life lesson, even in English. How to deal with workload; how to do assignments; how to interact with your peers; how to become an enquiring mind; how to be a critical thinker. Those things to me are almost more important than the content. (Researcher: Mm). I use the content to teach a lot of that, uhm because some of it, in short stories especially, a wide, the variety is covered. So you can take one example, one life lesson from one story or two or three from another. I enjoy doing that and then you can also relate it to their own lives and that makes a bigger impact.
Researcher	But if you look at the CAPS now for example, it says that you have to do this and that. Do you sometimes feel it just comes from the top down to you and you would've wanted to have a bigger say, you don't have a forum. Other people decide how many poems you must teach, exactly which tasks you must do, within literature you must teach the themes, characters, the this and the that.
Jane	I think if you start off as a new teacher it is actually a help because it gives you direction, otherwise the whole content thing is very vague. You can teach any aspect of it, but then the CAPS document gives you guidance to what they expect the learner to know and then you know okay fine if you say that then you know what they are going to emphasize in the exam paper, so they need to know those things. Then there is such a lot that they can be taught extra, wider (Researcher: Mm), more relevant that is not given in the CAPS document. And then the methodology that they give you in the CAPS document, steps like the pre reading activity and those things as I said before. It has no relevance to the learners, it doesn't work with them; you can't use it. You have to start from a completely different point and then the prescriptive steps, 1, 2, 3 and what you must follow, uhm are irrelevant.
Researcher	Would you say that English as a subject is ambiguous, it is wide? (Jane: Very). It is very wide.
Jane	It depends on how you look at the language. If you look at it as a tool for living and a tool for being employed and being successful in life, then only teaching CAPS is, well those children will walk out of matric being able to say only yes no and maybe, but not a lot more. They won't be able to think, they won't be able to meet with an English situation as such and then be able to evaluate it for what it is, think about it and be able to respond, uhm. But, there is a lot to be covered, and to decide on what is not easy, what to include and what not.
Researcher	Specifically concerning literature, what would you like to maybe change or add if you had a voice?
Jane	I would make their literature more age appropriate, uhm I can see that they are not interested in reading about something that happened in 1945 or in another country.
Researcher	Okay, here is the question that I actually wanted you to elaborate on. 27. Do you think that the curriculum is promoting the ideas of all groups, or do you think it is favouring the knowledge of certain groups? I you look at

	choices of texts the Western Canon. You just mentioned Herman Charles Bosman.
Jane	Yes, in short stories you are reasonably safe because there are 8 that you should do and they cover, they cover everything. There's an Indian cultural thing, there's a Western thing; there is an African. They really cover that in short stories which is nice because you have to do all of them (Researcher: Mm) so you don't miss anything. But say you chose drama and you choose Shakespeare, or you chose Sophiatown, as I said earlier and, uhm you have no scope.
Researcher	They are very different texts on difficulty level as well.
Jane	That divides the culture as well because Shakespeare is going to the white schools; they are not going to do Sophiatown and the black schools will not do Shakespeare they will do Sophiatown, which is an Apartheid thing and there is nothing there that you can choose. There is not a range in your culture, culturally appropriate text that then you would like to work with the children. Something that energises them or that is funny, or that they enjoy. It is always this depressing, oh my word, these texts are depressing.
Researcher	And the representation of certain cultural groups within the stories. Is it very stereotypical or how would you say?
Jane	Uhm, it's not so stereotypical as almost political. Uhm, the characters are shaped according to the beliefs that they want to express and the beliefs conform to what the author, the message he is trying to get across which is all good, but it's no longer relevant. You can't ask any of the learners about Apartheid. The things that they tell you, uhm.
Researcher	What would they tell you?
Jane	Black people were killed by white people. They were slaves, things completely …
Researcher	So they are ignorant?
Jane	Completely, completely. And when you get to history, Hitler, when you have to write a paragraph about Hitler, Apartheid features in there. They have no idea, no idea! (Researcher: General knowledge?). Nothing.
Researcher	Why do you do Herman Charles Bosman for example?
Jane	It is prescribed now for grade 11. Grade 12 is still The secret life of Walter Mitty, The sisters and The luncheon. (Researcher: Somerset Maugham, The Luncheon, Somerset Maugham). Yes, and if you start that from the right point and not CAPS.
Researcher	Do you feel that they Western Canon in general is still favoured? If you look at all the choices, there are choices, you can chose among? Choices for example, for matric. Seven books, Mockingbird?
Jane	No no. We are a no-fee school, so we cannot buy any book that we like. In your final exam paper there is a choice of two. (Researcher: Yes, there are wider choices that you can choose from if you had the books). Not in the exam paper.
Researcher	Yes, yes but I mean what you choose to do with the matrics, for example. There are seven choices.
Jane	I wasn't even aware. We get the list of titles of books that we can buy with our section 21 money from the Department and they only give you …
Researcher	So your choices are limited to the budget?

Jane	Yes, and to uhm even if you get the budget, the money, and then you decide this is the book or that is the book uhm. You cannot because there is only so much money for one book (Researcher: Mm mm), and then on that list there is a choice of two books. So you are very stuck.
Researcher	So Mockingbird is still there and Romeo and Juliet is still there. A grain of wheat, but I believe that
Jane	No, no that's long gone.
Researcher	It's not in any more; you can't choose any of those because you have to stick with what's available at the school.
Jane	Yes, uhm, mind you when I started there we had To kill a Mockingbird and even though it's all about racial and cultural issues, it is a brilliant book for university level. Not for English FAL, not in (Name of area where school is situated). They struggle, and not with the concepts so much as that you have to go through the entire novel and translate it word for word for word.
Researcher	Into simpler English?
Jane	Into simpler English and it takes an enormous amount of time. I think it helps if someone has a reading ability when you read the book and then discuss the issues, but if you first translate the book then things get very hot. I took To kill a mockingbird away and then I put Nothing but the truth in its place (Researcher: Mm) because that is culturally (Researcher: More relevant) closer. That has improved their participation.
Researcher	Are these choices subject to difficulty level as well?
Jane	Yes, definitively because it comes back to exam papers again. You can work with the book, you can explain to them, and then you can get to the exam and they take such an obscure passage from somewhere and they ask those children. They are very insecure in their English knowledge, in their content knowledge, uhm. You can teach them whatever you want, but they don't trust themselves, and they mostly or don't trust the teachers very much, I must say because they get given stuff and they get taught or not taught. Some of the teachers are absent a long while and then they get the exam paper and that is a completely different animal.
Researcher	And they will never know what text they are going to get or questions.
Jane	I warn them, I tell them, uhm literature is an experience as a whole. It is not about small passages. You have to be able to look at the whole story, at the people in the story, get to know them. You know, and then by the time you get a small passage like that you have your opinions and you have your knowledge.
Researcher	So, it's quite different to answering contextual questions.
Jane	Uhm, they actually don't even know the level 1 questions.
Researcher	Really. (Jane: No), remembering and understanding levels?
Jane	No.
Researcher	That doesn't correlate with the CAPS where you have to sort of develop critical thinking skills?
Jane	Oh, the critical thinking thing is the thing I work on more and I am very unsuccessful there so it is a work in progress. They don't trust their own opinion; they are very scared you ask them a question like…
Researcher	Alright 28, what is the single most satisfactory aspect of being an English

	literature teacher?
Jane	I love it when they uhm first resist a story, which happens often, and through the teaching and through the presentation and through their participation you can see that they are getting involved and engaged and they feel freer to give an opinion because they are actually forming one, because there is understanding. I love it.
Researcher	So it is the response of your learners? Positive response.
Jane	Yeah it's the interaction, the way they grapple with it; the way they assimilate it, because if they keep it at a distance, you will never be successful (Researcher: Mm, mm) but the moment they engage with a text, and they feel more confident, they feel they're okay. What they think and what there is, then they feel much better about it and they are more willing to take a risk and they enjoy things and they ask questions and they want to discuss things. I love it.
Researcher	Great, 29, do you ever reflect on your personal, professional identity and if so, what are your thoughts? Do you ever think, this is who I am maybe I should change this or that?
Jane	Uhm, as a result of my history, my working history, I know for a fact that teaching is the best thing for me, uhm because I don't get bored. You don't have the chance to get bored, things change, things develop, uhm you have different children every year. You are constantly scheming up new ways to teach things, uhm you are trying to find out ways how to present a text in such a way that they can actually appreciate and enjoy it. And it is never dull, it is never dull. And I am a teacher, because I enjoy working with the learners. Anything around it, the admin, oh, I am not an admin person very much. I know there are people that love building their files. I despise it. Give me a class and I am happy.
Researcher	Do you sometimes reflect on your strategies and think, oh, I should change this; I didn't do this well. I really buggered it up today.
Jane	No, all the time, all the time. It happens all the time.
Researcher	So you do reflect on your actions?
Jane	You have to, if you want to be an effective teacher, you can't just have one method and walk into the class and do this method. And now you have done your period and you walk away. That's not your job. To be an effective teacher you have to reach those children and for that you have to adapt your strategies and your methods in class. Even for every day because there is a difference between a Monday child and a Friday child, and a pre-lunch child and a post lunch child and a pre-holiday and post-holiday child. Oh no, you have to be on your toes, and you have to be flexible, you have to have a whole range of methods, tricks to really engage your learners.
Researcher	Would you say that your professional identity is stable or fixed, or is it constantly changing?
Jane	Uhm, I think I have come to a point where I can trust myself more, uhm, uhm, I have more confidence and I no longer think that I have to change things from the basics up. Uhm, at the beginning you are, I was insecure about is my starting point even the right place? And then you run around from here and there trying to find out where to start. That is over, I am fine where I am, uhm it's more, the content doesn't bother me, uhm but the way you present the methods that you use, is a constantly changing skill.
Researcher	Were you ever made aware of your professional identity, before, during

	your pre-service training years, and at the beginning? Do you think being aware of your own professional identity would have made things easier? Would you have adapted more smoothly into teaching?
Jane	I think so uhm, I wouldn't have had that shock thing in my first year of teaching, where I found out what it means to be a teacher in relation to the rest of the community, never mind your subject. Yes, but I also think it has a lot to do with your personal goal. If you grow up wanting to be a teacher, you will be aware of that, or if you grow up in a house where some of the family members are teachers, then you would be aware of that, which I wasn't and no amount of teaching at University would have prepared me for that.
Researcher	But if you considered who you were before you went into teaching maybe it would it have helped?
Jane	Oh, I didn't know. We, everybody went for these tests to see what you are suited for and teaching never even came up, uhm and it took me long, long years to find out that uhm, I get bored when things stay the same, so teaching (Researcher: Is not stagnant …) so teaching is ideal where you can constantly have to adapt (Researcher: Mm) and think on your feet and strategise and employ different methods and it's not boring and it suits me. But, yes I should have reflected more during my pre-service years in order to have coped better.
Researcher	I think you more or less answered the question, the last one. To which extent does your professional identity influence your actions, your practice, your teaching? You said you are teacher, not teacher-centred you are learner-centred. Your ideas about your subject, how do these things influence your professional identity? How does your professional identity influence your practice? The things you do in your class?
Jane	Ah well. I have come from a background where I did not know English to where I could barely say yes or no to teaching English. I have come from a background where I have changed cultures. I, all of that had an influence on it. I understand the difficulties of the learners with the language, and I adjust my teaching accordingly. And then, my content knowledge, I think is more than enough. I love the language, I absolutely love the language. I love the way in which it is used in literature. I love the way in which the author expresses things. I love how a message gets brought across in literature (Researcher: Mm). Uhm, but for the learners to understand literature they first must know the language and there is such a huge gap. So that yah, it informs everything, because CAPS wants you to teach language almost as an embedded thing (Researcher: Mm) as a part of. You can't, you can't.
Researcher	It is not enough.
Jane	If they don't understand the sentence structure or when they don't even understand that a question is a question or when it is a rhetorical question or when it is a joke and then half of the vocabulary is lost. Then no, it is very ineffective to try and teach language in the midst of literature, because the whole of literature gets lost in all these nitty picky things.
Researcher	he personal, the professional identity you have – in which other ways do your beliefs about children, teaching, school influence your actions in class, what you are doing?
Jane	I feel that children are, by the time they get to the FET phase, they are discouraged, they have learned to be more reserved; they are less willing to

	take risks, so you have to fight against all that again. You have to make them curious; you have to try and make them think. Lots of teachers feed spoon-feed them, because they are more worried about the results. I am worried about the learner. I want them to be able to engage with the language in a meaningful way, so that they can learn something from it, so that it can inform their own view of life - their own opinions, and for that you need to be able to think.
Researcher	So your emphasis is definitively on the learner?
Jane	O, yes.
Researcher	You believe that is the most important part of schooling?
Jane	Why else teach. If you want to do admin, go and sit in an office.
Researcher	(Name of teacher), thank you very, very much. It took us a little bit longer than planned.
Jane	Sorry.

Transcript of interview: Researcher and Neo (Internal moderator)

22 April 2016

Researcher	Good morning. It is the 22nd of April and it is the first interview with Mrs (Name and Surname) at (Name of High School). Morning (Name). (E: Morning). Tell me, (Name) where and when were you born?
Neo	I was born in Alexandra Township in Johannesburg, but I was raised in a village near Warmbad called Dubi and that's where I attended my school. I was born in 1970.
Researcher	How long have you stayed there?
Neo	Uhm, since I was born, you know in Alexandra it was just the hospital and then I was taken to the village, that's where I grew up and then I studied in the village from grade 1 until I passed my matric. (S: Really?) So I have been in the village for all the 17 years. (S: Both primary and high school) both primary and high school.
Researcher	Alright (Name), thank you. Question 3, please tell me about your tertiary educational background. Which institution did you attend; what degrees do you have; diplomas maybe?
Neo	Okay, I studied at ehh, what was then called Univ…. what is now called University of North-West. Ehh, I studied B.A. Ed., Bachelor of Arts in Education. (S: Mm, Mm) and I majored in English and Setswana. (S: Setswana? Mm, you are into the languages) into the languages and uhm after studying my B.A. Ed. I studied ehh an Honours degree in Education. Ehh, uhm I, I was doing Curriculum Management (S: Mm, Mm) as my major and then thereafter I ventured into maths, maths literacy (S: Really?) yah, I did an ACE in maths literacy. (S: Okay, unusual combination the languages and the maths) yes, very funny (laughs) just for checks and balances of the salary (S: Yes).
Researcher	So tell me, (Name), your English education, is that on third year level for the BA Ed that you did?
Neo	No, it's on 4th level (S: 4th year level, okay so for 4 years you had English and then Setswana) yes, four years I studied.
Researcher	Alright, any other diplomas? (E: No, it's only up to the ACE) But it wasn't any others, like the Higher Education Diploma. You did everything like the B. Ed. from the beginning you did the methodology with? (E: Yes) okay, what is your home language? (E: My home language is Setswana). Question 5, please tell me more about your duties as Education Specialist or then you used to be also the Chief Examiner of English literature paper 2 for many years.
Neo	Yes, uhm ,I I was a teacher, ehh my experience as a teacher, I started teaching English in 1992, at a school in Taung, at a school called Pinahari it was a private school. And then I moved to a rural school in Lichtenberg, and then I ended up teaching at Mmabatho high school as an English teacher. All these years, I was teaching English grade 10-12. (S: First Additional Language?) First additional but in Mmabatho high school I also taught Home language to the lower grades in grade 10. (S: Okay) And ehh from 1996, I was involved as a marker, I started marking grade 12 scripts, learner scripts at the end of the year. And then in 2005, I was appointed as an examiner, chief marker for English ehh literature paper 2. Uhm, so I have been setting the paper since 2014. And then from there, I was appointed as a subject analyst. From 2014 up to date I am analysing learners' scripts, ehh after they have been marked, I look at statistical data and assess why they have passed or failed some of the questions. Now, as an examiner, my responsibility was to set ehh provincial papers, ehh the literature section of

	English, ehh I had to set four genres, drama, novel, poetry and short stories.
Researcher	(Name), ehh your experience now as an analyst from that point of view, is it possible for you to say what learners struggle with (E: Yes) and then specifically also what teachers may struggle with?
Neo	Definitely, that's what my analysis focuses on because we look at each question from different genres and capture each statistically and look at the learners' scripts. So from the statistical data, and the scripts then I can take a decision, but learners cannot perform well in this particular question and what are the challenges and how should teachers circumvent the challenge.
Researcher	Is it possible for you to make those reports available to me? (E: Yes) okay thank you, that would be very helpful. Uhm, (Name) tell me, question 6, why did you choose English as a subject?
Neo	Uhm to be honest, can I be honest (S: Yes, please do), uhm I was studying mathematics and physical science at high school level, but at that time, we didn't have very good educators in maths. So I didn't do well ehh, in my mathematics and I didn't get some kind of good mentoring at my high school. Ehh and then I applied for a B.Sc in Education and I was admitted at the university, but ehh looking at my grade12 marks, I was a bit scared of am I going to make it in mathematics with the little bit that I have. So I opted to change from B.Sc to B.A. Ed. and then looking at what was offered, I felt I was very good with English coming from my matric results; so I chose to, to do English (S: Mm).
Researcher	Okay, thank you, (Name). Question, where are we now? 7. To which extent do you regard English as a subject difficult to demarcate? In other words, to choose what is important for teachers to know?
Neo	Well, uhm it, it, it is to teachers a very difficult subject to demarcate because it is divided into four sections. There's the language section, which learners should study from as, as, as early as grade 4. And there is the literature section; there is the writing and the oral. The oral teachers find it a bit easy, the languages and the other three, it is difficult for teachers to teach because according to the methodology, the CAPS, the three must be infused so teachers find it very difficult to teach literature and infuse language and writing so they tend to choose one over the other and in most cases they choose the one the teacher is most comfortable with. (S: Yes, Mm) they neglect the other so it is, that is what makes it a bit difficult, and most of the time teachers lean more towards teaching the language, ehh than teaching the other two genres. So that gives us a problem.
Researcher	Why do you think that is the case (Name)? (E: Uhm) Especially now concerning literature.
Neo	Ehh the one, one, one thing that I … that comes to mind is the content knowledge of the literature book, set work that the teacher must teach. If it is prescribed and then they go through it and then they don't feel confident in the content. Instead of studying it on their own or looking for assistance, they tend to neglect it and focus on language. Language, because there are quite a lot of secondary resources to use, they just copy what is on the textbook. Then they give it to learners, uhm, unlike in in literature. Now with the other genre, ehh sorry with the writing (S: the writing) ehh I think it's mostly sheer laziness, because it takes a lot of processes and a lot of marking. So that is why the marking is, is, neglected.
Researcher	So you definitely feel that the teachers don't feel confident enough in their content knowledge? To teach the literature. (E: To teach the literature, it is a problem with content). And you would've seen it while you were a marker and chief marker and also now with the analyst work.
Neo	And, and when I was a subject specialist in interacting with them, I would have

	workshops where we would discuss content. Ehh of the 20 teachers that I would be workshopping, you would see that only 3 teachers are confident in participating. Most of them would be quiet and mostly because of the content, and when I moderated their work you would pick up that they even mark some of the information that is incorrect right. So it clearly shows that they are not very conversant with what they are doing. So they neglect it.
Researcher	Neo, do you think that it's a, that it has to do with their training or with their own intrinsic motivation or what do you think is the problem?
Neo	Uhm, partly I would say the training, ehh maybe where they attended university and mostly their motivation, their passion (S: Mmm Mm).
Researcher	Yah, we sort of touched on, on the training now, question 8, what aspect of your pre-service training did you find most useful in your own training… uhm rate in order of importance the content, the methodology, I know you did the B.Ed. that was then combined and then the teaching practice.
Neo	Uhm, in my case, I would say the content (S: The content), yes I enjoyed the content but it, it, it goes also it is in line with your passion, because I enjoyed the kind of literature that we studied maybe that's why I also ventured into literature thereafter. I enjoyed my content. The methodology and the teaching practice, the, the time was limited, you couldn't learn much at the time of the training. The difference is that you only realise when you start teaching that there is a lot to learn; so you experience all these things when you are a teacher but if you compare that with what you were taught at university. What you were taught, it's a bit scanty. And the problem with the content at university is it is not aligned to what is taught at school level. It is too theoretical and the theory there should maybe be there must be synergy between what is taught at university (S: Mm Mm) and what is taught at high school (S: The blend between the theory and practice should be correct?). Yes there must be a blend as well, so that that that lacks as well and as a teacher then you have to, to learn it through your experience as a teacher (S: Mm Mm)
Researcher	So you feel the how part was neglected, the methodology? (E: Yes, the how part was not properly done). Alright (Name) thank you uhm how long have you been teaching English literature in the FET phase to First Additional Language learners? I'm taking you back far.
Neo	Mm, Yah from 92 to 2000 and … to now actually because somehow I'm still involved in the teaching of literature, I go around the schools and intervene and assist uhm, I taught at the university teachers who are doing ACE. So from 92, how many years 25? (S: 25 years that's a long time) that's a long time.
Researcher	(Name), question 11, in your experience as Education Specialist and then also as Chief Examiner English paper 2, in the FET phase. What knowledge does an English literature teacher need to be a successful teacher? Can you be a bit specific there, uhm to elaborate on what's necessary for the teaching of the different genres, maybe poetry, novel, drama short stories, you're familiar with the settings of those papers as well.
Neo	Uhm, there there are a number of things I feel the, the English teacher should know when teaching English literature, quite a number. The, the, the first thing is, if you teach any, any genre whether it be poetry, or. You need to study the background of the author. Because then it gives you the era when the book was written, the genre was written, and then it helps the teacher understand it better. Then the, the content of the book, the plot, what goes on in the story. Ehh there are other aspects, ehh the uhm, figures of speech, yes the figures of speech. There are so many. Not just to identify, but to discuss and see how they add to the meaning of the text. What do you call the language (S: Stylistic devices) the

	stylistic devices. And then, they need to know all those things, and with other genres the narration part, who is narrating, from which point of view they are narrating, uhm did I talk about the setting? The setting of the books, the characters in the books, uhm how the characters interact with each other in the book, and then they need to also very importantly need to learn how to use what they are reading and relate it to their day to day experience, historic presence (S: Make it relevant to their lives) make it relevant to, to their lives. This is just but some of the things that I feel teachers should know, but uhm, it is important, because for them to be able to impart knowledge, they must first know these things as they teach. Then they are able to teach their learners all these aspects and then how they click with one another.
Researcher	At the drama specifically, what would you look at there?
Neo	Uhm with the drama, you look at the … stage directions is very important, the character, the staging itself, the figures of speech as well. Yah, but stage directions is very important as well and its one aspect where they really struggle. Here also plot structure of exposition, rising action , climax etc.
Researcher	Thank you then question 12. Would you say that the majority of teachers have adequate subject or then content knowledge to teach English literature in the FET phase to first additional learners?
Neo	No a big no, no, no (S: How so?) ehh if you look at let's take poetry for instance ehh that you assess. Teachers will start with the poems that they are comfortable with, and will rely on the secondary material or the past question papers. If you have new prescribed books, it becomes a big, big problem because they even go to an extent of only teaching what they know and maybe out of ten poems they only teach three and leave the rest (S: Really?) yes, so and that shows, that it is a problem of content knowledge (S: Mm, Mm), we always say yes it is okay to use past papers, but try to incorporate your new knowledge when looking at the past question papers so that to extend the scope of the learners, but because they don't even have the skill of setting questions on their own based on what they are reading. You don't get that, they solely rely on past question papers, and even the teaching, when you sit and observe teachers teaching, the literature, take short stories or novel for instance, the teacher will be having the book in front of the learners reading word by word to the learners and even in the reading word by word, in most instances they don't stop and explain to the learner how the different parts of the book are related and so on. Ehh so learners are only taken through a bit of a plot; they don't go through an analysis and all the different aspects that we have mentioned, background, setting and all those things.
Researcher	Would you say it's because of the teachers' lack of knowledge? Lack of content knowledge?
Neo	Partly. I think so and lack of interest, because some of these things we have studied them at university. At the time, you didn't get it clearly, but now when you are practising, you need to use what you have studied at university – use it in class. So reading, I think one very important aspect is that teachers need to broaden their scope by reading, by looking at how to teach these different aspects, but if you go to these teachers and ask what other resources, what other book are you reading to enhance (S: Yes) your skills … (S: Are there enough resources (Name) there are, there are. I believe teachers now are computer literate, they can Google and find out, we have text books, ehh we have literature criticism. When you go through those text books, they will explain the different figures of speech (S: Yah, yah) explain the different ways of looking at characters in the … but teachers don't have the interest of broadening their scope in as far as teaching so mostly ehh, they, they have the content, but they don't enhance themselves in broadening their scope or content ehh in widening it so it can assist

	them in teaching in class.
Researcher	And the how part? Do they struggle also with the how part? You said they have the content in most cases and do they then struggle with (E: Impart) pedagogical skills?
Neo	Yes, they struggle with the how part. They teach the basics, it's just surface. So they don't teach the learners to analyse, because those who don't have the how part they just focus on readers having the plot (S: Superficial) superficial. So the how part, how they impart the knowledge to the learners is also a problem.
Researcher	I'm glad we are touching on that, because this is what I'm actually looking into and question 13. In your experience as Education Specialist or then Chief Examiner, what aspects do teachers struggle with when assessing national senior certificate papers? What do they struggle with; you've now seen many, many markers.
Neo	Language. Second language interference. Most teachers still impart, they still teach in Setswana and then learners are expected to answer the question in, in, in English (S: Mm), and you can see as you read the learners' responses that there is mother tongue influences and that distorts what the learners are trying to write. So that is a problem (S: Language) language. And number two, the imagery in the book; they don't focus on it. And even simple figures of speech like a simile or metaphor. Learners struggle to distinguish so they, they, they have a problem of imagery in all genres. (S: The teachers now?) The teachers yes, because you can see it from the learners' work that they were never taught the correct imagery. And that part of relating what they learn to their daily experience, it's not there, the personal point of view, the writer's point of view; those they struggle with and they don't teach learners.
Researcher	Do you believe it is important for them to be able to relate to knowledge, to bring it home?
Neo	Yes, uhm the question paper uses the Barratt's taxonomy and it is said that 40% is low order question, and 40% is mid order question, and 40/40, 20% would be the high order question. And in almost all the questions the high order questions, they set open ended questions where learners are expected to give their opinion. And their opinion is mostly based on relating the book to their daily experiences. So year upon year we report that learners could not answer those open-ended questions relating to their experience because they don't have the know-how. They don't know how to link their experience to the book. Yes, what's going on in the book? They just give irrelevant questions which are not grounded to the text and it is very common; so we have been saying teachers have to be trained because it is a reflection of how the teachers teach, if they don't do it with the learners then obviously the teacher will not be able to answer the questions.
Researcher	Question 14 (Name), to what would you contribute these gaps, to some or most teachers?
Neo	Uhm, I studied at university and uhm, during my training, the content that I acquired then, it is, it is something that I can use in my teaching. Uhm, I don't have the experience of what is taught, ehh what was taught with diploma, because what was taught with diploma at college then it looks like they did all the subjects, so I don't know the kind of content that they did. But with the university, when I studied, the content was very relevant. The only problem is how to use the content, to relate that content with the experience and the passion of continuing with what you have been taught. I mean, I studied around 1998, I can't just rely on what I was taught then, because I need to improve (S: Lifelong learning) lifelong learning on what was learnt to align it with the changes in the department. So, I don't have a problem with the content that we are trained on. The only problem is

	how we use that content.
Researcher	Yah, then I'm asking question 15. How can these gaps in knowledge be addressed? You now, sometimes you do workshops and I'm sure you see a lot of teachers, how do you address if you now picked up gaps in content knowledge? It may be pedagogical knowledge as well how, the how part as well?
Neo	Ehh, in-service training is very important, however, the way the service training it should be done, it should be relevant, ehh we write reports at the end of the grade 12 exams and then we identify what we think are challenges that teachers have in teaching. But when you look at the in-service training, the workshops that are conducted, it doesn't relate to the reports that we write (S: So not addressing the problem?) it's not addressing the problem, it is, like for instance, I was involved in teaching the ACE teachers and when you go there it addressed the GET part of the gap and not what an in-service literature teacher would need. So it must be focused on in-service training. Not a course where you study everything, GET FET. We're saying teachers have a problem with literature, now we must identify from the reports what those gaps are, and train them on these specific gaps; not just a course. And then the other problem with that is, after being provided with these workshops, there is no way of finding out whether the training provided assisted. So the training and the workshop are just compliance. (S: There's no after test or anything).
Neo	There's no after test and it doesn't even address the need. So, the in-service training, the workshop must be structured so that it addresses piece by piece the challenges of the teachers and then after training there must be monitoring of the implementation and the impact of the training. (S: That's a longitudinal study) yes but that is not happening. The training is just vague and too wide and it's just for teachers to be credited with some more modules, but it just doesn't address the need (S: The real problem). The real problem.
Researcher	Thank you, (Name). Question 16: in your experience as Education Specialist or Chief Examiner, what do learners struggle with the most when answering the English First Additional Literature paper? You touched on language concerning teachers now. What problems would you identify with learners specifically?
Neo	Uhm, learners struggle with language, that's very pertinent. (S: What about it?) Because like I said there is mother tongue influence. So they will be answering thinking in mother tongue and then what they write on paper; it doesn't reflect. It distorts the meaning from English, and you should understand that when we mark learners' scripts it is not the teacher for a particular school who marks; it might be another person whose mother tongue is maybe Afrikaans or English, who would not specifically understand what the child, the direct influence on the learners' scripts. So that language influence, it is pertinent because most of the time they fail because they don't (S: Understand) understand or they don't write responses, while specifically thinking in English. And then the other thing, most of them fail because they don't know the plot. They fail because they don't understand the assessment instruction words. Like they don't really understand what a discuss question would mean. And like I also touched on open-ended questions. It is very difficult because they cannot relate what they have studied to their daily experiences. There is a spelling problem especially with figures of speech, they would want to write simile, but they write smile. So spelling is another problem and even just knowing, the knowledge of these images (S: Critical thinking skills, thinking at a high level higher order?) That is what I touched on; in most cases they don't get to the inferences questions and the higher order questions, because they totally lack critical thinking. If it is something that they have never been taught or that has never been addressed before. It is difficult for them to think on their own and deduce answers from what they have learnt. So critical

	thinking it's a very big, big problem.
Researcher	Could it be that it has never been developed?
Neo	Yes, that is one big challenge that is reflected by the students from the teachers, because like I said earlier, teachers rely on what they have than thinking out of the box. That, that, that, banking concept of education that you teach and then they must reproduce exactly what you have said. Yah, so they don't teach learners to think out of the box (S: Independently?) independently yes. They should actually be teaching the skill so that when learners are given questions then they can cope on the skill and use it. So they sort of feed them with information that they must reproduce. And that is what the problem is with literature the question cannot be something that you have seen before. So critical thinking is also a problem. Not only with the learners, but also the teachers.
Researcher	So we actually answered question 17; so I'm going to move onto question 18. To what extent do the aims of the CAPS document complement teachers' understanding and purpose of teaching literature? I gave a sort of abbreviated extract there, uhm, what do you think? Do you think that teachers adhere to those ideals of the CAPS?
Neo	Uhm they, they don't. (S: They don't?) They don't, because I believe that the aims and objectives as identified in CAPS as well; they are too vague. I believe they should be refined, so that they, in a way, direct the teachers, so that at the end of your lesson, at the end of your teaching, learners should know one, two, three, but they are too general. (S: You think so? Not enough guidelines) Not enough guidelines for a teacher to know especially for a teacher to say this is what I must do and this is what I must achieved, achieve at the end of my lesson. They need to be refined so that teachers can relate to what is it that I am expected to do. They are too general.
Researcher	Because at some point, grade 10, 11 and 12, there doesn't seem to be differentiation. It says discuss issues, which issues (E: Yes, which issues?).
Neo	Yes, it doesn't even refine the progression that a grade 10 leaner should know this, and then you differentiate the grade 11 leaner. But on top of this, there must be progression (S: Yes, progression) yes progression is not clear and differentiation is not clear. They are just too general and too vague.
Researcher	Uhm here the CAPS also says, active and critical learning, encouraging an active and critical approach to learning rather than rote and uncritical learning of given truths. You sort of touched on it now and you said that it seems to be …
Neo	It, it, it is not and the way they are given it also doesn't assist in teaching and it is one part that has to be addressed in teaching. That they must not use rote learning; it is a problem. They must focus on the skill, because then it will reflect on the learners. Learners cannot think on their own (S: So, then at varsity, they then struggle?). That is another problem because then there is totally no synergy between what the universities do and what the high schools do. It starts with even the marking, at high school level a grade 12 learner is allowed to make a spelling mistake and all those. So there's no link at all (S: Yes, yes).
Researcher	Question 19: the CAPS document serves as a guideline to teachers as far as what they need to teach, uhm, to which extent are these guidelines adequate in guiding teachers' work? Because I know at some stage they mentioned something about pre-listening, pre-reading, while-reading post-reading. Do you think it's adequate?
Neo	Not at all, ehh, if you even compare the subject guideline that was used before CAPS, (S: SAGS?) SAGS, for literature, I believe SAGS was better, than what is given in literature, in CAPS for literature. It doesn't clearly say, for short stories,

	the following need to be covered. In poetry, it is just vague, it doesn't define clearly what it is that teachers must teach. (S: And the how part then?) No, the how part is not even there.
Researcher	You know because you've been teaching for long, but what about a new young teacher coming in for teaching for the first time?
Neo	It clearly doesn't guide the teacher on when I get into the class what it is that I need to do? Even if you look at the ATP it doesn't clearly say (S: What is the ATP?) the annual teaching plan, which is part of the CAPS (S: The CAPS), it classifies let's say for this week this is the content that you must teach and the schedule of what teachers must teach. When you look at the literature part, it's not very clear on what the teacher should specifically do and a new teacher would be clueless on what is it that they need to do when they get into a new class for the first week. It would say for instance, figures of speech, you know (S: Yah, how vast the figures of speech are. Which ones must I teach the learners at what level? Things like that. So it is not clear, it doesn't assist teachers, I think it needs to be refined. With the SAGS, for instance, it was clear with drama that learners need to know stage directions (S: Yes) you could refer to a paragraph in the SAGS they need to study this, they need to study the plot (S: More extensive than now). But with the current ATP; it's not very clear on literature. Only language is clear but with the literature part not at all.
Researcher	And you also feel that the differentiation should be made clear, grade 10, Grade 11 grade 12?
Neo	Yes, and we also have on top of the CAPS document the examination guidelines that clearly says, this is how the content must be set. With literature, it doesn't clearly state that after teaching this, this is how you must set it, this is how you must mark it. It is not as clear as the language and the writing section.
Researcher	Okay, connected to that then, question 22, no where am I now? Question 20. The CAPS document does not address the how of teaching literature. Do you regard this as problematic?
Neo	Yes, it is problematic because if you want to hold teachers accountable, you should tell them what to do. Now we cannot hold teachers accountable in the sense that when they are not sure on what is it that they are supposed to do. (S: How, specifically how?) Yes, especially how. Now different teachers do what they think is correct and maybe from their experience or maybe from their interest and passion they do, they teach literature the way they feel it is important, but the question paper it is set for all the learners in the same way (S: Yes, yes), so I feel it should clearly state what the skill is and how the skill should be taught and differentiate the content, the knowledge or the skill that is important. But for now it's not clear, it's not done.
Researcher	(Name), how do teachers, 21, go about choosing texts to do with their learners? I know now you, they, they always had a choice of the seven genres. How do they go about choosing?
Neo	Ehh, there are not clear guidelines on how the schools should choose the texts that they are going to teach. It, it, it mostly rely on the teachers' interest. If the teacher (S: Personal preference) personal preference (S: Should it be that, (Name), I don't think so. Uhm, I don't think so, there must be clear guidelines. At least learners must be taught, they must have a feel of all these genres, maybe there must be a guideline studying as low as grade7 so that by the time learners reach grade 12, they must have been taught (S: Done all of them) done all of them. Now what is going on in grade 7 to 8, there is no guidelines there, they don't even have prescribed books or from where to teach. And then in grade 10, still so many years into CAPS, in the province in the North-West we still don't

	have clear guidelines on what teachers should teach. Grade 11, it is only this year that they were given prescribed books. A list from which teachers must choose. But teachers also don't have a clear guideline of which genre to choose.
Researcher	How do they choose you said, personal preference? Don't they maybe also look at the culture of the learner, the difficulty level?
Neo	Uhm, in the area I mean it's not the the, the background of the learner, it's mostly what teachers prefer and then after two years or so rely on performance (S: Yah). Like they will look at the reports and say okay learners are doing well in drama, and we had chosen poetry; let us stop doing poetry and choose drama because learners pass drama. (S: But learners differ from year to year) learners differ from year to year. So, there's no clear guidelines; it's preferences. That's why, in some instances, we have a shortage of text books, because a teacher will have chosen a novel and then after some time realised, ehh, but this novel is difficult and then they change from a novel to another genre. So it is not clear.
Researcher	Question 22, would you regard the choice of texts or poems wide or narrow in terms of the different cultural groups in our country? Do you think the texts are representative of all the different cultural groups? Minority groups? Is everyone included there?
Neo	No, it is not. Uhm, from my experience, uhm I believe, ehh the choice of texts mostly was influenced by the historic problems of South Africa (S: Political, Apartheid?), yes, thank you, political. Most of the texts, focus on the history of what happened in the country, and it's almost, across all the genres, you would find that that comes across most of the time and that is, it's a problem for the present learners, because they cannot relate to the political history that is depicted in the … (S: Long time ago) yes, it's a long time ago. It doesn't cover, and uhm we know what happened in the past, and somehow it prejudices some of the learners because what happened would not be their mistake (S: True) yah, so and it doesn't even relate to, maybe that's why they have a problem answering the questions. It doesn't relate to, the choices, the texts that are given, it doesn't relate to the settings, the environment in which they live. It is history, it is in the past, most of the time. So, it is not wide.
Researcher	And then (Name), I don't know now, I've been out for a while, say for instance you get something like *Nothing but the truth*, that's now very political and you get the history there. Would teachers who have or who are teaching predominantly white learners, would they choose that?
Neo	No, they wouldn't (S: They wouldn't) no we had one story, uhm *On to dust* and it had some clear depiction of racism and it was very difficult. I represented the North-West in a panel of national examiners. And we would have most of the other examiners from the other provinces as white, ladies or gentlemen and they would openly show that they don't like the story, because of the racism that is depicted yah, yah that comes across there.
Researcher	Mm but now, it seems like your African learner is then confronted basically with these types of texts … (E: Yes), and how do they respond to that?
Neo	They don't respond well to these texts as well, because these learners mix; they are friends with the white children, so if they are given these types of texts, then it starts separating the two (S: Yes, yes). And they are friends, they go to school together. So I feel they two are very uncomfortable because they are confronted with history things that they should discuss and I think that itself it cause this separation, it makes (S: Emphasizes) exactly it makes them uncomfortable on things that happened in the past. So if texts could be something that our children, the present generation could relate to, we are not saying history and what happened in the past should not be maybe taught somehow, but the problem now

	is if its 100%, 80% will focus on that. (S: And as you said learners are not really interested) learners are not really interested; they don't (S: They want something fresh, new) exactly something they can relate to.
Researcher	Thank you, question 23. Which sources do teachers mostly consult when they have to teach texts? I'm not referring to the primary source now. Which, study guides or what do they use?
Neo	They normally use study guides because they go to an extent where they would normally ask the Subject Specialist to buy study guides and that's when I, remember I also said, they also don't broaden their scope because, one would have a study guide and rely solely on it. The problem is the secondary source in most cases is somebody's opinion. It might not be 100% correct (S: Yes) so if they get different texts, secondary sources, Google it then maybe that would assist, but mostly they would rely on one study guide.
Researcher	(Name), do you have any knowledge on whether they construct their own knowledge for example, what their own interpretation is regardless of what it says in the study guides?
Neo	Uhm, I'm trying to think of the teachers in my area. I would say two out of many teachers in my area would do that.
Researcher	Is it a problem of confidence or time?
Neo	I think it is a problem of confidence and one or two that try will ask for you to edit and go through, you realise the lack of content knowledge and then when you try to show them, this should have been this way; they mostly withdraw. So, I think mostly, it is confidence.
Researcher	Question 24. (Name) do you think teachers are mostly teaching to the test and you would be able to answer this because of your experience. Do you think they focus on preparing learners to answer examination papers, or not? To which extent?
Neo	60/40 %. Sixty of them they just teach plot, knowledge of what is going on. In most cases teachers will go for marking because at the marking they are shown how to respond to questions, then they go back to their school and show learners how to respond to their questions. And the other problem is not all teachers teach literature (S: Why not?) in some schools they decide one teacher will teach language, the other will teach literature (S: Oh, really?). What I actually also wanted to say is they all do not mark the literature. So those who do not mark the literature will also not have the know-how on how to approach questions, when you answer literature questions. And that's why the in-service should come in; so that all teachers are incorporated on teaching how to respond to the examination on top of knowing the content that is in the text, but then how do you answer examination questions. They are given past exam papers, but with literature you are not always certain that what you have said will come. Although the how part will always be there but they rely mostly on giving them past exam papers to teach them the how. (S: So, they're teaching to the test, you think 60/40?)
Researcher	Okay question 25? Do you think teachers provide enough opportunities for learners to develop their critical thinking skills? We touched on that and you said, no, you don't think so. Why? Do you think it's a question of time or what?
Neo	I think the problem is the teacher training, how the teachers were trained, (S: And how is that?) they were trained on rote learning. What you teach is what the learners must reproduce. Now it has to start with the critical first. That's why earlier we say they rely on one study guide and then they read and then they give it to the learner. So, it just shows that the teacher him/herself lacks that critical thinking, so that they can take a text, read it and try to understand on their own,

	and try to interpret, interpret the text on their own and then impart it to the learners. I think there's no critical thinking because it has to start with the teacher. Now teachers need to be taken through that process which is a bit of a challenge. You have been teaching for 20 years, so for now, to critically change; it is a problem that is a major, major problem.
Researcher	So, you think teachers teach the way that they were taught? (E: Teachers teach the way that they were taught) Even though at university, we do concentrate on the constructivist method of learners constructing their own knowledge, but the older ones are still …
Neo	Yah, you know there's quite a change, because with the new teachers, things are looking better, because one, we have an advantage of language. We are not struggling with teachers who teach in the mother tongue and that critical thinking, it comes along. But the problem is the majority of teachers are those who studied some years back and they still believe in their own way of teaching. Traditional method. And now when they get to school, when these young ones who graduated now get to school, they find these teachers as heads of departments, and they don't develop them in critical teaching. And because these ones are They tend to rely on the older ones. (S: They fall into the routine of what is expected from the HOD?), yes, and it's a problem.
Researcher	(Name), to which extent 26, does the National Senior Certificate paper address critical thinking skills of learners?
Neo	Uhm it, it does, and I think that is because the examination guidelines clearly stipulate through the taxonomy how the questions are set. And if It doesn't fit into what is expected, then the paper is not approved. So it does address the critical thinking … however the problem is …
Researcher	Okay the last question, do teachers have enough autonomy as far as knowledge construction is concerned? In other words, even if we look at the curriculum to decide what is knowledge? What should be taught? What is important to know? Do they have enough autonomy?
Neo	No, they don't have enough autonomy. What the department does is, through maybe the department website, will send information, like the CAPS document, to say people must comment, but that is done electronically and most teachers cannot get hold of those things. And then people will represent teachers in deciding on what content and how it should be taught. The sample is not representative of the teachers. (S: They are not teachers) and even those people who decide on, they are not teachers and they don't even consult teachers. So it's a top to the bottom structure (S: yah) teachers are given and then they must …
Researcher	Do you agree with that (Name)? Do you think it should be like that or?
Neo	No, I don't think it must be like that. Teachers must be involved, they must, they come up with suggestions, and then on the next level, then what has been suggested should be looked into and then prioritised. And then they should go back to the teachers and say, we think, and then what do you think? And then it should be a process that involves everybody. It shouldn't be, you should teach this. Take it as it is.
Researcher	Do you think that would change motivational levels, if a person knows that he or she is more involved?
Neo	Uhm, I think it would, because then teachers would then own up on the decisions that they have taken. Because the comments would mostly be, no they are just giving new curriculum all the time, but they are not involved, so they don't own the decisions, the curriculum that have been taken. If they are more involved, then they would have interest in what they have suggested, and own it, and teach with

	more interest.
Researcher	(Name), thank you very, very much. We are at the end of the interview now.
Neo	Thank you.

Transcript of interview: Researcher and Amy (Chief marker)

24 March 2016

Researcher	Good morning it's the 24th of March and it's the first interview with Mrs (surname) (*pause*). Welcome (Name) (*pause)*. Please tell me (*pause*) Question 1. Where and when were you born?
Amy	Uhm, I was born in 1961 in Namibia, a little town Aroab,
Researcher	Mmm.
Amy	In Namiba.
Researcher	And did you stay there all your life?
Amy	No, I stayed until I was about thirteen years old and then we moved to the Cape (*pause*) Cape Town itself.
Researcher	Cape Town.
Amy	Ja, not Cape Town itself; actually on the West Coast.
Researcher	Mmm, Mmm
Amy	Malmesbury, and I attended school. I did my matric in Hopefield on the West Coast.
Researcher	And primary school, where did you attend primary school?
Amy	Primary school was in, in Namibia.
Researcher	Mmm.
Amy	I went to primary school in Namibia uhm, ja.
Researcher	Ok. Question 3. Tell me about your tertiary educational background, the institution that you attended, the uhm, your degrees, your diplomas.
Amy	Ok I, I had an interesting background.
Researcher	Mmm.
Amy	I was in the business world before (*pause*) I worked for Liberty Life Actuaria with actuaries, uh, where I did market research, new products and everything.
Researcher	Major change.
Amy	Yes.
Researcher	Mmm.
Amy	And what's also interesting is after that I became a consultant at, uhm, ABSA Bank and then I stayed home for a little while with my kids and one day they asked me to come and help at a school.
Researcher	Mmm.
Amy	To just help out because there wasn't a teacher, and I realised this is what I want to do.
Researcher	Mmm, Mmm.
Amy	And I feel that because I've been in the business world, it's been very beneficial for where I am at now because …
Researcher	How so?
Amy	I, I can apply …

Researcher	Mmm.
Amy	… what I've learned.
Researcher	Skills
Amy	… in the business world; the skills I can teach kids skills that otherwise I wouldn't have had.
Researcher	Mmm.
Amy	And especially when it comes to writing CVs and things like that; I told them you need to sell yourself out there.
Researcher	But did you go back and, and you did a teaching degree then?
Amy	I did a teaching ,ah, I …
Researcher	Where?
Amy	I did through ... I actually, while I was busy teaching at a private school, I did my NPDE ...
Researcher	Mmm.
Amy	… through (Name of University)
Researcher	And what does that entail?
Amy	My majors were English and Learner Support and School Guidance.
Researcher	Mmm, Mmm. Did you do the B.Ed programme or the BA with the HED?
Amy	No, I did the NPDE, in other words, the Diploma and then two years later I did my ACE also in English.
Researcher	When was that?
Amy	Accelarated. I finished, uhm, my teaching (*pause*) 2007 and I did the ACE in 2009. So, it's basically a four year …
Researcher	Yes, yes
Amy	(*inaudible*) so it's basically ja, a 4 years.
Researcher	And the moment you're busy with your Honours in ...
Amy	I am busy with my Honours. I am doing Educational Management in law.
Researcher	Because you are actually on the management team of the school.
Amy	I am on the management team so it will be worth it for me to do it and for promotion purposes.
Researcher	Your English, uhm, qualification – is that on a second year level, third year level?
Amy	Third year level.
Researcher	Third year level.
Amy	And actually I did the ACE too so that's on a f ... it's actually a fourth year level
Researcher	Ok.
Amy	*Ja.*
Researcher	What is your home language?
Amy	Home language is we're totally bilingual. My husband's English and I'm Afrikaans so we're totally bilingual.

Researcher	But you grew up in an Afrikaans home?
Amy	I grew up in an Afrikaans home, yes.
Researcher	Mmm.
Researcher	Ok, please tell me more about your duties as, uhm, Chief Examiner of the literature paper?
Amy	Ja ok, it's the setting of papers of the literature paper *per se*, uhm, we have seven different genres.
Researcher	Can you, can you say which ones they are at the moment?
Amy	Yes, at the moment we have *Nothing but the truth, Romeo and Juliet*,
Researcher	Mm
Amy	*Romeo and Juliet, Lord of the Flies* uhm, (*pause*)
Researcher	*A Grain of Wheat* ...
Amy	*To kill a Mockingbird, Grain of wheat* (*laughing*)
Researcher	Poetry ...
Amy	Poetry and the short stories.
Researcher	Ok, so it's still the same.
Amy	Still the same, but it's changing for next year.
Researcher	I would like to know your take on, on that change as well.
Amy	*Ja* that is going to be very interesting, because I have to set the paper by October. I have to have the paper ready for next year, and they still haven't told us which short stories and poems.
Researcher	… will be included…
Amy	*Ja*, will be included; so it will be a challenge because it's going to be all new genres.
Researcher	Mmm, Mmm.
Amy	and the problem that I foresee with that is that your initial interpretation of literature is going to be so wide …
Researcher	Mmm, Mmm.
Amy	… that I think setting a paper will be difficult.
Researcher	Difficult yes, and you have to cover all seven genres or are you sharing with someone.
Amy	All seven, no all of them.
Researcher	On your own? (Mm) lot of work?
Amy	Ja.
Researcher	Question 6, uh, why did you choose English specifically as a subject, school subject?
Amy	Uhm (*pause*) I love maths too, but I find that with English you can be more creative. I love, love teaching languages, because I love marking essays, I love teaching literature, ja because you see into a child's heart, you, you get to know them.
Researcher	What about the literature do you specifically like?

Amy	No, I love, I love to teach them the depth of literature and what it mean (*sic*) and I love to teach them to be critical about it.
Researcher	Mmm, Mmm.
Amy	because literature in the end is not just a poem or a story, but can be a movie too
Researcher	It can be a message, a life lesson.
Amy	So, ja I need to teach them what lesson is there, is it for me how to be objective and, and I love doing that.
Researcher	Ok. Question 7. You just sort of touched on the difficulty, uhm, of setting this, this specific paper now. You said it's going to be very wide. Question 7 says to which extent do you regard English as subject difficult to demarcate? How do you answer the question of "what is English?" It's an ambiguous language uh...uh and specifically also literature. How do you decide what is important, what is not? What is knowledge worth knowing?
Amy	*Ja, ja*.
Researcher	Do you agree?
Amy	I think, I think when it comes to language everything is important
Researcher	Mm
Amy	The problem that you have is, for example, a learner in Grade 12, I can't go through all the language with him again.
Researcher	Mmm, Mmm …
Amy	Uhm, as far as the literature is concerned, uhm, what I find that the DBE panel that actually sets the, the end of the year exams, as far as interpretation sometimes it's a big problem, because we teach kids to be critical, we want to teach them to be critical. But yet, when you do literature they close the memo and, and you know what, then what happened, I mean last year specifically when we had the discussion, the memo discussion with our seniors and our deputy chief markers, uhm, there were a lot of unhappiness because…
Researcher	Mmm, they don't allow learners' autonomy as far as knowledge construction is concerned.
Amy	*Ja, ja* but not just that, what happened is the people that set the paper are people from other provinces,
Researcher	Mmm, Mmm …
Amy	They don't do the genre for example *Nothing but the Truth*, so their interpretation is totally different.
Researcher	Mmm. But you do regard English difficult to demarcate?
Amy	Literature, literature definitely. *Ja*, and if you get a learner in Grade 10, 11 and 12, the foundation of the language has to be laid properly already.
Researcher	Mmm
Amy	Because you can't teach him everything.
Researcher	True
Amy	*Ja*.
Researcher	Right – Question 8. What aspect of your pre-service training did you find most useful in your teaching career? Uhm, the content knowledge or the methodology of teaching it, or teaching practice if you have to put it in order of, uhm, of most

	useful to least useful.
Amy	I think methodology …
Researcher	Mmm.
Amy	… and teaching practice, because what was interesting, I had the Learner Support and School Guidance too as a subject.
Researcher	Mmm, Mmm.
Amy	And, uhm, and that helped me a lot to look at learners and to diversify in a way that you teach them.
Researcher	Strategy.
Amy	Strategies, *ja.*
Researcher	Contents, content knowledge?
Amy	Content knowledge definitely important, because there's no way that you can do methodology or any of the others if you don't have the content knowledge.
Researcher	Mmm.
Amy	So, yes content knowledge is definitely your foundation. If you don't have the content knowledge then none of the strategies or anything is going to work anyway.
Researcher	Do you uhm, were you made aware of, of that blend, the importance of the blend of the content and the methodology?
Amy	*Ja*, definitely. *Ja,* definitely was definitely made aware of it.
Researcher	So, were you deliberately made aware of, of the importance of the blend (*pause*) or did you see it as separate dichotomies?
Amy	No, I think I think for myself it's always been if you don't have content; how you're going to apply your strategies?
Researcher	Mmm.
Amy	So, yes, I was definitely made aware of it, uhm, and the different steps that you have to follow …
Researcher	Mmm.
Amy	… to get to different strategies, but content is definitely a foundation of that.
Researcher	Question 9. Would you say that the way you were taught during your pre-service years influenced your own teaching? Please elaborate.
Amy	Ja, I think definitely because, uhm, if, if I look …
Researcher	Did you have role models?
Amy	*Ja*, I had role models. Aah, my dad was a teacher.
Researcher	Mmm.
Amy	He was actually a headmaster too and he was in Namibia. He was. And *ja*, definitely, I think I had good role models, uhm, but what I needed to be careful of is not to look at the teaching from the point of view like they used to do it where they simply used to just transfer knowledge.
Researcher	Mmm, can you elaborate?
Amy	But, I think it was an advantage for me to do my teaching and to finish in 2007. (S: Little bit later) Because I could break away from that simple transfer

Researcher	Teacher-centred … Mmm, Mmm.
Amy	Just teacher-centered. So, I think from that point of view, I got into teaching at the right time.
Researcher	Yes, *ja* definitely *ja ... ja*
Researcher	How long have you been teaching English literature in the FET phase to first additional learners?
Amy	Ooh (*pause*) let me think, uhm it's from 2003, ja, so it's about 12, years.
Researcher	Long time.
Amy	12, 13 years *ja.*
Researcher	Question 11 is quite important. In your experience as a Chief Examiner of English paper 2, you do have marking experience as well in the FET phase. What knowledge does an English literature teacher need to be successful as a, as a teacher. Please be specific. What would they need to know about the genres? Poetry, novel, drama, short stories. Content knowledge.
Amy	*Ja, ja* I think, I think they need to have a grasp of to...totally of the content knowledge of the themes, of the message, uhm, because in the end although they are going to teach their learners to be objective, their interpretation is what's going to influence the learners.
Researcher	Mmm, Mmm.
Amy	So they need to be able to teach critical thinking too, because if they don't teach critical thinking, uh, they simple, simply going to be just transfer of knowledge.
Researcher	Mmm
Amy	Which is not worth it. *Ja*
Researcher	Right, specifically about poetry,
Amy	Mmm, Mmm.
Researcher	Uhm, won't you look at structure, which figures of speech?
Amy	*Ja*, no definitely they need to have a very sound knowledge of the figures of speech
Researcher	Uhm, just to identify?
Amy	*Ja*, they need to identify, but also to explain it. You see it's no use just identifying it, but the reason why the poet or the story writer – the author – uses it in the text.
Researcher	Mmm.
Amy	They need to understand it.
Researcher	Mmm.
Amy	Why, why it's applied the way that it's applied.
Researcher	Uh Mm. So the biographical background of the poet.
Amy	*Ja*, will definitely influence – *ja* and I think the setting of the poem will …
Researcher	Mmm.
Amy	… will definitely make a big difference. So they need to be able to know where the, the poet comes from in order to understand the interpretation.
Researcher	Uh Mm. Right. The novel for example it's, it's daunting sometimes to teach the novel because it, it's long.

Amy	Mmm, Mmm.
Researcher	It takes longer than the short stories. What would you, what would a teacher concentrate on in a novel for example?
Amy	I think in a novel it's important to take it chapter for chapter.
Researcher	Mmm.
Amy	And make sure, uhm, that the, the learners will be able to do contextual questions. In other words if you look in a chapter there will be figurative language …
Researcher	Mmm.
Amy	… there will be every, everything. So you need to handle it as text on its own chapter for chapter and then …
Researcher	Mmm.
Amy	… paste it together for the learners.
Researcher	Mmm.
Amy	So you need to have an overall summary, but you need to suMmarise each chapter too in order for them to understand the nuances of the novel.
Researcher	If you teach say for instance uhm, *Romeo and Juliet.*
Amy	Uh, Mmm.
Researcher	Which is a difficult drama.
Amy	Mmm, Mmm, *ja, ja.*
Researcher	How would you teach that? Line by line explanation, uh, theme characterization, uhm …
Amy	Ja, I think it's very important. What I found with the learners nowadays is that you can't just stand and read to them.
Researcher	Mmm.
Amy	You need to do it in the form of role-plays, you need to do PowerPoint presentations.
Researcher	Mmm.
Amy	You, you can't teach them today anymore without PowerPoint and I think that's one of the big problems, uhm, in most of our schools.
Researcher	Mmm, how so?
Amy	Because a lot of people don't have computers, because a lot of learners are auditory and visual.
Researcher	Mmm. They need to see and hear.
Amy	They need to see and hear and, and I find, I always laugh in the class, I always say keep the screensavers off.
Researcher	Mmm.
Amy	It's the only way to get the learners to keep on focusing. And because with the PowerPoint, it's something that keep on changing that helps them.
Researcher	Do you think that some teachers only concentrate on the storyline because (*pause*) learners tend to just regurgitate the story? And questions?

Amy	I think so. I think, uhm, if you look at specifically a novel like, uh uhm, *To kill a mockingbird.* It's a very, very thick novel. So I think it can also be a problem, because some teachers might just (*pause*) run over it and just do the basis
Researcher	Basic storyline.
Amy	Basic storyline, *ja.*
Researcher	Alright. Question 12. Would you say that the majority of teachers have adequate subject/content knowledge to teach English literature in the FET phase? You know, you now have seen ... remember this is all going to be anonymous. You will be referred to as a case.
Amy	(*Laughs*)
Researcher	Case A, Case B. Uhm, tell me – you, you've seen your markers now. Do you think they have adequate content subject knowledge (*pause*) to be teaching?
Amy	Uh ... that's, that's a very difficult question. Because what will happen in a marking session (*pause*) is that there will always be a few markers that don't have the insight. And in order to have insight you need to have content knowledge.
Researcher	Mmm.
Amy	So it's always a problem. I think it will always be, you have some... but then I believe it's because the foundation, their foundation in their training and things is not been done properly.
Researcher	Mmm, Mmm. The majority would you say? Minority? Half-half? Uhm
Amy	I, I would say, if, if I look at the markers we have the advantage of choosing markers first.
Researcher	Mmm.
Amy	Uhm - Paper 2, so …
Researcher	Why?
Amy	Mmm – because of the insight.
Researcher	Mmm – needed.
Amy	Because the insight needed. So what, what is good, is we can take the cream of the markers, which the other papers get really upset about, but if you think about it. Uhm, and then what I would say about (*pause*) 15%.
Researcher	15.
Amy	Is a real problem.
Researcher	Mmm.
Amy	There will be about 10% that's teachable which is...we always try to do marking in the training of marking, we try to make it a teaching process.
Researcher	Mmm
Amy	Because it's part of preparing teachers to ...
Researcher	Professional identity development.
Amy	*Ja, ja, ja, ja.*
Researcher	Uhm, in your experience as Chief Examiner then what aspects do teachers struggle with, when assessing, uhm, the National Senior Certificate paper, specifically your literature paper?

Amy	Your insight. Definitely your insight, your interpretation. Uhm, uh, for a lot of the teachers it's also their second language.
Researcher	Mmm, Mmm.
Amy	And I think that is the problem, because very often, uh, the insight is not there. They don't understand when the learners are trying to explain something from a different point of view.
Researcher	Mmm.
Amy	But actually saying the same thing.
Researcher	Same thing.
Amy	*Ja.*
Researcher	And that we're actually touching on ... on in question 14.
Amy	Mmm, *ja.*
Researcher	To what would you contribute gaps in knowledge of...of some or then most teachers? You said, uhm, language.
Amy	I, I would definitely say the language barrier.
Researcher	Mmm.
Amy	There's definitely a language barrier and then …
Researcher	Why? Can you just elaborate for people who don't know?
Amy	*Ja,* I … I think (*ppuh sound*) it's, it's about culture too.
Researcher	Mmm.
Amy	Because people have, say certain things in a certain culture in a certain way. A good example (*pause*) a Tswana learner will always talk about uh, uhm, a "he" person as a "she".
Researcher	Mmm, Mmm.
Amy	Because they get confused uh … uh …
Researcher	With the gender.
Amy	With the gender, and that is a big problem.
Researcher	But in their minds they may actually …
Amy	They may actually be referring to "he".
Researcher	To the right one.
Amy	*Ja, ja*. So in their minds it is. So, I think that is the big problem too, and then then the nuances of the English language.
Researcher	Mmm.
Amy	When you put the deeper meanings, uhm, you will see that a learner who was taught to, to look deeper into a, a specific poem or something and then the marker just won't understand it.
Researcher	Mmm, Mmm.
Amy	And ... and we have a big problem, because in a question paper of 70 marks, we have 14 open-ended marks, then …
Researcher	14?

Amy	One Four.
Researcher	Really? So you don't follow Barrett's Taxonomy any longer? You do?
Amy	No, no, no. It's still, it's still. But your open ended is very wide …
Researcher	Will be 14marks.
Amy	Will be 40 marks of the 70.
Researcher	And they find it difficult to mark those questions?
Amy	They find, they find those, because what will happen is, uh we've been doing – I don't know if you heard – but we've been doing tolerances.
Researcher	Mmm.
Amy	(*Swallows*) Now, what the DBE has said, is that on a paper, a marker is only allowed to be out with a certain number of marks, otherwise he is not competent to mark.
Researcher	What do you mean by 'out with'?
Amy	So ... so they will look at a paper of 70 and they say – say for instance the Chief …
Researcher	Mmm
Amy	… has marked
Researcher	Oh, oh.
Amy	*Ja*, say for instance I got a 50.
Researcher	Mmm.
Amy	Alright. And, but the marker got a 46 – that's not ... that's not supposed to be like that.
Researcher	Mmm, Mmm. Must be closer.
Amy	So they look at a tolerance level of 2.
Researcher	2.
Amy	Which in an open-ended is a problem.
Researcher	It is.
Amy	*Ja.*
	(*Interruption due to another person – handled by Amy*)
Researcher	(Name), would that be the only problem, the language?
Amy	Uhm. I think it's training too.
Researcher	How so?
Amy	I, I think it's training definitely training. Uhm, because (*pause*) if ... if you had the proper training, you'll understand interpretations too.
Researcher	Mmm.
Amy	You'll be able to look at it critically, and assess it critically too.
Researcher	Alright. Question 15. How can these gaps in knowledge be addressed according to you? I mean it's late when ... when you get to the marking centre
Amy	Then ... then it's too late ja. Uhm, what I also find, uhm, now we can talk about it later, is that the teachers should be taught (*pause*) how question papers should

	be answered, so that they can teach their ... their candidates.
Researcher	Mmm.
Amy	Uhm, I think more workshops definitely
Researcher	More workshops
Amy	We, with. When we had the CAPS, uh, workshops here, we actually went through some of the poems and we actually exchanged, uh, PowerPoint presentations. I gave some of the teachers some of mine
Researcher	Mmm. Collaboration
Amy	Good collaboration. It's the only way, and it's I think the only way that teachers, especially literature teachers English
Researcher	Mmm.
Amy	Are going to survive with the new genres, is if they collaborate.
Researcher	Mmm.
Amy	If they work together.
Researcher	But now they also don't get practice or experience in setting papers with the, with the common papers
Amy	That's the problem
Researcher	Being forced
Amy	*Ja, ja, ja.*
Researcher	Mmm.
Researcher	Question 16. In your experience as Chief Examiner, what do learners struggle with the most when answering this, uhm, English First Additional literature paper?
Amy	Paraphrasing, using their own words.
Researcher	Using their own words?
Amy	*Ja*. It, it. And you know what? The way that the paper has been set (*pause*) is that they start the question paper with "use your own words".
Researcher	Mmm, Mmm.
Amy	And sometimes it's difficult.
Researcher	Why?
Amy	For, for instance the poem *Auto wreck*.
Researcher	Mmm.
Amy	Ah, when they talk about things that's gone
Researcher	Convalesence.
Amy	*Ja, ja, ja*. Those things. So, I think it's difficult for a second language learner (*pause*) to, to, to give things in his own words.
Researcher	Mmm.
Amy	And that once again is a problem on the language level from lower grades.
Researcher	Why? Is it just paraphrasing?
Amy	No, not just paraphrasing, but also understanding poetic devices, figurative language and why it's applied in a poem.

Researcher	Why it's applied.
Amy	Or in a text. *Ja.*
Researcher	Why it's connected to the message.
Amy	How it's connected to the message. *Ja*
Researcher	Characterisation maybe?
Amy	And the different, and the ja, and the ... and the comparisons.They don't always understand the comparisons.
Researcher	Mmm, Mmm.
Amy	But once again that is also, I think it's got a lot to do with identity.
Researcher	How?
Amy	In a sense that, uhm, background knowledge.
Researcher	Background knowledge, prior knowledge.
Amy	Prior knowledge, uhm, cultural background definitely.
Researcher	Mmm.
Amy	Because in certain uh cultures, you will compare things to one another which you won't in other cultures.
Researcher	Ok. Uhm 17. Why do you think they struggle with what you mentioned in 16. You said now it's definitely a language problem, it could be a cultural thing that uhm
Amy	*Ja.*
Researcher	That they don't understand one another.
Amy	*Ja.*
Researcher	Uhm, an African poem maybe white learners will struggle with that and the other way around, you think?
Amy	*Ja*. Definitely.
Researcher	An African learner will find it difficult.
Amy	Ja. Definitely and then also, I mean, we see it every day. *Sonnet 116* of Shakespeare.
Researcher	Mmm.
Amy	Uhm because it's the, the English language which is beautiful. Uhm, I think learners have a big problem with that because …
Researcher	In which sense?
Amy	*Ja*. So they can't relate, ahh, and that's where the teacher comes in because the teacher needs to unpack the poem in such a way that it becomes relevant for the learners.
Researcher	Mmm.
Amy	Otherwise they're never going to relate.
Researcher	Do you think sometimes that the texts are not relevant enough (*pause*) to their lives? (*Pause*) The text chosen.
Amy	Sometimes, yes, I think they need to look for text, but then you also want to teach them good literature.

Researcher	Mmm.
Amy	So, I think when it comes to choosing texts, uhm, I think it's not easy because of so many diverse, different cultures.
Researcher	Mmm.
Amy	And (*pause*) *ja*, definitely.
Researcher	Right. Question 18. I've, I've given you a little bit of an extract there. To what extent do the aims of the CAPS document complement teachers' understanding and purpose of teaching literature? It says there "Equipping learners, irrespective of their socio-economic background, uhm, with the knowledge, skills and values necessary for self-fulfillment. Active and critical learning. High knowledge and high skills. Human rights, inclusivity and then also the curriculum aims to produce learners that are, they can identify and solve problems, make decisions, using critical and creative thinking, work effectively as individuals organise and manage themselves. In other words constructivist teaching.
Amy	Mmm, Mmm.
Researcher	To, to construct knowledge on their own.
Amy	Mm, Mm
Researcher	Do you think it's, it's happening?
Amy	I don't really think so, because if you look at the common tasks that they've started setting and the way that they've been, even Grade 10 and 11, they are talking about a literature paper end of next year.
Researcher	Mmm.
Amy	Because they streamlining it.
Amy	Uhm, I think it's a problem because what happens is, you're actually in a sense (*pause*), uhm, you take the creativity away from the teacher. Because if you have a common task in literature paper for a specific poem, the interpretation of the examiner in the memo is what you going to have to mark on.
Researcher	Mmm, Mmm.
Amy	And we find that with the end of the year exam too. Because the interpretation of the DBE people that set the paper is what you have to mark with.
Researcher	Mmm.
Amy	So when it comes to critical thinking, I think it definitely doesn't.
Researcher	Mmm.
Amy	Uhm, it doesn't develop critical thinking, uh …
Researcher	Do you see it in the answering of the learners as well – that it's not developed?
Amy	I, I don't think it's developed.
Researcher	Mmm.
Amy	I don't think it's developed because the problem is by streamlining everything and trying to teach teachers to do things a certain way.
Researcher	Mmm.
Amy	You also in a sense, uhm …
Researcher	Limit them?

Amy	Don't allow them, ja, you live with them. Because you don't allow them to be creative.
Researcher	Mmm.
Amy	When it comes to literature which is why we actually teach literature.
Researcher	Mmm, Mmm.
Amy	You need to teach kids to be objective, critical. *Ja.*
Researcher	Question 19. The CAPS document serves as a guideline to teachers as far as what they need to teach. To which extent are these guidelines adequate in guiding teachers' work?
Amy	I don't think. I think it's totally inadequate. Because if you look at, uhm, if you look at what they have for the, the plans, the different plans that they propose. The different, uh, work plans, then it's very, very wide.
Researcher	How so?
Amy	Very vague. Very, very vague. And it's got nothing to do with the application.
Researcher	But why don't you struggle?
Amy	Uhm, I think because …
Researcher	Of experience?
Amy	*Ja*, I think it's because of experience. I've taken this, but I've added CAPS to what I'm already doing.
Researcher	Mmm, Mmm.
Amy	Because, I don't think CAPS can just be your guideline. It can't be a foundation. It doesn't, it doesn't give you the application. It doesn't give you the strategies.
Researcher	Mmm.
Amy	It doesn't give you the method ... methodology either.
Researcher	Do you see it as a gap?
Amy	I definitely see it as a gap.
Researcher	A new beginning teacher, coming out of pre-service now. Would that be adequate if you look at …
Amy	No.
Researcher	… what is available in the CAPS?
Amy	No, no, no.
Amy	No I don't think so. And what, what we also need to understand is that the way you're going to unpack a, a, a poem, and the way you're going to unpack a short story, and the way you're going to unpack a novel is diff … are totally different
Researcher	Mm, Mm, and is that addressed?
Amy	And it's not addressed at all – not at all.
Researcher	That hangs with question 20.
Amy	Mmm.
Researcher	The CAPS document does not address the how …
Amy	Mm, Mm

Researcher	… of teaching literature. It says something there about, uhm, pre-reading and while-reading and post-reading.
Amy	*Ja, ja.*
Amy	Well, ja, we've all been taught that. Pre-reading and pre-knowledge and all of that.
Researcher	But do you regard this as adequate? Or …
Amy	No. I don't think so, I don't think so. I think...I think it depends on the text that you're busy with, it depends on the setting of the text.
Researcher	Mmm.
Amy	Because you need to be as creative as what the text allow you to be.
Researcher	Mmm, Mmm.
Amy	But you need to add your own interpretation, and way of teaching. Your strategies to that.
Researcher	So, so do you agree that teachers will need more scaffolding?
Amy	Definitely.
Researcher	In the how part.
Amy	Definitely. I definitely think that they just drop young teachers, I see it every day. They just drop them in the workplace. Uhm, I think that they should have strong role models ...
Researcher	Mmm.
Amy	… that can teach them how to work out teaching plans.
Researcher	Mmm, Mmm.
Amy	How to, just to … I find that a lot of the, the young teachers who come to our school – just your day to day working and planning.
Researcher	Mmm.
Amy	They don't teach them that at university, and that's where they find a problem, with administration.
Researcher	Mm, classroom practice.
Amy	The classroom practice, the …
Researcher	And the how.
Amy	*Ja*. This is, this is your planning. This is how you …
Researcher	How you do it.
Amy	This is your why planning. This is thinning it down. This is your day-to-day planning. Uhm, this is how you keep track of exactly where you are with each class.
Researcher	Mmm, Mmm, Mmm.
Amy	This is how you do your register. Sorry (*laugh*s). A lot of them don't even understand it, they don't.
Researcher	Mmm.
Amy	You need to teach them a system that works.
Researcher	Say for instance they are coming now from a background of a BA and doing one

	year of, uh, PGCE, uhm, so they actually had one year of doing methodology
Amy	Teaching, Mmm, Mmm.
Researcher	Uhm, do you think this will be enough? They have the content knowledge, but has the how part been addressed adequately?
Amy	No. I think one year of teaching strategies, one year of, aah, teaching them how to make the content interesting for the uh, you can't teach them that in a year.
Researcher	Mmm.
Amy	Definitely not. Definitely.
Researcher	So they will only actually learn …
Amy	They will only actually just the practice.
Researcher	Mmm.
Amy	But, I think the application when it comes to the (*pause*) like what we say in Afrikaans *As die tekkie die teer slaan* you know when you get to …
Researcher	Mmm, Mmm.
Amy	Down to doing the job.
Researcher	It becomes problematic.
Amy	That's problematic, *ja.*
Researcher	21. How do teachers go about choosing texts to do with their learners? What do they take into consideration? You now said you …
Amy	Mmm.
Researcher	You mentioned the seven genres.
Amy	Mmm, Mmm, Mmm, Mmm.
Researcher	You for example. How would you choose?
Amy	I think it's important to look at the learners that you have. The cultural context. To look ... you don't want to limit them when it comes to their ability.
Researcher	Mmm.
Amy	But you also need to look at their point of interest, because as a teacher you need to know your learners. You need to know their strong points and their weak points. So, I think it's important from that point of view then to choose a specific genre. What we have also found, that we have spoken about – the schools with one another, that is maybe it would be good to choose a specific novel, so we can
Researcher	Share.
Amy	Help one another. We can share, we can ... so I think from that point of view it will help with interpretation too.
Researcher	At the marking centers, specifically your …
Amy	Mmm.
Researcher	Your markers.
Amy	Mmm, Mmm, Mmm.
Researcher	What, what are the considerations for their choices?
Amy	I think it definitely depends on your cultural groups.

Researcher	Mmm.
Amy	Uhm, because …
Researcher	Some, won't choose *Romeo and Juliet* ,for example …
Amy	Yes, but we do, we do have some of them.
Researcher	Mmm.
Amy	But that depends on your teacher, because we have (Name)
Researcher	Mmm, Mmm.
Amy	Who loves, you know (Name); he loves *Romeo and Juliet.*
Researcher	So he chooses that.
Amy	He's excellent with it. And you see from that point of view, I think it also depends a lot on the teacher's identity.
Researcher	Mmm.
Amy	Because that will definitely influence the way that the, that they transfer the knowledge.
Researcher	That ... him specifically. Do you think it's a personal preference?
Amy	I think it's a personal preference, *ja*. So, it will be personal preference, but I do think you need to take your learners' context in consideration – *ja, ja.*
Researcher	22. Would you regard the choice of text/poems wide or narrow in terms of the different cultural groups in our country? You specifically thinking after 7 genres, you told me about …
Amy	Mmm, Mmm.
Researcher	The types of poems ...
Amy	*Ja*. I mean we had *Grain of wheat* which is totally, totally irrelevant. It was a Kenian story.
Researcher	Mm. Even to our African learners?
Amy	Even to our African learners, and it was a very, very difficult novel.
Researcher	Mmm.
Amy	Having to set the paper was also, because you have the different Kenyan names and things
Researcher	Mmm, Mmm.
Amy	And the different culture. And we had just a few schools that did it and, uhm …
Researcher	Mmm.
Amy	But I think with the new genres they're going to strive to, once again, look over the culture or at all the different cultures. So, yes, I think they try to …
Researcher	Is the distribution fair?
Amy	The distribution is fair. I think it's fair.
Researcher	Mmm.
Amy	Because they do give you a choice.
Researcher	There's something for everyone.
Amy	There's something for every ... and that's what they've taken into account.

Amy	The poems, we don't know what we're going to have yet.
Researcher	Mmm.
Amy	Uhm, but I find even with the poems you do have a bit of a distribution.
Researcher	Mmm.
Researcher	Right. Question 23. What sources do teachers mostly consult when they have to teach texts? And ... and by that I don't mean just the primary source
Amy	Mmm.
Researcher	Do they construct their own knowledge?
Amy	I think, I think they use study guides. A lot of them use Internet and then also networking with one another.
Researcher	Mmm, Mmm.
Amy	I think …
Researcher	Exchanging notes.
Amy	Exchanging notes. I think if you look at literature. Literature is something (*pause*) ahh, when you're teaching literature, it's something that grows.
Researcher	Mmm.
Amy	Every year.
Researcher	It changes every year.
Amy	It changes. Every year that you're teaching you see more depth and …
Researcher	Mmm.
Amy	And I think from that point of view. So it's about experience, it's about internet, it's about networking. Uhm, if you're a good teacher, if you use all of that.
Researcher	Mmm.
Researcher	Very important question I want to ask you is 24. Do you believe that teachers are mostly teaching to the test? And now, I think you will be able to answer this. Uhm, that is preparing learners to answer the examination paper or do they offer more, and if so why? How can you justify that?
Amy	We ... we have a problem in Grade 12. Uhm, with literature; I want to teach them critical thinking.
Researcher	Mmm.
Amy	But I need to teach them to the test too.
Researcher	Mmm.
Amy	Because I will say to them this is the interpretation that we've been looking at for the last five years on this specific poem. But this can also be the interpretation. So you need to be careful otherwise you confused them, the learner.
Researcher	Mmm, Mmm.
Amy	Uhm, yes but then again some don't, because they don't know how the papers are set. They don't know, uhm …
Researcher	Being Grade 12 teachers.
Amy	*Ja, ja*. A lot of them … a lot of them don't understand the marking process unless you've been a marker yourself.

Researcher	Mmm, Mmm.
Amy	Then you don't ... so I think that, that definitely subject advisers need to get, uh, uh, uh, uh teachers together and go through a specific paper and say this is how we mark, this is how the learner should answer, otherwise they won't get marks. If we don't teach them that, so yes, I think we should definitely teach for the test, but we should …
Researcher	Why?
Amy	(*throat sound*) In Grade 12 you have to, because …
Researcher	To provide opportunities for ...
Amy	(*inaudible*) to provide opportunities for …
Researcher	Tertiary.
Amy	*Ja*, for tertiary.
Researcher	Mmm.
Researcher	But what do you think of this system? Would you ... would you rather see a different one?
Amy	Oh I would love. I ... I love literature. I always say to the kids the reason I'm teaching you literature is because it's not my point of view …
Researcher	Offers you more.
Amy	It offers ... but it takes you and it puts you in the shoes of somebody else, and you can see what the world look like through their eyes
Researcher	Mmm. Through another lens.
Amy	*Ja*. So through another lens. Isn't that why we're teaching literature? Isn't it about teaching people about the world out there – kids, the world out there. But yet we can't really always focus on that, because critical thinking doesn't always have a place when it comes to the end of the year memo.
Researcher	Mmm, Mmm, true. So you believe that they are actually mostly teaching to the test, for various reasons.
Amy	*Ja, ja,* I think they're mostly teaching for the test, *ja*.
Researcher	Mmm, Mmm.
Amy	And they use old exam papers and things and *ja*, yes I think they're trying.
Researcher	Mmm. And you would like to see it to be wider …
Amy	I think it should be wider, but that needs to start from the top.
Researcher	Mmm.
Amy	… when we look at, uhm, the memorandums and, and the way the critical thinking needs to be utilized.
Researcher	Mmm.
Amy	In the memorandum.
Researcher	What do you think about the fact that the essay literature question was taken away for First Additional Language? Because you know once they get to university when they walk in their first year they have to write literature essays.
Amy	Mmm.
Researcher	It makes up a major part of their work and then they can't do that because they

	were not taught that skill.
Amy	*Ja*. I think it's a big problem, uhm, because also if you look at writing an essay, that's critical thinking.
Researcher	Mmm.
Amy	That's discussing your point of view.
Researcher	Mmm.
Amy	So I feel, and what they've said is, that's why they added the 4 point questions.
Researcher	Mm
Amy	But they don't mark the 4 point questions like they mark the essays.
Researcher	Mmm.
Amy	So, I think the learners are definitely disadvantaged from that point of view when it comes to the new CAPS.
Researcher	Mmm, Mmm.
Amy	*Ja.*
Researcher	And it's not, nobody teaches that because they struggle with that.
Amy	*Ja*.
Researcher	Uhm 25. Do you think the teachers provide enough opportunities for learners to develop their own critical thinking skills in class? In general now.
Amy	I, I can only talk for myself. I always, when I'm finished with a poem or a story.
Researcher	Mmm.
Amy	I paint different scenarios to the learners.
Researcher	Mmm.
Amy	And I ask them to critically assess a, a story. For instance, we had a story *Dube Train.*
Researcher	Mmm, I remember that.
Amy	*Ja*, and in *Dube Train,* the one guy kills the other guy who's a Tsotsi, and then I talk to them, and I say who do you think was wrong?
Researcher	And do you justify that?
Amy	And can you justify – because I need them to be objective. I need them critically objective.
Researcher	Engaged.
Amy	*Ja.*
Researcher	But generally, do you think if you look at the answering of the papers …
Amy	No.
Researcher	… that teachers don't provide enough opportunities for that?
Amy	No. Not for that. Not for critical thinking.
Researcher	26. To which extent does the National Senior Certificate paper address critical thinking skills of learners. You now said …
Amy	*Ja*. Uhm, if, if I show you a paper, what we did was, uh, the first year the CAPS came out, we had the 4 mark — you've got 4 and 3 mark questions which are

	open ended.
Researcher	Mmm.
Amy	Now open ended, uh, used to be in the previous paper – used to be 2 marks.
Researcher	I remember that.
Amy	Which is about critical thinking.
Researcher	About the argumentation.
Amy	Yes, about the argumentation. But what they have done now is, they've actually limited them because end of last year.
Researcher	Mmm, Mmm.
Amy	They gave us different pointers that must be in the answer. So they've totally cut critical thinking.
Researcher	(*inaudible*) Limited.
Amy	*Ja, ja* to such an extent ... to such an extent, that markers are so scared of giving marks. So, no, I think definitely critical thinking is not developed enough.
Researcher	Question 27. Teachers in general – do you think they have enough autonomy as far as knowledge construction is concerned? In other words, now I'm even referring to the curriculum, deciding what is important to know. Would you like to be more autonomous to decide, I want to do this, this is worth knowing – but not this?
Amy	I think so, I definitely think so. We have this year the Grade, uhm, 11s. They've given the Grade 11s specific poems and things to do, but Grade 10 not yet, and what's amazing, we've swopped our Grade 10 and 11 teachers around.
Researcher	Mmm.
Amy	And the Grade 10 aag - the one that's now in Grade 10 is a very strong literature teacher, and she loves choosing different nuances and different texts for the learners.
Researcher	Mm
Amy	So, uhm, *ja* definitely.
Researcher	Ja, so there is, *ja*, autonomy.
Amy	There is definitely autonomy. *Ja*, I know with us there is definitely autonomy. I mean if, if I look at listening comprehensions – they've sent us certain ones to do but they also said to us you have a choice. So yes, I think there is definitely autonomy still with your formal tasks.
Researcher	Mmm.
Amy	Aaag, *ja* specifically, jou formal tasks there's still …
Researcher	Ok, thank you very much.

Transcript of interview 2: Researcher and Dalene (Teacher participant)

11 April 2016

Researcher	Good morning. It is the 11th of April and it is the second interview with Mrs (Name and surname), question one and two only. Dalene, what content knowledge do you feel is essential for an English teacher – literature teacher to know?
Dalene	Well, to start with the basics, for novels and short stories obviously you have to be able to know all the different types of characterisations, the plot, the rising action and the falling and the what not, the point of view, you know I said last time that we focus mainly on first and third person narrators, because it is not too applicable the second impersonator. Obviously things like different kinds of conflict, genres, the different genres that I just now said, the styles, the tone, mood, we do touch on those, we don't do it in-depth as such for grade 10 and then for poetry the poetic devices (R: All of them?) All of them – well not all of them – figurative and stylistic – I like to start off with basics, like you start with rhythm, rhyme, alliteration, assonance and then you work towards the contradictions and the comparisons and contradictions and what not, and then if by chance you do have something like spoonerism … in a poem you can explain it, but as a teacher we don't really teach it.
Researcher	These are not really ever in the exam papers?
Dalene	No, not that often.
Researcher	Okay, poetry structure, when you look at structure of poems?
Dalene	Yes, poetry – uhm, I didn't actually mention this last time. We try to – when we do a poem – we do the whole this is the literal, this is the figurative – and then we explain the poem, and then works from there – having similar types of poems – say for instance – if it's war poetry, we chose some other poets with the same theme, or maybe poetic with the same poetic devices in them and just for enrichment a bit, okay, so the children, no it's just not an isolated thing – you're supposed to have a skill (R: Okay) – not just learn the poem for exam purposes.
Researcher	Message and themes of poems?
Dalene	Yes, we always have message and theme – what the poem is about, what did the poet try to say?
Researcher	Intention ...?
Dalene	Yes, definitely.
Researcher	Short stories, maybe novel, dramas, what would you concentrate on there?
Dalene	For the short stories – because it's easier to cope with the short story than a novel for learners, although they have sort of like the same elements in them. We would start with the setting and then go over to characters and maybe what they say to enhance setting and what influences a character – things – is there any growth in the story - does it have to do with the conflict – and the plot is definitely important. And then we do touch on themes, but not too deep. We do touch on one or two things say for instance if you can see curiosity or whatever.
Researcher	Style of the writer? Is that important?
Dalene	Uhm – well, if you distinguish between the different kinds of genres, yes, but that's not a main thing that we focus on – it's more the characters, the plot and the setting, those are the three that we look on mainly for FAL.
Researcher	And you use Freitag's plot structure? The rising action, the climax, the denouement and the resolution ...

Dalene	Yah, the resolution.
Researcher	And tell me drama? If you teach drama, what would you concentrate on there?
Dalene	Uhm, drama lends itself more to uhm – things like the stage directions and how this influences and interpretation of the character and different ways that you can interpret the story, maybe by different things that you do – so we do look at stage direction, and we do look at even go so far as to go for costumes, set design – and I like that because I love the pyjama queen part of it.
Researcher	It's more interactive.
Dalene	Yes, it is.
Researcher	If you look at your – if we just go back to your figures of speech – how deeply do you go into them? Do you just want them to identify or do you – how – how do you teach that?
Dalene	Uhm, to start off with just to identify, but I think it's also important, we do – I do give them exercises in creating their own, because as soon as you can create your own, it's easier to, number one, to identify and number two see why it was used so I think in that sense (R: Functional) – yah the function is more important, because most of the time poets don't just cram in as many poetic devices as that they can, it has a definite function (R agrees) and that also to me is another form of comprehension – it's like reading the comprehension and then you understand it better, because you do find poetic devices in comprehension tests (R: You do, you do) as well and then it's easier to explain if they know the function of it and why it is used.
Researcher	Do they struggle with that?
Dalene	No, actually they don't. I tend to find that if you start off with the basics, first identify and then show them there is a literal and a figurative to it, and they understand the whole literal figurative language thing, it's easier for them to take it out and even if it's then in the context of a language exercise, it's easier for them to explain and then it's a Barratt's level three or four, which they can easily answer.
Researcher	Any other content knowledge that you think is necessary for a teacher to know?
Dalene	Yah, I think for a teacher it is important to know background, where, in what context the story or the poem was written, the time in history, so that you can maybe enhance and tell the children, they don't always have the, the background knowledge for this, and I think sometimes it is important for the interpretation (R agrees) and so for a teacher, definitely...and to know something about the poet and the way that he would have – what his message was, and maybe look at other (R: Influences) – interpretations and what other people wrote – essay – what other people write about the play or about the book, yes definitely.
Researcher	It makes it interesting to know from which perspective the person actually wrote. Okay Dalene, thank you. Then question 2. What do you regard as more peripheral secondary knowledge in English? In other words, what is not necessary for learners to know but you think a teacher should know?
Dalene	I think things like we touch on the social issues and what not, you don't have to pertinently say this, but through conversation and this, you do make them aware of these issues in literature as well and that people use literature to comment on what's happening in society. Especially with satire, but they don't always get the whole idea of satire, but they do understand oh, this is a comment on this and this is (R: Real life) – yah – so they do. That is, that is more, more just discussion really and we don't ask that so much directly as like an examination question, but

	we do touch on it.
Researcher	Yes. Anything else that you regard as peripheral?
Dalene	Yes, I think whether texts are appropriate for the grade, appropriate for your own learners we touch on their interests, their cultural backgrounds, whether you have – whether it will be understood by, by the general learner to say, and whether there is something a bit challenging for those who has the ability and maybe the interest in it.
Researcher	Okay, thank you very much.
Researcher	Okay, so question 3 then. How do you or did you obtain your content subject knowledge, to be able to teach English literature? Which sources would you use, or did you use – do you use study guides, Internet or what?
Dalene	I use quite a variety. I like to use the Internet, definitely, and old exam papers, and I go onto Thutong site (R: Government?), the government site yes, and then I look at the papers and the types of questions that they ask, so that I know what to teach, and what skills to focus on (R: To focus on) ... yes, definitely. And then I have to say that we collaborate quite a lot amongst the colleagues – uhm – you know, handing out notes and asking (R: You share) – we share a lot.
Researcher	Mmm, study guides? Existing study guides.
Dalene	Yes, we do buy Macrat study guides, and we do have a few other study guides that we order from lists from the department that we hand out, and some of these are quite efficient.
Researcher	Do you sometimes construct your own knowledge (Dalene: Yes) – completely independent from sources?
Dalene	Yes, because uhm – I do like to do new things, I don't always like to do the old poetry especially, and then you have to, because …
Researcher	You don't have existing study guides or anything available.
Dalene	No existing study guides, and what I tend to do then – uhm – apart from just saying – because Spark Notes, on the Internet, they are quite good, but I use blogs, English blogs, and I have a few blogs that I consult.
Researcher	So … so you like to use a variety?
Dalene	A variety, yes, definitely.
Researcher	Okay, question 4. How do you go about choosing poems, stories, texts for teaching if you have complete autonomy now and you – you have a lot of money available say for instance – how would you go about choosing the poems or the stories?
Dalene	If I could choose myself, I would go for a mix between more modern, what's relevant now, and some of the classics, but at the moment I rely more heavily on a list that we have at school – that we, we have compiled over the years – as well as, uhm, I look at previous years, what the prescribed works were for matrics, because some of them are quite easy (R: Mm then you can use it) you know that it's up to standard and what not, and uhm we also have – we have text books that you can use, like Focus on what not (R: Short stories) – it has these short stories and lists anthologies (R: Anthologies) we have quite a few anthologies as well that you can use.
Researcher	But you have a choice, quite (Dalene: So many) a wide choice?
Dalene	Yah.
Researcher	All right, question 5. Please mention at least 5 poems, 5 short stories, 5 novels

	and 5 dramas that you would choose to teach, if you now could (laughs), your own personal preference.
Dalene	I, for the poems, I started with a list and then I thought, okay, I'll just write down my favourites. I always do something by EE CuMmings, I absolutely love him (R: *In spring*) *In Just Spring* and … what is that other one I wrote it down … *I carry your heart with me* – it's beautiful, and the children love the way that he constructs his poems, (R: Yes, it's condensed and short) … and I find it interesting, yes, and then anything – I love war poetry, so anything by Brock like *Five ways to kill a man* or you know, Wilfred Owen, is our favourite an *An Irish Airman foresees his death* (R: Yes) so anything war suits me, because there is so much to say about it, and I always like to tell them that it's not always negative, you get these positive as well – because you get the human emotion and the good out of it as well and then obviously something by Shakespeare, you have to have Shakespeare and even with the babies, I'll do something like Sonnet 130 or *In his mistress's arms*, the stranger oh, what is this, so anything like that, and then the one that I discovered is Mark Strand, American poet and he's very surreal (R: Modern poet) – modern poet – he actually died recently, 2014 or something, but he has this one beautiful poem that I like to start out with the seniors – *Eating poetry* (R: Oh) and how he literally – he describes the ink dripping down his chin and what not, so I like to do that because it tells them how to analyse a poem (R: How to enjoy and to appreciate it) – definitely – and then the classics – if I had to go classics I'd go Robert Frost, and William Blake and Yeats, you have to (R: *Tyger, Tyger*) Walt Whitman, *Oh captain! My captain!* You have to ... somewhere in your high school year.
Researcher	But it's difficult for you to make a choice?
Dalene	Yes, so I like to, I try to stagger it, if I'm the convenor, I don't do the same as I did the previous year.
Researcher	Mmm, chop and change.
Dalene	Chop and change. Number 1, it's more interesting for me if you don't do the same thing every year, and number 2, sneaky little students, they get the notes from the previous year (R: Of course, yes) and then they go and sit in the class and they do nothing.
Researcher	All right, the short stories …
Dalene	Uhm, the short stories I love Ronald Dahl especially *Lamb to the slaughter* – that's my favourite (R: Oh, yes) one, that's my favourite one always, and *David* – the leg of lamb, that she killed him with. Yes, I love that, so actually anything by Ronald Dahl – *A twist in the tale*, and then H.H Munro (R: Saki) – Saki – *The story teller*, I love that just because it's such a good story and (R: And the children also enjoy that) they love it and the ending is different – and then *The most dangerous game* is a classic ever – we've always done that and (R: And it works with them – especially the boys) – it does, especially the boys, and I have gone to such an extent to say to my department *Dangerous game* is a grade 10 short story, nobody is allowed to use it ever, (R: Because you want to use it)...yes and then Nadine Gordimer, I *Once upon a time*, is one of my favourites as well, you know, it touches on relevant issues in South Africa, nowadays.
Researcher	Yah, and it's necessary for them to have this point of view from their own country as well.
Dalene	Exactly, and keeping to their own country, I actually like Rudyard Kipling as well, you know *The way that he took* (R: Oh, yes) I haven't done it for a few years but when I had to think about it, I thought to myself yes, because (R: Good one) especially at our school né – these children – they do not know their own (R:

	History) Afrikaans history (R: No, they don't) and just to put it into perspective, and what happened and then they get interested, especially the boys as well – that's a favourite for them as well.
Researcher	Good.
Dalene	So those are my favourites.
Researcher	Novels, what would you say?
Dalene	The novels – you are going to have a fit (laughter) – if I could choose – I love *The boy in the striped pyjamas* – and I think it's still relevant now – some of the children in the class – you'll have – 4 or 5 or 6 children who have read it already, but they don't mind reading again (R: Again) because it is such a good book (R: your avid reader) yes, definitely. I do like the classics, but instead of you know teaching like *Lord of the flies*, or something like that, or even *Kite Runner …* it's (R: Heavy?) very heavy, and it's not my personality, so if I could choose I would take *Paper towns*, the recent *Paper towns*, and kids love it (R: Really?) and I actually – yah – I have a collection of books over there – I buy these books and then the kids come and take it from them, from me and then they stand in line for that book (R: Oh) – someone will read it ...
Researcher	Oh, you should order that for the grade …
Dalene	You see someone will read it and they come to me and say Mam, so and so read this book, may I please have it next, you see, so that's a good one.
Researcher	Mm, to encourage them that way as well.
Dalene	Yes, and also because the ending is not a he fell in love with her and they lived happily ever after.
Researcher	It's more realistic.
Dalene	Exactly, it's more, it's more the way they live their lives as teenagers now, much more. And then uhm anything by Stephenie Meyer, even if it's not *The twilight*, *The Host* is actually a good book you know, and it's one of – it's the lesser known one, but it's good, and then Christina Lamb, you know she wrote the story ? *I am Malala*, I used an extract from.
Researcher	The girl from Afghanistan?
Dalene	Yah, Pakistan,
Researcher	Pakistan?
Dalene	Yah, the girl that was shot
Researcher	Yes, it's by the (R: Taliban) – Taliban, yah.
Dalene	And, I used it last year as an extract and showed it and the children were mesmerised.
Researcher	So they want to know; they are eager to learn more.
Dalene	They want to know. They couldn't, number one; they couldn't understand that there were still places in the world where women don't have any rights.
Researcher	Mm, but she's very prominent now also in the news (R: very) ... since then.
Dalene	Exactly, and as soon as they saw the picture and they heard the story, they were like oh, we actually know this, so I think that would be a good book.
Researcher	So, you really like them to make connections to real life.
Dalene	Yes, no definitely.

Researcher	Although you also like the fantasy.
Dalene	I also like the fantasy like – I really think *Hunger Games* has, you know, it has such a hype, but it's a well-written book if you – especially the first one.
Researcher	There's a short story that is similar to that – I'll get the name for you. I asked it to the students the other day and I gave it – it is similar.
Dalene	Oh, that will be interesting.
Researcher	Mmm, a short story, you've got in one of these anthologies, ah, not anthologies, in one of these collections.
Dalene	I must actually have a look. I must also say that anything like Cassandra Clare but she's very new now on the scene of writing , and, and her writing *City of bones* , and *The clock work* (S: Yes) series – so I would like to do that, but that's a very – it's a polarised kind of book – because only certain kids would like it (R: Enjoy that).
Researcher	Yes, it's completely different.
Dalene	Yah, yah, and then there's a new book – *Conquest* and it has a follow up now and I want to buy that book and read it as well, and I think that will be relevant to the children as well. It has a bit of a science fiction in it, but it's also much closer to reality, it doesn't have this – the fluff – because I don't like books with fluff.
Researcher	So, you don't necessarily believe to stick to the canon, you're looking for …
Dalene	I'm looking for new books all the time.
Researcher	New books, current books.
Dalene	Current books. You know even things like – the other day we were discussing this – and *Doctor Jekyll and Mr Hyde* has now been prescribed for the matrics as well – at least if it's phased in next year, but you know what, the language is quite difficult.
Researcher	I know, but it is a good book.
Dalene	It is a good book (R: I think it may work) and the story but the language is difficult, so you'll have to work around that.
Researcher	Mmm, the vocabulary.
Dalene	I thought of the classics – even Bram Stoker, and I think to myself you know, they would enjoy this actually, because everybody knows the story, but how did it start, where did the count come from, but it's still – the language is quite difficult (R: Is it?) – where the – the, the newer – the more recent novels – they're not, they're not written in a trashy kind of style, but it's easier to read and if there is a word or two or three, it's easier to deduce from.
Researcher	They will phase it in from next year on?
Dalene	Uhm, apparently, but you can choose between that one, *Cry the beloved country* (R: Paton) yah, again, and what was the, the other one? The other one was also something like that …
Researcher	Third one, it should also be an African – no.
Dalene	No, it was also something political (R: Really?) It's on the tip of my tongue.
Researcher	I would love to know.
Dalene	I can't remember.
Researcher	Dramas – what would you choose?

Dalene	Dramas – you know, long time ago I did *Our town*, which was good, né, uhm we actually neglect dramas in our school; I have to say, we don't always have time for it.
Researcher	We do neglect, oh yah.
Dalene	And when we do dramas, we tend to mostly like stick to like Shakespeare né, and uhm.
Researcher	Which ones?
Dalene	My personal preference is – apart from *Romeo and Juliet* is *MidsuMmer night's dream* because the children find it funny *Taming of the Shrew* just I love the whole idea and *Twelfth Night,* because it's not one of his known ones (R: Well-known, *Macbeth*) (R: Heavy going?) ones but, *Macbeth* is a bit heavy, you know, and I find it bit difficult – (R: *Caesar*?) it's too heavy.
Researcher	Political.
Dalene	Yah, a bit too much, and even *Hamlet*, kids get no – it's too much.
Researcher	It's depressing.
Dalene	Yah, very. *Othello* as well.
Researcher	If not, the classics and which other dramas would you … you said ... you mentioned *Pygmalion* went well.
Dalene	Yah, pick *Pygmalion* worked well.
Researcher	Is it a preference of yours?
Dalene	I – well, that's just me because I loved the film – and I did – when I started here at GiMmies, we did it with the Grade 10s.
Researcher	I remember (laughter)
Dalene	Actually – I liked it (Laughter) (R: Yes, I remember) – I did like it and, uhm, we had fun with accents with what not and we did those things, so I don't know.
Researcher	Any African dramas? *Nothing but the truth*, but that's actually for matrics now.
Dalene	Yah, I don't ... I must say that I actually lack knowledge when it comes to these, because I haven't been forced to do them so …
Researcher	Mmm. Great. Okay, question 6. Which of the following factors may influence your choice of now poems, short stories, novels, dramas, if you had a choice? List in order of importance. Would you look at gender, cultural group, age, social circumstances or would you choose simply texts that you have studied at university?
Dalene	Uhm no, I think, first of all, I … and this is actually a horrible thing to say, but I will actually go for cultural group and what they would like – that would be my first one. Uhm, gender not so much, because I don't have an issue with gender (R: No) at all, after the cultural group, I'll go social circumstances because that to me also – they should have (R: Point of reference) – point of reference – yes, exactly that.
Researcher	It must be relevant to their lives.
Dalene	Yes, and even with the diverse classes that we have, especially now when I started with *Boy in the striped pajamas*, I did a thorough introduction (R: Mmm, background) so that everybody had a level playing field in starting to understand the novel because I knew that some of them have never even heard (R: Heard of) of the Nazi's (R: Or the holocaust or anything) yes, (R: They don't even know where Germany is) – yes, exactly, so those to me are extremely important (R:

	Important). And then I would put personal preferences and then lastly actually, what I studied at university. I did enjoy what we did, but (R: but it's not always relevant now) – it's a world removed from school (R: Mm, and it's a long time ago) – long time ago (laughter) – a whole teenager.
Researcher	If you come back to cultural group, why would you say that is so important?
Dalene	Whether you want to know it or not, different cultural groups have different interests and different things are important to them. Even if I think of humour, né, this is now the silliest uhm example ever, but this happened this week in my class, where, uhm, coloured people or coloured children would find it extremely funny if someone fell, or had a little accident or something, whereas my majority black and white students find it funny if you say something funny, and playing, playing on words and things (R: They actually feel sorry for the one falling) (laughter) – yes, they want to help, especially the black children. You must see, they, they are the first ones to rush, if I can categorize it like that, (R: Mmm) so this to me, it does play a role (R: it does) it does play a role in what they're interested in (R: Definitively) even the types of comprehension tests that we do – you can think for yourself if you tell a sixteen-year-old living on a farm okay, now we're going to read about *The Long Walk to Freedom* again today, they don't want to do that, (R: It's very true) – you know, you have to cater, and yes, I do, do this, but we, we, we spread it out, we don't concentrate on one thing at a time.
Researcher	… to accommodate most …
Dalene	Yes, exactly.
Researcher	All right, question 7. Could you describe the process you go through when you plan to teach a poem, short story, novel, drama, that's now before you start teaching – uhm – say for instance it's something completely new, maybe one of those novels that you prefer … (Dalene: Yes) … how would you go about to do this, what is the first thing you will do – get familiar with the text – or what would you do?
Dalene	Yah, no, no, no, definitely read everything, from front, from front to back – definitely, because uhm – sometimes there are things in the text that you should warn children against you know, especially, uhm, religious things or things that they might (R: Sensitive) say, that might be contradictory or sensitive or what not – I want to know that beforehand so that I can you know, prepare them for that. That's the first thing. And then secondly, I would look at reviews, especially on, on the Internet, you get good reviews you know, and opinions and what not, and then I like to see what kind of notes they have, and if there are ample notes, you know that number one, I'll have something to fall back on, because I don't always take just the notes from the Internet I like to compile (R: Make it your own) my own, but it's good if you get stuck, to be able to go back and it's always good to make sure there are these – uhm – have study guides, because if they have study guides, it's a proof to me that it can work in a school environment (R: Yah, very true) – so I judge that.
Researcher	If there is something available.
Dalene	Yah, exactly.
Researcher	All right, then, would you then start thinking about what you would like your learners to do – maybe learning activities, teaching strategies you would like to employ then (Dalene agrees) already have that in mind?
Dalene	What I like to do – because we do have a whole plan for say for instance for writing and oral and what not throughout the year, so what I like to do, is I like to use the literature text for that as well (R: Mmm, excellent) so they don't just feel we just do literature – Mam, why are we doing this?

Researcher	Separate from the rest.
Dalene	Yah, exactly. We use it, I incorporate it.
Researcher	A holistic approach?
Dalene	Yes, exactly.
Researcher	Mm. Good, question 8. What is your main aim when teaching texts? What do you want from the text, or what do you want them to get from the text – uhm – to be able to answer the exam paper, for enjoyment – what is your main aim?
Dalene	My main aim usually is to expose them to these texts – because they don't need it themselves. They don't need the different kinds of texts. So, number 1 is exposure. I would be ignorant and I would be lying if I said it was not for the exam as well, but apart from that, it is to expose them to this and to maybe spark an interest in just broadening their horizons a bit, and it does work.
Researcher	It does.
Dalene	They do.
Researcher	Literature lends itself to that.
Dalene	Exactly, and I love a conversational type of class, so when we read, and they, they even now, they get used to it. I will stop in the middle and say why is he saying this, what is this now, and it's to such an extent – it's only being three months, but the kids will know as we read, they will say – Mam, but Mam what is happening here now, can you please explain this, why is this character doing this now?
Researcher	Moral reasoning in other words?
Dalene	They do, and they ask, and they will themselves ask even what a word means, and that to me is an achievement (R: Of course) né, any kind of interest, and they are eager, and uhm – the grade 9s – this is now not FET but the – no the grade 8s sorry – I started them on *Robin Hood* (R: Oh, yes) – they run to class to read from a poem and what I do with them (R: Wonderful) – I give them different texts – I tell them, because it's a legend, there are so many variations, so we have a novel that we're reading, and I have a comic strip that we have, and I have a film and we mix the three, and they are fascinated – they can't wait for literature periods.
Researcher	More exposure, more genres – wonderful.
Dalene	Exactly, yah.
Researcher	Good.
Dalene	I try to do that.
Researcher	Question 9. To what extent do the aims of the CAPS document complement your own understanding and purpose of teaching literature – if you have a look at that short extract?
Dalene	I have to say that it's vague, I find the CAPS very vague, and I actually had this discussion with my student this morning and she said to me but when the CAPS – look what I've got from the CAPS – what does that mean? What exactly should I be teaching?
Researcher	Yes.
Dalene	And my answer was – you learn it – through experience, because it is not somewhere set out in the CAPS. It doesn't say in grade 10 you should teach only the uhm comparisons or contradictions.

Researcher	And also how …
Dalene	Exactly. And then in grade 11 you add this and in grade 12 you add this, because, uhm, we actually devise this in our department. From this year on, I listed all the poetic and stylistic devices (R: That should be done) in grade 8. These should be done (R: Sequence), in grade 9 these should be done. You can do the others, as – what do they call it, incidental learning or whatever, but these are the things that should be covered.
Researcher	More structure then (Dalene agrees) but you do that yourself? (Dalene: We do that ourselves). If you look at things like – it says here social transformation, uhm, they serve the purpose of social transformation, active and critical learning, high knowledge, high skills, human rights, and then also learners that identify and solve problems and make decisions, using critical and creative thinking work effectively as individuals ... uhm ... can you relate to that?
Dalene	To an extent we do this. It's not a formal thing that you plan, but when you do teach (R: it happens) literature or language for that, for that matter, it does happen. You do (R: Of course, naturally) – yes, it's a natural flow from that, so ... but I can't I can't in a lesson pinpoint and say I am now addressing the way that they are thinking or whatever (R: But it happens) – that's difficult. Especially for CAPS we have to in our lesson plans – you have to show how you deal with (R: Address) diversity and inclusivity and redress and access and all those things, it's really not as easy to (R: Explicit yes) yes, but you do, do it anyway.
Researcher	And also I believe literature is a good vehicle (Dalene: Yes, definitely) for that. Okay question 10. Yah, okay, we're getting to that now. Does the CAPS document provide enough guidelines to teachers regarding the teaching of literature in the FET phase – if you – I mean, you're experienced, you know what to teach (Dalene: Exactly), say for instance now you were referring to your student, say for instance somebody is stepping out now ...
Dalene	I really don't think so.
Researcher	What is missing?
Dalene	The basic structures, the building blocks of language, you need to tell them, this is exactly when you take a novel, you teach, this, this, this, this, and look for it. Do you understand?
Researcher	Don't you think that will curb … you know their own innovation, creativity maybe?
Dalene	No, I think that will empower them, because once you have the basics and once you know what you should do (R: You can build on that) then you can build onto that, and then you bring in your own individuality and your creativity. (R: Uhm) Otherwise you're just floundering around.
Researcher	So the guidelines to you are – you said vague – (Dalene: Vague, yah) – would you say they're vague and there's no differentiation from grade 8 to grade 12 – you didn't find the differentiation for the different grades in there, because everything is the same?
Dalene	No, everything is the same, and – like I said, it just says the issues (R: Which issues?) which issues are being – what issues – what kind – give me an example.
Researcher	Dalene, and the 'how' part? Is that addressed at all?
Dalene	In the CAPS? No, it just tells you what to do.
Researcher	The content, so the content is there.
Dalene	Yes. (R: okay) Although, I must say that at some workshops (R: Workshops?) they do, they do help you, (R: address the 'how') they do address the 'how', but it's

	now once or twice a year, and not always all the genres.
Researcher	So it's not – is it sufficient?
Dalene	No, not always.
Researcher	Functional?
Dalene	Yah, to some extent, yah.
Researcher	Mmm, Mmm, So it's addressed in other places?
Dalene	In other places, yah.
Researcher	Okay. Question 11. To which extent do you structure your teaching around the assessment tasks of the CAPS document? Do you consciously think about the tasks that they should complete and now you're teaching towards that, or don't you at all think about it?
Dalene	No, I do, I, uhm, stick to, strictly to the tasks per term, uhm … not always within the weeks that they say, the first one they say they want four specific tasks – I stick to that – and then I plan around it.
Researcher	But your teaching, the way you teach, would you keep the tasks in mind?
Dalene	Yes.
Researcher	Oh, you do?
Dalene	Yes, no, seriously. Because that's the place where we get into trouble if we have a visit from the department. Previous years you know, they will ask – that's the first thing that they ask. First they ask your file, they want to see if all the admin is there. Number two they want to see moderation, they want to see moderation, number three, tasks (R: Tasks done) ... yah.
Researcher	Right, question 12. Please explain the procedure – and this is also a tricky one – that you will follow when teaching now – you've decided on something, now you're starting to teach it. Do you have a set routine; do you have sort of different phases, like an introductory phase, then activities they do, what strategies do you employ?
Dalene	I actually like to mix it up a little bit, but it depends on the poem, it depends on the novel that you're reading, sometimes I would have background first, and then like with the novel that we're doing with the Grade 10s, I found the background was essential first of all, and then just start reading without telling them anything, so that they could discover for themselves, and then maybe start making the connections (R: Themselves, yes) ... yes, so that worked for me with the novel. And with some poetry, sometimes, I would first of all start out by explaining poetic devices and say okay where can we find them in the poem, and now that you found them, why are they there? And then start reading the poem.
Researcher	So, it's not a very structured routine always?
Dalene	No … but ... that's now just the introduction. After the introduction, we do have children who are more academically inclined so then I do copious notes I do literal, figurative and usually on PowerPoint, and have them copy it so that they have these notes, because they are ...
Researcher	Which you compiled or do you allow them to add or to make their own knowledge?
Dalene	I ... what I usually do, especially when I use the PowerPoint is, I would say – say for instance line 2, what is this an example of ... and then they will say yes, that's it – what does it mean – how does it connect – so they answer first and then I give the notes.

Researcher	Do you talk to the whole group, or would you target individuals, or is it a whole group discussion, small group discussions?
Dalene	Mostly whole group, but, uhm, I know my learners, and I know who will be able to answer which question, so I do tend to give an easier one to those who struggle so that they don't feel you know, left out ...
Researcher	We do need to know our learners.
Dalene	Yes, definitely.
Researcher	Dalene, uhm, so you always, you always teach something, but, uhm, are they also busy in your class doing things (Dalene: Yes) what sort of learning activities would you allow them to do with different genres?
Dalene	I encourage them to do group work, and this is why my class is like this, because I feel …
Researcher	What does your class look like?
Dalene	Oh, groups, I have different groups, six in a group.
Researcher	So you want them to talk to one another.
Dalene	I want them to talk to one another and they are allowed to use their cell phones and the Internet connection that I have in class. I open it up for them specifically and I even allow them to look up words, to look for explanations of things, and I want them to discuss and I will ask questions and when we do the homework questions, I don't like giving questions as home work, so I would give each group – a question and say you discuss this one, you discuss, you discuss.
Researcher	Do group work.
Dalene	Do group work, no definitely, and that, they find it more comfortable, they open up better. Even if they do it in Afrikaans for the moment when they're working in groups, they're talking about the work and they're thinking about the work.
Researcher	Tell me, do you incorporate SWRL, that is the speaking the writing, the reading and the listening activities while you are teaching?
Dalene	Yes, I do.
Researcher	You said you do use the literature sometimes with your language?
Dalene	Yes, definitely, and sometimes I would take a poem and do a pre-test before we even start discussing, do it like a comprehension test and they have to answer, and think and write and then discuss from the answers.
Researcher	Do you use visual presentations (Dalene: Yes) – do you use that often?
Dalene	Yes, quite often.
Researcher	Any other fun activities maybe – I know it is very structured in matric but maybe like role plays – you did mention something earlier on?
Dalene	Yes, (laughs) We did this wonderful role play with *Romeo and Juliet* and I would dress up the one like Romeo and the one like Juliet and they had to do the whole balcony scene.
Researcher	Oh, okay and they enjoy that?
Dalene	Yes, they find it ... at first they were like what the hell is this woman doing, but they do, they do enjoy it, yes.
Researcher	They learn by doing.
Dalene	They learn by doing.

Researcher	Right. Question 13. Briefly discuss the teaching method/strategies you employ, it's more or less the same as 13. In other words, how do you teach? You've sort of answered that question.
Dalene	Yes, if I can elaborate. When it gets down to the nitty gritty ones, you've done the introduction and you've done the poem and the theme and the what not, I – the way that I like to do it – it's a mix between lecture, me being the lecturer and them contributing, so I do the PowerPoint specifically so that they can answer first and I want an answer from them first and I say yes, you're on the right track, no – you guide them into thinking of it and sometimes they go overboard you know and it's totally wrong, but at least they try (R: They are thinking) – thoughts – (R: It's their own construction) – I then I put in on the board so that they can put in the books, because at the end of the day they need something in the books, that they can study from.
Researcher	Of course. Okay, thank you. Question 14. What type of activities do you expect your learners to do now – you've taught now and you've said sometimes it's role play, and you said you do that in groups – any other activities, maybe diary entries or writing activities, or speaking or listening activities?
Dalene	Yah, all the time.
Researcher	Based on your texts?
Dalene	Yah, based on texts, yah, even – I would even go as far as do an oral where they have to read three or four chapters and then for an oral presentation, come and tell me about it (R: Oh) from one character's point of view, or even a group – you can give a group an assignment to say you can tell me about the plot all the members – you can work together and write your own thing and those, you tell me about the conflict, and you tell me about the characters and the setting and the…
Researcher	I'm just interested to know, were you taught this way?
Dalene	No.
Researcher	No?
Dalene	No.
Researcher	It was more teacher-centered, lecture- centered ...
Dalene	Yes, no definitely ...
Researcher	Mmm, sage on the stage?
Dalene	Yah. And what I don't like about it is, I loved English, I've always loved English and Afrikaans, but I found it so boring, especially in matric. I had this teacher – where we had a double period on a Thursday afternoon and she did poetry, and I would lie on my arms asleep and then study the notes at home.
Researcher	Just the way she was doing it, no interest?
Dalene	Nothing, we read it from a book, and I hated that.
Researcher	You could do that on your own?
Dalene	Exactly.
Researcher	Question 15. Who is responsible for knowledge construction in your class? You did touch on this though. Are you the sole provider of knowledge – you would say this is the interpretation, this is what the memo says, and this is what you need to study for the exam?
Dalene	No, no, we are not that rigid in this school especially, and it makes it easier if it's not matrics, né, because uhm even if we – even when the children have written an

	exam, we will sit with you know, five or ten papers, mark them, discuss them, if someone adds something – we have a group and as you're marking and someone adds something that makes sense and can be (R: Incorporated in the memo) – exactly – and, and they can prove it from the text, we will add it onto the memo. We have an open memo then if you want.
Researcher	Good. 16. How do you provide opportunities for learners to develop their critical thinking skills, apart from now asking their own opinions? Are there any other things that you do to expand their knowledge or move them into the way of thinking for themselves?
Dalene	I ... I don't know if this is really part of it, but I like to challenge the learners and tell them you should never take anything that I say at face value. That is one of the rules in my class. And if I say something that you don't agree with, go do your research (R: You challenge them to ...) come tell me, come show me something from the Internet, and sometimes they do (R: They do?), they do come and they say Mam, look at this resource I found.
Researcher	... So you allow them to do some research on their own as well?
Dalene	Yes, and some of them are quite interested, (R: Mm) not all of them, it's not … I don't teach perfect children at all, but you do get one or two, and I think it's more challenging for them as well, because they tend to get bored in class, (R: Mm) they, you know they just catch on so quickly.
Researcher	Yah, I know, especially this type of learner Mm.
Dalene	Definitely.
Researcher	17. Explain how would you differentiate your teaching to accommodate learners of diverse ability, because you said you have diverse groups (Dalene agrees) and backgrounds also, socio economic backgrounds, although you have the more affluent learner as well.
Dalene	Yes, so for the background one, I like to take poems from different (R: Cultural groups) cultural groups, definitely, and I try as far as possible to do the short stories and what not, so we try to cover it that way and then the diversity, I always like to start out easier so that those who are not as capable, can also get something right, and then move onto the more l ... (R: Mm) the less concrete kind of information – (R: Cognitively demanding) task, and maybe have a discussion. And if we have the discussion and I see that they don't understand and there is only one, I would explain … (R: Mm) it comes from experience.
Researcher	You also said, you know which learner to ask which question?
Dalene	Yes, you do. And ... learners get to know their class mates as well and when I ask a question they'll go no Mam, ask her ... (*laughter*) (R: They do?) ... they do.
Researcher	I know. Question 18. (Name), what do learners mostly struggle with in, in your class as far as English literature is concerned – what is the biggest problem? It can't be the teacher (*laughter*)?
Dalene	I think it's just sometimes interest.
Researcher	Interest? (Dalene: Yes). They're not interested?
Dalene	Yes, they're not ...
Researcher	In the texts or ...
Dalene	They're not interested in – why should I do literature? And I'm always, uhm you know, explaining to them, why it is important, why are we reading this, why can't we read something else, it's too enriching, so I'm forever explaining why we're doing things, I don't mind, but I do find them, and the main question like I said in

	the previous interview was, Mam, is this necessary for the exam? (R: Mm) you know.
Researcher	Being so driven for marks.
Dalene	Yes, apart from that also, you know, they're so overloaded; they have so much homework and things, and extra-mural activities and things. So I can understand that if they want to spend energy, it has to be for a good reason.
Researcher	And that's why you don't always just give home work for the sake of giving home work.
Dalene	Exactly. I would rather start something in class and say we have not done this, please do the last three questions for home work, and, I have noted, uhm, that if – where I don't give home work as frequently, but when I do, the class would come and one, two maybe, will have forgotten, but the others do it.
Researcher	Because they see the relevance.
Dalene	Exactly, and they're not overloaded every single day.
Researcher	Dalene, then being first additional learners, is language a problem, because some other teachers told me, but working in different contexts, that language is a big barrier?
Dalene	You know what, it does – it does play a role, definitely (R: They struggle...) more (R: Comprehension, because of language?). I have learners in my class who can't speak English. They (R: The majority?) – not the majority no, but you do have children who literally can't understand what you're saying and I have rarely done it, but I have before gone – I had to revert back to Afrikaans and explained something in Afrikaans and yes, that is a problem (R: Is a problem) – yah.
Researcher	You've now picked up on the problem, you said you have this thing with the interest and then you also explained that you try tell them why, because the why part is important I mean – you just don't do things, yes, so you've addressed it there – uhm – how would you go about those now having a problem with the language? You said sometimes you will revert to Afrikaans – what else would you do?
Dalene	Especially the group thing, has helped me quite a lot over the years, because I have this wonderful boy in grade 10 – he is very weak and I put him next to the most capable girl ever, and she is an angel because she will be able to take the notes and I then see her doing it (R: Explaining to him) explaining to him, all the time, and you know what, that boy went from I think it was a 19%, and he is 38/39%.
Researcher	So you make use of the peers?
Dalene	Definitely.
Researcher	The stronger one helping the weaker one.
Dalene	I have them explaining to each other, and I think it's because I'm not as strict in the class – I don't mind them – while I'm – because I don't say something just once, maybe it's a flaw, I don't know – (R laughs) (R: It's a teacher thing) I repeat myself 3 or four times (laughter) and some of them do need it, especially when you're dictating, they would say Mam, come again, say that again, and by the time, the third or the fourth time that I'm explaining, I can see them doing this and explaining or what not.
Researcher	Collaboration is so important.
Dalene	Definitely, and children – you, you must give them the benefit of the doubt. They are actually lovely, they do want to help (R: Mm, they want to) – it's human nature

	to want to help (R agrees).
Researcher	It's a life lesson as well.
Dalene	Yah.
Researcher	Because it's always going to be like this – (Dalene: exactly) we're not equal as far as ability ... no.
Dalene	And even – I must say, this as well, I love reading aloud in class, having them read, and I do bribe them with sweeties (laughter) (R: really?) Yes, I do (R: To read to you?) Yes, (R: Oh) when we're reading the book, I would say, if you read one page you can have two sweeties from the tin, and they do, and these *moegoes* who don't ever open their mouths (R: They then read?), they do, and they read horribly (R: They're not socially awkward?) Nobody laughs at them (R: Really) and say for instance they have to go and differentiate and they'd mispronounce it then somebody else would say differentiate that one, that one, and then they read on.
Researcher	It makes your task easier.
Dalene	It does, and they do and they will come in class and say Mam, can we read for sweeties today, I'm like yes ...
Researcher	So you know how to bribe them? (Dalene agrees) Question 21. Do you consciously consider examination questions when teaching text? You sort of answered that – in other words, to which extent do you teach to the test?
Dalene	I do, uhm, do that, (R: Mmm) you have to because you, you can't ask something that you haven't discussed in class (R: Addressed) and you can't ask something in the, in the exam that they don't have black on white, because then you have all the parents on you, and that's jus ...
Researcher	But that's not all you discuss?
Dalene	That's not all, no, not at all, and what I do, do, sometimes I tell them if you listen in class, you have half the work learnt already for the exam, and I do tell them that we use Barratt's and according to Barratt's you have a level four and a level five question and there are certain percentages of the, the exam paper where I have to test your general knowledge, and if you listen in class, maybe you'll just catch a hint or two, and then I don't specifically – say for instance I do ... uhm ... the tone, or the mood, né, I won't, I won't put it on the board, and I won't have them write it down somewhere, but I will discuss it at length in class, and if they listen and if they're sharp enough to put on the notes, so yes I do, do that.
Researcher	Mmm, but you don't see the main aim of teaching is just simply to be able to pass exam info on to ...
Dalene	No, because that will be idiotic, you teach no skill then.
Researcher	Not at all. 22. Who had the greatest influence on the way you are teaching now? The methodology you studied at university, the way one of your school teachers taught, the methodology used by one of your lecturers, or the methodology prescribed by your HOD, uhm or the teacher responsible for working out lessons? I doubt (laughter).
Dalene	This is going to sound again very conceited but, I had to, I had to do it myself, but, I must say, the way that I approach poetry, was learnt from Mrs (Surname). (R: Really?). Our subject ...
Researcher	How did she do it?
Dalene	She did the whole – she taught me the whole thing of little darling, you start off with the vocabulary, and then the literal and you explain (R: Pre-reading, while-

	reading) yes, everything and then you put the figurative ...
Researcher	But that was before the CAPS?
Dalene	That was before CAPS that was before CAPS.
Researcher	So she provided structure for you?
Dalene	Yes, she did because I did do those things, but not as structured, and I must say that, that is a recipe that works (R: It is), and of course, my other previous subject head as well – which is you – (laughter). (R: I wonder who was that), no, and just being thorough in covering all the basis. (R agrees). I learnt a lot from the school, and I suppose because the school has such a high standard.
Researcher	Mm, but it actually came in practice then (R: Yes) – more in practice – more in your own experience, what worked for you ...
Dalene	Yes, what worked and didn't work yah.
Researcher	Good. Have you ever adapted the way that you teach, and why?
Dalene	Uhm, yes.
Researcher	Are you for example very teacher-centered when you saw no, no, no, it's not working, or CAPS said this, or, why did you change from being how?
Dalene	If I have to go back twenty years, uhm, I've always been the more creative one, and one, the more daring one – I mean why not? But over the years (R: In the department) I've adapted to have a bit more structure within the play and I like to think about it as when we play we play hard and when we work, we work hard (R: Mm). I ... I like to have balance between the two, so yes, I've adapted to a more organized (R: From not so organized) from not so organized yah, because it just uhm – (R: Why?). I … (R: Is it better for you?) found that it's – it was easier to be consistent, number one, and I found as I got older that children do want structure (R: Mmm). They do love the fun and games, and they want that, but they want structure (R: Mmm, they definitely do) … and they want to know that you know exactly where you're working towards and what you expect of them.
Researcher	Okay great, 24. How do you know if a particular lesson is successful or was successful?
Dalene	Uhm …
Researcher	What do you measure success by?
Dalene	(Laughs) … if (Name of learner) is not asleep (both laugh).
Researcher	So, if you have all their attention (laughter).
Dalene	Laughs – if I have all the attention, but this is serious. If I can see children getting fidgety, I know okay, I'm droning on, something has happened, yah.
Researcher	So one thing to enjoy your class, is that (Dalene: Yes) a measure of success for you?
Dalene	You know what, I feel that they are at school most of the day, (R: Mm, true) and you have to make it enjoyable for them, because otherwise why, and I have found uhm, that if you make it enjoyable in your class, they will go the extra mile (R: Mm) and they will – even a silly little thing like they will draw their teacher's margin, they will even write me a little note at the bottom saying mam, I'm so sorry I forgot the teacher's margin.
Researcher	Yah, and they sometimes do it just for the teacher.
Dalene	Exactly – and that makes it worthwhile.

Researcher	Mmm. If you relate it more to the work, how would you regard a successful lesson?
Dalene	Uhm, if everybody can at least understand the most basic thing that I taught, the skill, even if they can't, even if they can't answer all the questions (R: Mm). If they walk out of the class and they know (R: What was the lesson about?) what the lesson was about, and they can tell you tomorrow, oh, we did plot yesterday, yes Mam, I can remember, then that to me is success, yah.
Researcher	25. Apart from content, 'what' you teach on a daily basis, and the pedagogy, 'how' you teach – you also explained to me how you go about that ... what other knowledge is important to be a successful English literature teacher?
Dalene	Uhm, this is going to sound a bit silly now, but I think you have to have people skills (R agrees) and you have to be able to be an entertainer (R laughs) (R: Yes, which you are) and uhm, I think you have to be knowledgeable about more than just your subject, because your subject lends itself to … to other things – when children come into the class and they're like oooh, Mam, did you hear what our president said this morning over the radio (R: Wider than the curriculum?) – Yes, what is this, nanana, and, because it gets them talking and once you have them talking and they're interested and they're like oh, you know she is interested in what we say, and then then we can start with the work. They are more willing to work.
Researcher	... to work ... of course …
Dalene	If that answers the question.
Researcher	Yes, then also, linked to that, question 26. What exactly does a teacher need to know about learners, in order to teach effectively?
Dalene	Oeee, that's – you can write a whole book about that one (R agrees) uhm – (R: Ways of learning maybe) yes, (R: Learning styles) – you know what, uhm, (R: Their abilities) I've read an extensive study on different ways that learners learn, né, and I have my doubts as to whether this really works, but then I thought to myself, they're all individual, and as I'm thinking now, I can think of the children in my class who enjoy it far more if I do the lecture thing because then it's calm and quiet and they can sit and they can do their little notes and pay attention (R: They don't have to have an input) exactly, because they're shy, and then I think about the learners who love to run around and look for little things that we have in the class and what not, and that, to them, makes their day. So it does have merit. You have to know which are your shy learners and in languages it – more and more there are children who struggle with dyslexia or they have a staMmer (R: Mm, learning problems) yes, and you have to know these things, because you can't just call on anybody in class to say you read to me now, and they find it embarrassing (R: Background), you have to have background, you have to take into consideration not only the ability, but also, uhm, what's going on in their life. You need to be – you have to have your ear on the ground, you need to know this one – her parents are divorcing, and then you know not to push it that week, if her book is not there, going on like a monster – hey, your book ... (R: Some personal info about their lives) you need that, I find that essential actually …
Researcher	True. Dalene, what does an effective class room look like, number 27? Now I want you to explain to me – uhm – the setup of your class, you said you put your desks not in straight rows, why not?
Dalene	I do sometimes. I actually move my desks quite often (R: Mm) depending on what I want to do, and I do sometimes have them in straight rows (R: But you don't prefer that?) – I don't prefer that, because I can't see everybody, I'm too short (laughs).

Researcher	Actually a practical reason …
Dalene	I can't see and if you stand in class with groups like this, I can see every single person and exactly what they are doing, I can see where their hands are, and where they are busy and it gives either – it gives me a sense of community. I don't like the straight rows ...
Researcher	And I see you've got a very print-rich class room with lots of posters and slogans and ...
Dalene	I do, because I believe that children should read more and even if they read just the posters, and they do, I do often take down posters and put up new ones and it's a point of discussion (R: Mmm). And even just that, just discussing a new poster in English with me, makes it worthwhile, and then I put – in the back I put all my favorite authors– and some poems – and they would ask.
Researcher	Specific rules Dalene?
Dalene	Yah, I do have specific rules uhm, I always say I don't share the limelight, so when I'm talking, you don't talk, and if someone else talks, you don't talk, and …
Researcher	Basic manners.
Dalene	Basic manners and it's … it's strange how the children don't have this and they don't see it as being rude to quickly just say something to someone you know, things like that (R agrees) and another rule is I say that you are not allowed to laugh at anybody for anything (R: Mm, to have empathy and to allow everybody their space) and of course they are not allowed to speak anything but English. They may have to use a word or two in between, and uhm, yah, I'm trying to – oh yah – and no religion and politics ever.
Researcher	Stay clear from those two topics.
Dalene	Especially with literature, I don't go there because children do get worked up, they do (R: And to stray from the point) yah, exactly.
Researcher	And do you believe learners should be kept busy?
Dalene	Uhm, constructively, yes especially in bigger classes, I have one grade 8 class where they're full, there is not a seat open and I can definitely see, I can't give them two minutes in a period.
Researcher	Do you differentiate your strategies there?
Dalene	Definitely, and I stretch out the activities.
Researcher	They have to work more …
Dalene	Yes, I stretch it, most … definitely, because the thing is, what happens immediately they start bothering each other or they do things and they get up from the – oh – that's another rule – don't get up from your seat (R: Mm, without asking) – without asking, I can't stand that.
Researcher	Dalene, the last one. Of the 4.5 hours allocated for English, the subject English First Additional Language, how many hours more or less do you use for literature teaching?
Dalene	Yoh, I must now really think.
Researcher	4,5 – you don't have to be exact – more than half?
Dalene	Almost half, half or just a bit more than half.
Researcher	So a lot goes into it.
Dalene	A lot goes into it. Yes, because we do at least two genres simultaneously, (R: Mm)

	yah, at least two. We'll do poetry and novel or poetry and short stories – usually it's poetry and something, so uhm, you know, in a six day cycle, we'll have two to three days.
Researcher	For literature.
Dalene	For literature – depending on the double periods.
Researcher	How long are the periods?
Dalene	Uhm. They vary between 36 to 42 minutes.
Researcher	42 minutes ... okay.
Dalene	It depends on what day it is.
Researcher	Okay. Thank you very much.
Dalene	Pleasure.

Transcribed interview 2: Researcher and Nelra (Teacher participant)

31 March 2016

Researcher	Good morning, it is March 31 and it is the second interview with Mrs (Name and surname). Good morning, Nelra.
Nelra	Good morning (Name of researcher).
Researcher	Question 1. What content knowledge do you feel is essential for an English literature teacher to know?
Nelra	I think it is important to have a foundation in knowing the difference in structure when you think about the basic genres being the novel vs the drama vs poetry vs short stories, and the teacher should be able to explain the basic features (R: of every genre) – of every genre, the drama then, if you think about things such as stage directions, stages in the drama, the exposition, the climax, the changing point, the denouement – if you think about tragedy vs comedy especially when you need to teach Shakespeare. Then when you look at poetry you need to be able to think about the basic structure being stanzas – the sonnet form, rhyme, tone, figurative language, can continue, even short stories, novel, the focus on setting ...yes, point of view, plot characters, time, tone. So I would say the literature knowledge being the themes, it will basically cover all the genres.
Researcher	Okay. And a poem specifically? What would you look at – figures of speech – the whole array – or would you concentrate on certain figures of speech and stylistic devices or ...
Nelra	I think it depends on poem to poem, but in most of the poems that you really teach from grade 10-12 are figures of speech definitely (R agrees) important so you will have to cover them.
Researcher	The biographical details of writers, how deeply do you like going into that?
Nelra	I like doing that – this is for me a bit of enrichment and then in some cases, specifically when you think about some of the poems that you need to teach in the South African context, covering the historical background, specifically Apartheid, and then you need to go into the biographical background more deep – on a deeper level – so that the learners have the background to understand the context of the poem – the content of the poem.
Researcher	Mmm. With all genres basically?
Nelra	Yes, true.
Researcher	Uhm, how deeply do you look at the critical evaluation of style of the author or not really, or is that only for home language?
Nelra	I would say it is more for home language (R agrees) – I don't think I do that in that much depth with the (R with the additional) – first additional.
Researcher	All right. Good, question 2.What do you regard as more peripheral – secondary knowledge in English literature, in other words, what is necessary for learners to know but they're not necessary for learners to know, but they – that a teacher should know?
Nelra	I must admit that this is a difficult teacher (R agrees) but I'll try to answer this one. So teachers should have a much more in-depth knowledge of the genre division than the learners – you don't specifically teach that in much detail to learners, and you can use the knowledge to enrich learners. If I think about poetry that – a teacher should know about metre – but it is not that important for learners. Perhaps I'm going to teach a Shakespeare poem or even a play, then you sometimes mention the iambic pentameter, but they, you don't expect them

	to know that, but I think for enrichment, you can use what you know.
Researcher	What about literary criticism? The different lenses that we can look through a text like feministic lenses. Would you specific ally mention that, or will that be more secondary knowledge?
Nelra	I don't think I do that. I would say that's more secondary knowledge (R: more secondary knowledge?) definitely, yes.
Researcher	Okay. Question 3. How did you or do you obtain your content subject knowledge to be able to teach English literature in the FET phase?
Nelra	I would say first and foremost what I learned – way back at school, even at university, then from colleagues, guidelines from the department of education, user study guides, even notes retrieved from the Internet, so basically everything.
Researcher	Do you construct your own knowledge as well?
Nelra	I do, based on what I study and research, you kind of retrieve that and use what you think will be necessary.
Researcher	But you won't just use one source, you would like combine …
Nelra	No, no it's a combination.
Researcher	Mmm, Mm. If you had to identify one main source, what would it be?
Nelra	I would say first and foremost, study guides more than, even more than the Internet. I do use the Internet, but more study guides.
Researcher	Okay, question 4. How do you go about choosing poems, stories, texts for teaching that is now when you do have a choice?
Nelra	Yes, I would say, first and foremost, definitely personal preference, then I would look at the group dynamics of the class I have to teach, then I'm also influenced by what is available in the school's bookstore, and then obviously sometimes guided by the kind of prescriptions by the department.
Researcher	So personal preference is first?
Nelra	Yes, the most important one.
Researcher	Yes, because you have more passion (Nelra: Yes, definitely yes) you will be more excited and positive about the text. Question 5. Please mention at least five poems, five short stories, five novels and five dramas that you would choose if you had the choice. Your own personal preference.
Nelra	Okay, with novels, I list it first – this is my all-time favourite – *To kill a mockingbird*, Harper Lee, *Animal farm*, George Orwell … I would include *The Book Thief* from Markus Zusak. *Pride and Prejudice* is an older one, but that is my personal favourite, the classics, Jane Austin and I thought long and hard about the last one. Eventually, I decided then to include *Lord of the Flies* of William Golding. When I looked at poems, *Love III* from George Herbert. I like this, even though it's an old on; this basic idea of what religion is about, this is just as true today as it was ages ago (r: As it always has been) then definitely *The road not taken* of Robert Frost, *If,* Rudyard Kipling then, in the South African context, *City Johannesburg* Wally Serote ,and the last one that I included here – I don't think it really goes through as poetry, but I do it as a poem – I discovered it a few years ago in a precious little book my husband brought from overseas – the title of the book is *Teaching with passion* and then the very last poem in the book is actually with courtesy of Apple computer – Steve Jobs – *Think different* – that he used in an advertisement campaign for Apple. This is this whole idea – teenagers love this poem (R: Really, modern), it's very modern and it's kind of

	this whole idea of being different than being this round peg in a square hole in order to be invented and to be creative; you need to be different. So I like this one.
Researcher	Mmm, I'd love to go and read it.
Nelra	Yes, then short stories, I can't recall all the authors, so forgive me, but I would say *The story teller* (R: Saki, I think) – I think so, then *The luncheon* (S: SuMmerset Maugham), and *Manhood*, then *The voter.* I think it's Chinua Achebe, because of the focus of democracy and then I've included any short story by Herman Charles Bosman – I really ...
Researcher	Why specifically?
Nelra	Like Herman Charles Bosman – it is just he writes in English, but it is as it it can be Afrikaans and we're having the Afrikaans background, I just – and then the humour in his stories, really (R: Attracts) appeals to me. Then dramas – I only listed four, even though you said five, because I really found it hard – I think this is perhaps a gap in my knowledge or education, but specifically for first additional language, uhm, you don't always opt to do a drama with the two choices that you have with this genres.
Researcher	Why is that so?
Nelra	I don't know, I really don't know. What I included here – *Romeo and Juliet* and *Macbeth.* I am still in favour of doing Shakespeare with learners, then the *Road to Mecca* – Athol Fugard – and then I've included *The importance of being earnest* Oscar Wilde. I really had to think and I can't think of a fifth one.
Researcher	Okay, that's ...
Nelra	... I really can't …
Researcher	No problem.
Nelra	I think I've covered all of them – yes, I did.
Researcher	Yes. Okay, question 6. Which of the following factors may influence your choice of poems, short stories, novels, dramas, if you had a choice? List them in order of importance, uhm, you did say personal preference already …
Nelra	Yes, definitely.
Researcher	What else would you consider?
Nelra	I put them in this order I'd say personal preferences first, then the cultural group being in front of me, social circumstances, then gender and last then texts I have studied at university (R agrees) would influence me.
Researcher	Okay. Good, question 7. Could you describe the process you go through when you plan to teach a poem, short story, a novel or a drama? That is before you start teaching. You've got a brand new poem now, or a short story. How do you plan?
Nelra	First, this whole thought process, what happens in one's mind with this first and foremost – takes a lot of time and during this process of thought. I think I focus on the main reason for teaching this poem, uhm, specifically, then I think about the important objectives of my choice, for example appreciation for good literature (R agrees). I also think about teaching strategies, learning activities and eventually about assessment.
Researcher	Mmm, but you will familiarise yourself first and foremost with the text?
Nelra	Yes.

Researcher	All right. Thank you for that. Question 8. What is your main aim when teaching texts?
Nelra	I would say, first and foremost, the reading and the involvement with the text itself in order to instil an appreciation for good literature, then using the text kind of as a tool in order to develop, with appreciation, critical and analytical thinking skills.
Researcher	Mmm, moral reasoning and ... okay, good. Question 9. To what extent do the aims of the CAPS document complement your understanding and purpose of teaching literature – and I did give an abbreviated extract there, uhm, are you able to fulfil those goals through your teaching of literature or do you feel that what and how you are teaching, do not fulfil these goals?
Nelra	I would say in connection to the previous questions, where I said that my aim being then, first and foremost, appreciation and the development of critical and analytical thinking, that perhaps I have to answer not that much because when you look at the CAPS, it does not really focus on appreciation of good literature in order to develop the above mentioned skills. To me, I looked at the extract, it's rather focusing on getting learners ready eventually to be formally assessed.
Researcher	What the CAPS want (Nelra: Yes) – is that necessarily what you want?
Nelra	Yes, not necessarily what I want.
Researcher	Mmm, okay. Question 10 ... where is it now ... does the CAPS provide enough guidelines to teachers regarding the teaching of literature in the FET phase? Please elaborate.
Nelra	I'd say not really – the guidelines are vague and general, very general, it – for example – indicates the exploration of themes without indicating which themes. So to a certain extent I understand it's difficult to include that in the CAPS, because you have a choice in text that you choose so to include all the detail there, makes it a bit difficult, but the guidelines kind of indicate imagery in a poem, should be discussed and how these relate to issues without spelling out which issues and which images – it's not spelt out there – so as I said – I think it is difficult to be detailed because you have such a wide variety of texts you can – or choices.
Researcher	Features – at some stage they mentioned features there – what do they mean by features?
Nelra	Yes. So, I think in that regard it would ask for a more experienced teacher to know but okay, when you do your research, when you prepare, to be able to teach, then you know, but this specific poem indicates this and this is what you are going to focus on, but for a beginner teacher, an inexperienced teacher, I think this can be tough.
Researcher	Not enough scaffolding ...
Nelra	It's not enough.
Researcher	Question 11. To which extent do you structure your teaching around the assessment tasks of the CAPS document? Do you constantly keep that in mind that you are working towards?
Nelra	To be honest, I don't think, not at all, when I start teaching I rather focus on reading and discussing, and then when this is being done thoroughly, then I believe that learners should be more than equipped to do whatever they need to do in the assessment.
Researcher	You've now taught them to ...

Nelra	Yes, assessment tasks.
Researcher	Do you ever do activities for formative assessment that are not part of the required tasks? Extra activities?
Nelra	Sometimes, but to be honest, because the syllabus is so packed, even if you wish to do that (R: Time wise) you don't have time.
Researcher	All right, question 12. Please explain the procedure that you will follow when teaching a poem, a short story, a novel, a drama of your choice – or prescribed to the learners in the FET phase – mention which text you would be talking about, if possible ...
Nelra	I chose to focus on creating the scenario of teaching *To kill a mockingbird*, because this is really my favourite to teach. Saying that, I would start by giving biographical background to the author I believe who passed away recently, then I would focus on the setting specifically how the historical background at the Southern States - the United States – during the 1930s, then I would start with the reading of the text, with the division into chapters – unfortunately learners these days are so lazy, you literally read every word ...
Researcher	So you read the entire novel ...
Nelra	The entire novel.
Researcher	... to them …
Nelra	To them ...
Researcher	Do you allow them to read?
Nelra	I allow them to read, but we work through this – first and foremost we read the whole novel. Then I would break it up into chapters focusing on important issues in a specific chapter, for example at the beginning the children's obsession to make Boo Radley come out. Lessons that Atticus tries to teach Scout about how to compromise, the specific influence of the character of Atticus on his children, the whole process of them growing up. Learners, I include them by asking questions on the content and themes, then I would specifically focus on the skill of comparing for example characters from the novel in order to develop analytical thinking and eventually it ends in assessment.
Researcher	All right. You said you will have a discussion. Would that be large group discussions or in pairs, or smaller group discussions?
Nelra	It depends – sometimes it's a whole class discussion, sometimes you divide them in smaller groups, so you're kind of including all of them.
Researcher	You said assessment then. Activities – would that then include speaking, writing, reading and listening or what sort of activities would you let them do?
Nelra	With literature I would say, first and foremost, writing activities, answering of questions.
Researcher	Pre-set questions by you?
Nelra	Yes.
Researcher	Do you make use of visual presentations while you're teaching the novel?
Nelra	I use PowerPoint presentations specifically – the whole process of read a chapter first, then I start all over with a kind of discussion. In the discussion including questions and then I think that repetition is key – then I open up what I've discussed in notes on PowerPoint that we work through.
Researcher	Then they can take it down.

Nelra	And then they can take them down – I even make copies afterwards of the PowerPoint.
Researcher	Okay, thank you. Question 13. Briefly discuss the teaching methods or strategies. We sort of touched on it now in 12. You employ while teaching literature texts, in other words – how do you teach?
Nelra	I would say because this is kind of part of reading and reviewing that I try to include the basic process of pre-reading and while-reading and post-reading during which literally features are discussed. To me, as I said before, repetition is key, because eventually learners, they need to know their literature.
Researcher	So you will always sort of have an introduction, maybe a question or 2. Do you always structure your lessons in the same way, or does it depend on the group, the texts?
Nelra	In most cases, kind of the same structure, but sometimes the text will kind of force you to change your whole strategy.
Researcher	Do you have different strategies for different grades?
Nelra	I wouldn't say it differs – it is just the level on which you approach the whole teaching process. That is different. But it is practically the same.
Researcher	Would you allow more fun activities in the lower grades?
Nelra	Definitely yes, because you do have more time in grade 8 and 9 in comparison to grade 10 to 12.
Researcher	They don't have to answer the year-end exam.
Nelra	No, they don't; so there is a difference.
Researcher	There is a difference. Right, question – where are we now? 13? 14. What type of activities do you expect your learners to do on literary texts? You already told me now on the end, for assessment they would answer questions. What else would you do then – maybe in the lower grades – would you allow them to do?
Nelra	If it's grade 8 and 9, then you really have time for fun activities. Then they can – sometimes it's like acting out what we've just done in a form of a play – or then having discussions, or sometimes being able to write their own poem on a specific theme that we've covered, such things, but there is no time (R agrees) to do that in grade 10-12.
Researcher	Do you allow them to do extra research maybe?
Nelra	Yes, yes.
Researcher	On texts?
Nelra	And come share this – even in class, then all – most of them having smart phones, that they can use them in order to add additional notes or even show you pictures. I have Internet access in the class, and many times they would say that I saw this, can I show you that, and then I allow them.
Researcher	You allow that. Why not?
Nelra	They can use that.
Researcher	Question 15. Who is responsible for knowledge construction in your class? Are you the sole provider of knowledge or do you allow learners independent thinking? And here you can differentiate also between maybe grade 10, 11 and 12.
Nelra	I would say in most cases, it would be me, yes, although, as I say if I'm trying to answer the previous questions that learners are encouraged to participate in

	class by asking questions – as I said then – I also allow learners to use technology. I've previously mentioned *To kill a mockingbird* that we can perhaps get Martin Luther King's speech on ... I have a dream in context of teaching *To kill a mockingbird* – that's the issue of racism as discussed in *mockingbird.*
Researcher	You do it now?
Nelra	Yes.
Researcher	Okay. How do you provide opportunities for learners to develop their critical thinking skills? You're obviously familiar with the Barrett's taxonomy or the Bloom's taxonomy (Nelra agrees) – how – what will you do to develop that, specifically in the CAPS as well?
Nelra	Say that by asking in-depth questions, making them practise to verbalise their thoughts in writing and then giving them guidance by giving them kind of leading questions.
Researcher	Are they reluctant?
Nelra	In many cases yes – the average learner these days is lazy.
Researcher	They want to be spoon-fed.
Nelra	They want to be spoon-fed – they are lazy; they really are lazy, so it takes time for most of them to get there.
Researcher	I do realise that. Question 17. Explain how you would differentiate your teaching to accommodate learners of diverse ability and backgrounds? I don't know how your classes are structured – homogeneously or heterogeneously. Do you stream them according to ability or?
Nelra	No they are …
Researcher	All of them in one class?
Nelra	In one class – definitely.
Researcher	So, you will have to know how to accommodate ...
Nelra	Yes, you need to know your learners, first and foremost, and then I would say you ask perhaps for the diverse learners, questions on a cognitive level that they will be able to answer, because you don't want to humiliate them in class to ask them a high order question you know they won't be able to answer such a question. And I would say by showing respect and appreciation for their differences, and then acknowledging, accepting the differences, and then you would set different goals for learners with lower cognitive ability than you would set for other learners.
Researcher	Where would you pitch your lesson? For those who struggle – in the middle – or for your more intelligent learners? Where would you pitch your lesson?
Nelra	I would say middle to higher order, because what I know from experience is that do not underestimate the learners, even though they are lazy. When they do get taught and when they get the guidance and from doing things repetitively, they learn, and they really develop. I would say I set the bar higher.
Researcher	That is good, because they become what you expect of them.
Nelra	Exactly ...
Researcher	... or what you believe of them …
Nelra	Exactly that.
Researcher	Would you consciously change your teaching strategies to accommodate diverse

	learners, diverse ability learners? If, for example, you saw now this didn't work with the one class, then …
Nelra	Then you would, definitely yes, you would try a different approach with the next class, because sometimes I have a concept and I think this would have worked, and then it's like falling in the mud – flat – it doesn't work and then you need to change, try something different.
Researcher	Do you believe that one needs to teach learners from different backgrounds differently? I think I've already asked this question in the previous interview – would you consciously take that into consideration? A learner of a different background maybe, cultural background?
Nelra	I wouldn't say that I would approach learners differently because I think – in essence they are all the same, even though they might have different backgrounds and they don't always have the background knowledge, but as said, what you expect from them, they get ...
Researcher	They have to reach the same goal in the end ...
Nelra	They have to eventually; they need to be able to do the same things.
Researcher	Yes. Nelra, question 18. What do learners mostly struggle with in English literature, specifically literature in your classes?
Nelra	I would say to verbalise their thoughts, I'd say, first and foremost, and then secondly, they struggle to verbalise; therefore they struggle to express themselves in writing (R: in writing as well) and I really believe that learning to write is learning to think and that one does not know anything clearly unless one can state it in writing (R agrees) so to me the focus is pretty much on helping them to get there to jot down their thoughts in writing and I think they, specifically in first additional language, that they – many times lack a higher order vocabulary – this is what ...
Researcher	So language is a barrier?
Nelra	Language, definitely a barrier – which kind of disables them, so that they can't verbalise their thoughts and then put them in writing.
Researcher	Okay, question 19. How do you assist those who struggle?
Nelra	I'd say, first and foremost, they need the exposure to good literature – good writing, good styles (R: As examples) as examples and then through using that, exposing them that, you focus on, as I said, answering the previous questions – appreciation for good literature, secondly teaching them values, principles, life lessons (R agrees) – when they can identify with characters, when they can identify with themes.
Researcher	How would you address this problem of a lack of vocabulary? Do you use specific strategies for that, or would you pre-teach vocabulary, or would you allow them to look at words and try to identify themselves the words that they struggle with?
Nelra	I wouldn't say I kind of teach vocabulary kind of in a planned way, but first and foremost you being the teacher in the classroom that you use – good English, good vocabulary, if they get used to that. Secondly in the notes that you discuss, you include, so I won't use kind of everyday vocabulary, I wouldn't uhm, I would use good vocabulary and they can ask, and many times they do. What is this word, what is that word?
Researcher	As a model.
Nelra	As a model, yes.

Researcher	Question 21. Do you consciously consider examination questions when teaching texts? And I'm specifically now referring to grade 12 – in other words – to which extent do you teach to the test? For learners to answer exam papers? When you say for example you're doing a poem, or you're reading a novel and you know that was asked in the exam paper.
Nelra	Yes, I do that. So I would say I link the question to question 11, and to answer this I would say not always, but sometime, yes, being an experienced teacher, I teach them with the end in mind, specifically the final grade 12 examination, because results just – it opens doors for learners, so you do that.
Researcher	You have to, yes. Question 22. Who had the greatest influence on the way you are teaching now? The methodology you studied at university, the way one of your school teachers taught, the methodology used by one of the lecturers, etc.?
Nelra	I would say the first HOD and I think you remember just as well Mrs (Surname) (R: Yes, yes) when I started teaching English, she was the first and up and till today, definitely has the biggest influence in the way I approach – preparation of lesson – teaching.
Researcher	And how is that? Can you elaborate a little bit?
Nelra	Basic structure of specifically literature (R: In detail, very detailed) being the pre-reading, then the focus on the reading, then the post-reading. In the pre-reading giving the background, during the reading that you focus on important issues in the text – if it's the focus in the poem, on figurative language, then this is what you focus on – if the focus will be a theme, then you focus is on the theme. So practically, I allow the specific text to guide me what I am going to teach, and then using that in the post-reading, including questions etc. to see whether or not they grasp what I try to teach them.
Researcher	Okay. Question 23. Have you ever adapted the way that you teach, and why, for example, was it very teacher–centered now it's not, are you on the sage on the stage, or the guide on the side, do you use more sources now than you always have?
Nelra	Definitely yes, when I started teaching many moons ago, I think I practically merely read the text – it wasn't more than that ... (R agrees) even though I thought it was more than that. And at a time, I started to include discussions, sharing content knowledge on a larger scale, doing much more in-depth research before you go and practically teach.
Researcher	Are you more confident now?
Nelra	Much more (R: than previously?) ... definitely much more confident.
Researcher	Why did you change your ways?
Nelra	I think it's just developing your own skills, your confidence, getting older you are wiser, experience, I think experience (R: Experience it comes with...) makes a difference, yes.
Researcher	And you're developing professionally of course?
Nelra	Yes, definitely yes.
Researcher	Did learners and their behavior have an influence on your teaching?
Nelra	Yes, definitely yes. The school where I teach at the moment, I think it is the sixth, I stopped counting, I think it is the sixth school ... and in comparison to previous schools, I think the learners that I have in front of me, their cognitive abilities are definitely not – the average cognitive abilities that I was used to when I taught at the previous school (R agrees) so you really need to have (R: Adapt) a lot more

	patience doing things much more slowly, and repeating, repeating, repeating so many times (R: Yes) otherwise nothing happens – and they are lazy – they are lazy – it's a whole process to get them to think for instance.
Researcher	Mm. Does government policy have an influence on the way you teach now?
Nelra	No.
Researcher	Not at all? You don't keep that in mind?
Nelra	No.
Researcher	All right. Question 24. How do you know if a particular lesson is successful – was successful?
Nelra	I would say when – it's not an immediate thing, that just directly after you have taught this you literally know, that they pay attention, it seems that they listen inventively, but I don't think they can but you're not sure. In many cases it – you find whether or not a lesson was successful months later – the most wonderful thing for me is when I need to mark writing, creative writing, in an essay, they refer to a theme that I touched in literature; they refer to something you said in the whole process of teaching, and then you know that this got stuck with them. So that way I know, but okay, I had success.
Researcher	Learners enjoyed the class – would that be a barometer of success?
Nelra	In some cases yes, but not always so. Working through literature is a tough job. I think it is tough for a learner to be attentive all the time; so I don't think it is always that enjoyable, and then in some cases I think it might perhaps happen years later after they have left school, that they would think back and they would start having an appreciation for what (R: was done) yes done.
Researcher	So, it is definitely not immediately.
Nelra	Not immediate.
Researcher	Right. Question 25. Apart from content, the 'what' and the pedagogy, 'how' you teach, what other knowledge is important to be a successful English literature teacher?
Nelra	I'd say in the FET phase now, being grade 10-12, that a teacher needs to be able to relate to teenagers. Thus understand the stage of being a teenager, the so-called, the German term, *Sturm und Drang'*, phase they are in – and that one should always be able to show them patience and respect. To conclude, I would say it's vital that you literally know the psychology behind I would say teenage hood, otherwise you have difficulty … (R: To have learner knowledge) ... yes.
Researcher	And what about an unmarried single no children young teacher ... will he/she find it difficult?
Nelra	I would say that it will have an influence. This also comes with experience. (R it does) it definitely comes with experience.
Researcher	So question 26 is actually close to question 25. What exactly does a teacher need to know about learners in order to teach effectively? You now explained that.
Nelra	I found this one very close to the previous one; kind of covering the previous …
Researcher	But if we go back to 25, just for a minute and we leave the learners out, what other knowledge is necessary maybe – extensive knowledge of the curriculum, would you include that?
Nelra	You need to know. Definitely yes, what the curriculum expects; it is important, because this kind of guides the way you teach and what you choose to include

	and to exclude.
Researcher	Good. 27 … where are we? Yes. What does an effective classroom look like?
Nelra	I would say effective teaching and learning can take place in any space; so I don't have an answer how an effective class should look like. I think an effective classroom can be outside under a tree so, I think that the teacher is the determining factor to create an effective space.
Researcher	Do you have specific rules in your class? To govern, discipline?
Nelra	No, I never have rules, and posters – sometimes I get into other classes with rules, classroom rules spelt out, not even the very first day when I have them for the first time to teach that I spell out this or that.
Researcher	They just along the way pick up the way you want them to …
Nelra	They pick up the way you want things to be done.
Researcher	Is your class print rich?
Nelra	Yes, very. It is this whole theme of England with many postcards and even the Union Jack being in the class, many words of wisdom, yes.
Researcher	Do you like to organise the class into straight rows or do you like them to sit into smaller groups? How do you prefer?
Nelra	I still follow the old school of teaching in straight rows and (R: Why?) It's just more disciplined. Years ago, when we just moved to Potchefstroom, I had to teach at certain school. I'm not going to mention the name, in a neighbouring town, mining community and in one of the groups it was at least a very spacious classroom, but I had to teach 67 learners there in that class, and the desks were kind of glued together in groups (R: Small groups?) small groups yah, and it was absolute chaos when I started then … I didn't have many free periods, but then one night – I can't even remember where – I read an article about this and then the next day I went back and I changed into rows and it was a major difference – just that – I've just done that (R: Mmm, for the discipline) know from experience .
Nelra	All right, last question. How many hours do you spend approximately teaching literature of the 4.5 hours per week allocated to English First Additional Language?
Researcher	I would definitely say in grade 10 and 11 in comparison to 12 it could be at least like 50% of your allocation. In grade 12 though, because you have to prepare them for the final grade 12 examination, that that can be rather close to 60 to two thirds you allocate to the teaching of literature.
Nelra	Okay, thank you very much Nelra for your time.
Researcher	Thank you, (Name of researcher).

Transcript of interview 2: Researcher and Mary-Anne (Teacher participant)

8 April 2016

Researcher	Good afternoon, it is the 8th of April and it is the second interview with Mrs (Name and surname). Welcome Mary-Anne.
Mary-Anne	Thank you.
Researcher	Uhm, interview B. Question 1. What content knowledge do you feel is essential for an English literature teacher to know? Very wide I know, if you can narrow it down to a few …
Mary-Anne	A few pointers for each of the genres … (R: Mmm) okay. Uhm, you know, of course you will never be able to cover the whole, the whole width, and the whole … all the relevant content that a teacher is supposed to be in total command of, but I do think in each of the different genres there is definitely, uhm, the most important factors or content that a teacher – I simply cannot think that a teacher in the FET phase can be teaching and not in command of the basics. So if I look at poetry for instance, uhm, I would say it's very important the teacher first of all is very well aware of the relevance or the influence of the poet's situation or the context on the poem. Even if you look at your different schools of poets, your romantic poet for instance and how that is reflected in the poem. So if you don't have that basic knowledge and if you don't do research on that basic background of a poet, you won't understand fully and be able to teach fully the relevance of that (R: Because they're writing from a context) – because they're writing from a context (R: Mmm), and that context has an influence on the mood (R: The way they're writing) on the theme, on the topics (R: Tone) on the tone, depending on what genre you're working with. And then of course, I'm just you know, just thinking, as they come to mind, uhm, structural elements, the types of poems all right, very important to be able to understand this is what a sonnet looks like, your different types of sonnet, this is what a lyric, this is what (S: structure), structures and then your rhyme patterns of course, even though in an additional language we don't go too deeply into that. They must be aware there's that one level of competence where your teacher must be able to explain the relevance of that – in a poem as well yes. I would say, your figures of speech of course, to me personally that will of course be the most important aspect I think if you look at (R: All of them?) No, it depends, additional language, I would say no. You will have your basics of course, your, your, your personifications, and your metaphor of course, your extended metaphor, your simile, your apostrophe oxymoron, your paradox, irony, hyperbole, euphemism and antithesis you know, you know, those basic ones. I do think if you look at uhm – but – we can get to what's not that critically (R: Important) important later maybe, secondary elements. Uhm, of course you need your synecdoche, your antithesis that's your basics, those that you find metonymy (R: Metonymy) yes, uhm, sound devices, your alliteration, your assonance your onomatopoeia, so those things are very important, word choice, that's extremely important. How can you do a poem without (R: Diction) – diction – not just the type of diction also the weight, that word, the choice of one word in contrast or opposing exactly a similar ... yes, I ... (R: Condensed) yes, the condensed meaning of that word, that's very important. Theme of course, poetry. How can you not teach theme there. Your tone, and I think it is very important that your teacher understands that the tone changes throughout the poem, that it's very important to point that out to the children as well, your punctuation, your rhetorical questions, your punctuation marks, a dash, why is the dash here – the emphasis (R: All those functions), yah your colon, and the use of that in your, uhm, poem and then your mood, and your title, of course the relevance of your titles, so those ... just a few, uhm, if I have to think about poetry. If you look at drama, of course your structure, the dialogue,

	the stage instructions and, when you look at your dialogue, the different types of dialogue, your soliloquy where you work with, your Shakespeare, uhm, plot, how – explaining to – being able to explain to children how very important the development of a plot in a drama is (R: basically, chronological plot?) linear, flashback, that's the sequence of the plot – because it's not – depending on the drama – it won't be the same, so you need that basic knowledge on the different sequences in your plot, you need your – uhm the role of conflict – how important that is in developing your plot – uhm – your climax, and then from there of course how things unfold and your symbolism in the plot is also very important. Setting, setting extremely important – your time, your place, how that will have an influence on your characters, on your plot, on your events but then also the role of your décor that you have in a drama (R: Agrees), that it must be functional, uhm, and that's sometimes a bit difficult (R: Because it's not being said …) yah, because it is being read, (R: It's on paper) it's on paper, but a teacher must mention that and to me it is knowledge that is important. If you look at your characters, with a drama especially how their appearance is linked to the setting, they must understand that, (R: The actions) the actions linked to the time, the setting, and the actions developing the plot, and of course the conflict which also develops your plot, your theme, your message and then most important, the dramatic irony (R: Mmm) in a drama (R: Yes) that's very important. (R: With conflict, different types of conflict - you're looking at conflict in himself, or herself?) uhm, I would say if you look at … your teacher needs to be aware of that, definitely. On stage, I think depending on the type of play that you're now doing, the type of drama, you will of course look at the inner conflict, but then conflict between characters or a character in his or her environment (R: Society) in society or with a moral or a whatever … so, so, so, yes, an issue – so definitely the different types of conflict. And of course, if you look at things like character, the different types of characters, the (R: Flat and round) – flat and round – your protagonist, your antagonist … I really think it's important – to me that's a (R: Basic), if you think about it, that's basic knowledge, it should be there for a teacher. Uhm, if you look at a novel, short story, basically the same there (R: Yes, it's the length), once again the length, your title, how important your title can be in conveying the theme, how important your title can be as part of a message about this specific novel or short story, the setting, extremely important, because where this plot takes place, your setting, your time, uhm, the themes, the characters, all will be influenced by the setting. If you look at your characters, once again there – all of the basic knowledge about a character, but how their actions and the themes and specifically the conflict, how it shapes the development of the character, because that's what's nice about a novel especially, you can point out the development of the character through all the different aspects to a child, uhm, okay and your types of characters, your plot of course, your themes, the themes, I think is very important that, uhm, the teacher must be able to understand that you may link it to the different aspects (R: It's different from the message) – it's different from the message. They should understand that, and they should also be able to point out to the children how a theme is developed (R: Agrees) throughout the plot as the actions, as the whole plot develops. The use of foreshadowing, when you look at your themes, and symbolism of course, symbolism in a novel very, very important as is in a drama. (R: yes) I mean, none of these things really function just in one specific genre, some are just more prominent, in a specific genre than in another, because you will still have all of your figures of speech that you teach in poetry in your novel, uhm, so, so, of course, all of these literary – devices and images and figures – all of this is relevant to all literature (R: But then also specifically the figures of speech, they should not just identify, they should be able to show the functions and how it (R: Yes) … contributes to the message of the specific text). Yah, the relevance in it (R: It's deeper knowledge then…) it's absolutely deeper

	knowledge and that is the one thing that some additional learners battle with, because, uhm … and I don't think it's just because it's their additional language. I think it has to do with higher order thinking skills, that is why some of them simply just don't appreciate it, number one, and they sometimes just lack to see it or understand it, uhm, your style, very, very important in your novel, your narrator, the types of narrator and why the author chose that specific type of narration (R: Point of view) point of view in the book, uhm, the language that is used by the character – if you look at your style – must be relevant to the context and the character, development of that character, him or herself, and then irony of course, uhm. So those are a few basic things. I would say personally that, uhm, I think if you really go and sit down and you have to make a list, of content knowledge the literature teacher should have – I think it's going to be – in the end it's going to be (R: Pages and pages) yah, almost like a frightening idea to think that this is what teachers are supposed to be in command of, and sadly I don't know whether all teachers are in command of (R: And you don't see …) all of these aspects (R: I'm sure. And you don't see these as discrete elements, you see it as part of a whole) it's part of a whole … yes, and that is to me – sometimes if I look at a CAPS document – that to me – sometimes, I simply cannot understand how you can try and restrict discussing or teaching a specific aspect, then whether it be poetry or novel or whatever, to a specific week, yes, (R: From one genre to the other), yes, a teacher should have this list, with all the different things, or this is the content knowledge that you are supposed to have and it's – it's taught on a continuous basis, as you get across when you do your different genres. (R: Mm, true, it can't be generic). It can't be, it can't be – it functions as a whole (R: True), and it's also not, you can't say okay, so this is a simile and now I move onto the next thing that I have to teach, and I move onto the next thing because they've got to be able to see the links, there is always a reason for this, there is always a (R: True) – a relation from this simile to let's say the next description or the development of a character, there's – all of these things are (R: Interrelated in a way) linked together, interrelated and that's what makes literature so wonderful (R: Very wide as well). Yes.
Researcher	All right then, question 2. What do you regard as more peripheral – as secondary knowledge in English literature, in other words, what is not necessary for learners to know but you think you should know?
Mary-Anne	I do think if you look at additional language teaching, uhm, there will be certain, agh, figures of speech for instance, where in an additional language, I don't think you won't find that many maybe with the texts that you choose (R: Something like?) something like a parody or a innuendo or a metonymy or a malapropism or spoonerism, that you'll find in reading passages sometimes (R: They're rare) – they're rare, and I don't know if it's really worthwhile to try – unless it's very relevant. I mean, in *Mockingbird,* you have a malapropism as such, there it's relevant, okay, but, uhm, if I look at papers, because I'm honest, because I'm teaching grade 12, (R: Definitely consulting ...) – I'm directed by what's expected in the final exam. And then it's the basics that they ask, so, so, so, personally, I also think that if you look at the grade 10, 11 learners, sometimes I feel you've got to teach the important figures, the important aspects of literature, (R: Most common things), but you mustn't kill the literature then … appreciation … and critical thinking to me then is more important (R: If you're being too explicit) … yah, and then why would I now discuss the rhythm and the metre of a line in a poem when it's totally irrelevant and it's never going to be assessed (R: Yes) for additional language, so, uhm, personally I think every teacher should know more rather than less. (R: Yes, not just what you're supposed to teach) not just what you're supposed to teach (R: Especially at FET level) yes, yes … (R: I'm not saying it's fine for a lower level, but yes). No, but you should, so, so, so I can't really think that there is too much that you're not supposed to know. (R: One

	teacher said – uhm – oh no, we don't know this because we don't teach this. That doesn't really make sense). You see, but then you are simply teaching for them to pass a test (R: Agrees - true) then the whole purpose of teaching is assessment (R: True – and that is not the purpose) and I'm honest, I also teach for assessment, but that's still not my purpose in teaching. Then I will never stop when we're reading and discuss society or discuss the theme, or discuss the relevance of something, or just the delight and the use of the word, you know. Then you will never get, shall we call it carried away, we will never question things, we will never apply what we read to society today, I mean, take a book like *Mockingbird*, how relevant is it to our society (R: True) today? So how can you not point out extra things? You know it's never going to be examined, (R: But it's relevant in life though) as a teacher, yes, I'm supposed to develop the learners holistically, not just to get the metaphors, the personification, yes, (R: But the system, and sometimes…) unfortunately.
Researcher	Right. Question 3. How do you or did you obtain your content subject knowledge to be able to teach English literature in the FET phase? Where do you get your knowledge from?
Mary-Anne	Okay, uhm, first of all of course subject content at university. I honestly think because I had Afrikaans and English as subjects, Afrikaans and English 1, 2 and 3, and I have really, really lots of content knowledge I received from my training at university, then I do a lot of self-study. I cannot see a teacher without several study guides. I cannot imagine that you can (R: Use one source) – that you can use just one source. I cannot imagine that you cannot consult the Internet – I mean – it's the world of Google today, so I can't imagine that you go…you don't read widely about that – uhm – I know we're discussing literature now for instance, but to just give you an example – with the grade 10s, with the language exercises we're busy, we're busy with abbreviations, and a colleague of mine came, (Name and surname) came, and she said, but look at this, here we have, we know abbreviations, we're teaching this, we have acronyms, we're teaching this, but initialism, look what I found on the Internet. We are teaching it to the grade 10s. They will never be examined on it, but boy, they have knowledge now (R: It is knowledge to have) yes, so, so research, self-study, definitely, then school-based knowledge. If you have collaboration or corroboration with teachers then, uhm, you must, (R: You share) – we share, and at my school we are fortunate we share a lot and we learn from one another – and that's very, very … That's the best way to learn. We actually even sit in classes; we sit in in other classes. When you know that you have a good lesson, you tell your colleagues and they come and we all do that, and that is a wonderful learning method, and then exam papers. I work through previous exam papers, for every poem with matrics now (R: You will go and have a look at what was asked) go about five or six years and I make very sure when I teach, that I cover all of that.
Researcher	Do you sometimes differ in you interpretation from study guides (Mary-Anne: Yes) and teach your own interpretation?
Mary-Anne	Grade 10 and 11, yes, definitely, uhm, and I actually prefer my children to be critical thinkers, and to come up with their own opinions, their interpretations, and their own construction of knowledge, because isn't that what literature is supposed to be – this is what that text - what you see (R: That is what learning is about). Exactly, so with grade 10 and 11 a lot. And grade 12, very often my learners will say, because I follow a very interactive approach. They will say but Mam, can't it be this and can't it be that, and they will come with their own interpretation, because they're used to from grade 10 and 11 to, to think about and to be critical about the learning content and I will tell them oh, but they're brilliant, they're so brilliant that not even the examiner thought of this, but we will have to stick to what the examiner … what the examiner used in the

	memorandum for instance. So yes, they still come with their own interpretations; so I still allow it, (R: Mmm) I still embrace it, (R: Encourage) but especially with the grade 12s; I stick to what I know is necessary.
Researcher	Okay, question 4. How do you go about choosing poems, stories, texts for teaching – when you're now not forced into a prescribed syllabus?
Mary-Anne	That's what I wanted to say. That's the, uhm, it depends on the grades that you're teaching, but of course with the grade 12s you have no choice, now of course you have no choice. I have one grade 10 class and I am also the convenor for grade 10s and, uhm, there … if you look at it, there are a few determiners, first of all you know, it depends on what books are available, you can only look in your bookstore when you decide on a novel or a drama, (R: Unless you have an unlimited budget) or short stories, unless you have a … but that's not reality in schools, or most schools. Uhm, so first of all of course you are limited to what is available if you look at novels, but poetry itself, there the world is unlimited and uhm, I choose to fit a topic or a theme. I like working with a theme – let's say we're working with self-image for instance. Then I'll have a comprehension on it, work out a language exercises and I'll find a poem on it. When you work with prejudice which we've done now, I'll find a poem like *The efficacy of prayer* for the grade 10s, so, so, so, I like working with themes. I also like choosing (R: But it takes some planning from your side) – a lot, a lot (R: Time) time, a lot of time. A teacher, a teacher that goes to bed early (R: Is not a very effective teacher – laughs), that's the reality. Or a teacher who doesn't work on a Saturday or not at sports or holidays, because it takes time (R: It does). You can take a text book and do the poem from the text book, or do the same poem in the same grade for 10 years (R: 10 years) but I will die if I have to do that (R: I'm sure). Really. I have now, uhm, for three years I've been teaching grade 11s in the past, three consecutive years, and I did new poems each year. Yes, why do exactly the same, for your own sanity (R: Yes). And you have a different group of children in front of you. So another thing also determining is, I will look at the reality of that group of children. If I see that something like let's say prejudice now, or let's say bullying is prevalent in that group, then I will go and look for something, because then it leads to discussion (R: And that's what you want), it gives you the criteria to measure your things on. And, then I also choose poems to promote critical thinking. Not just critical thinking in the sense of the figures of speech you know the content of the poem (R: Complicated) yes, but society, being able to, to apply it to everyday life, because then the minute that you can show a child that what we're doing here is actually relevant (R: Applicable) to you, every single day, then all of a sudden they tend to view literature (R: Because they ask the questions, don't they? Why?) Yah, why? First of all, they will ask why do they have to do this. (R: They have a right to). Yeah, they spend six and a half hours here each day.) Exactly, and, and, and if we do something, let's do something sensible. So basically and then do educate, sometimes because I have a specific educational goal in mind. I'm never sorry; I never choose poems to be able to choose specific figures of speech or something. I know some people teach like that – no we must teach similes, and we much teach that (R: Oh no, really?) yes, yes, and I will never do that.
Researcher	Okay, question 5, your personal preferences. If you can mention at least five poems. I know it's very difficult to limit you down to five, especially with poetry, five short stories, five novels and five dramas that you would choose to teach in the FET phase?
Mary-Anne	Okay, I can of course now go wild and come with what I would really love to do, or I can be really conservative, this is from a frame of reference what is usually done in schools and what … (R: No, what you would prefer). What I would prefer? Okay, if we look at novels, I would always choose *Mockingbird*. To me

	it's a timeless, timeless, novel, addressing themes (R: Relevant issues) – issues, relevant issues, (R: It appeals to the children) – absolutely, so I would definitely always place *Mockingbird* first, *Catcher in the Rye*, I really, really love *Catcher in the Rye.* I know lots of people don't think it's that loveable (R: Suitable) suitable for children, I think it is ridiculous, because that is exactly what teenagers are. I think it is very relevant to them – *Animal Farm* – I know it is not the most exciting book … many teachers (R: Depending on how you …) how you teach it – once again, how relevant can you get? Uhm, so I love *Animal Farm*, *Lord of the Rings*, I would have loved to teach that (R: So you like fantasy?) Yes, I absolutely love that. My children know if they write an essay with lots of fantasy or science fiction (R: The marks will come) – the marks will come (laughs). *Boy in the striped pyjamas*; I mean, that is once again – it touches the heart, but also the relevance of it, if you look at your society, and you look at prejudice in a society and if you look at what can happen – (R: There is prejudice now), which is exactly. Uhm, and *I am David*. I don't know if you know … I think I'm already on a six or a seven now. (R: Yes, we're also doing *I am David* now at varsity level). To me, I would definitely use that as one of my choices. Dramas, *Macbeth,* will be my all-time favourite, (R: We can relate). You also like … (R: Yah and the boys also like …) yah, the boys love it, *Romeo and Juliet*, the girls love it, and *Pygmalion.* I know it is a silly old little play, (R: Laughs) but the grade tens, they just – they just love it (R: It depends on the group. I had a group and they particularly enjoyed it, and the next year they didn't). Yah – we, we create little tunes, and we try and imitate Elisa and we … you can have fun; you can have fun. I know it is a very old drama, but I enjoy doing *Pygmalion*. If I look at short stories… uhm …*The most dangerous game* – the boys usually, they love its twist. Yes, I've always loved (R: Shocking though) yes, yes, I've always loved shocking though. A new one *From bear to battalion*, uhm (R: with that one) – it's not – a person who unexpectedly became disabled and then in the end worked for an army, to show children, with your mind and your will, you can overcome anything. (R: The writer, who is the writer?) Uhm, I'll remember just now, and then I'll tell you. *The Necklace* (R: Oh yes) – it's a classic, uhm, Willem Prinsloo's *Peach Brandy*. I love doing that story simply because it shows children how relevant the setting is when you look at the development of a character and the actions of the character and the message. So I love that one, and oh, *The sisters,* I love (R: *The sisters* …) the sisters. It's – once again, it's an easy little story but to me…if we look at equal rights and I love doing *The sisters*. Poetry, sjoe, it's, is a very difficult choice. *Death be not proud* - (R: Agrees) to me will always be a favourite. (R: John Donne) – John Donne, uhm, *Prayer before birth* – I would have loved to be able to do that (R: MacNeice) MacNeice, yes, - *Let me not …* (R: … to the marriage of true minds admit impediments …) absolutely Shakespeare – that is – the girls love it, uhm, *Efficacy of Prayer* (R: Black writer, African writer, Motsisi?). Yes, uhm, Wally Serote, I think (S: Yah, it's an African writer), yah it is an African writer. *Cheetah* – nature – isn't it – the description (R: A variety though) – the variety. The cheetah. (R: But you seem to like issues) – Issues – I love issues, (R: Relevance, real live issues), yes, because I'm an educator – I can't just teach (R: It's not just about imparting the knowledge) No, no, definitely. I love issues. *Refugee blues,* I don't know if you know it (R: Yes, yes, yes with the mother and child …) with the mother, yes, and then *I wondered lonely as a cloud*. (R: Shelley). Children know, yah, if you look at your romantic poets, they must just see and appreciate the beauty of nature and how that can have an effect on you (R: It's so interesting for me when I hear all the (R: The preferences) … the preferences, yes).
Researcher	Question 6. Mary-Anne, which of the following factors may influence your choice of poems, short stories, dramas, novels, etc. if you had a choice? List in order of importance, uhm, what would be most important, your biggest consideration?

Mary-Anne	Personal preference (R: Personal preference?) personal preference and after personal preference, I'll look at the age of the children and – because you can always – the level into which you teach which you go with the poem, the age. Then I will look at the social circumstances, the children (R: Why?) uhm, we've got to be realistic. If I have to teach *I wondered lonely as a cloud* to a – in a rural school, in a rural area, they're not going to appreciate (R: Make the connections) – the content, they're not going to make the connections (R: Far removed from their lives), yah, culture of course, their gender and then what I studied. To me, gender is irrelevant (R: Mm not important) – not important. (R: Good). I know it should be, but no. (R: You don't make any differentiation then …) no, we're supposed to have equal rights, inclusive teaching. (R: And interests though) Yah, that is true.
Researcher	Question 7. Could you describe the process that you go through when you plan to teach? Say for instance they're giving you this new novel now, you said next year you have to start teaching something new (Mary-Anne: Yah). What do you do before you start?
Mary-Anne	Okay, first of all, I do research on the work. I will never start preparing a poem if I have not read widely.
Researcher	Before you read the text or after you have read the text?
Mary-Anne	No, I will first read the poem myself. If we look at poetry for instance now, or the novel whatever, and then I will do some research. I'll look at analysis, I'll look at reviews, I'll see what people say, then I will make sure that I understand the work well, because once you have a broader frame of reference, you look at what other people said then it's – and it's easier to agree (R: Agrees) or to disagree and to decide what you are going to incorporate into your own planning. Then I usually find resources to use, especially if you look at technology. I prefer using technology with poetry, especially as far as possible, so when I look at – let's take the *Cheetah* as an example. I will find a very good picture of a cheetah, (R: Your resources), of a leopard, I will look at all the resources and I'll find what I can use … uhm … then I will think about a method to get across the theme of the work. Sometimes the approach of how you are going to teach a poem will vary, according to the poem itself (R: Mm, the level of the poem). If I look at my grade 10s, now because we're doing *Boy in the striped pyjamas*, I chose two poems that's on the same topic, but I decided to first do a background and then *Shema*. I first played a song, it's the visual literacy, so I think (R: It varies) about how am I going to approach this poem. Sometimes, I first give it to the children and they have to find the simile and they have to find a this and a that (R: You put it in their hands?) Yes, and then … of course, I'll look at the background information, but that is part of your research and only then will I start a line by line analysis and then I also do that. My line by line analysis – my summary of the poem, I do on computer, because once I am finished with the poem, the children must take notes while I'm busy, and when I'm finished, it's available to them to make sure that they have all (r: For exam purposes) Yah. (R: But, come to think of it … it's not the easiest thing when somebody says – even though we're experienced teachers – this is the novel, teach it next year? Even with all the resources available – you still have to make certain choices). You have to make certain choices and you don't have criteria, you don't have something to measure your choices against. If I now have to teach a new novel to the matrics next year, I'm going to find it difficult, because I have my content knowledge; I will do my research. I will have all of the relevant knowledge for that, but I won't have exam papers (R: Mm, yes, it makes a difference) … and my emphasis might not be the same as the one of the examiner. (R: True).
Researcher	Mary-Anne, question 8. What is your main aim when teaching texts? Is it for

	them to be able to answer your exam paper, uhm, to finish it in a period … uhm …
Mary-Anne	I think all of that (R: To enjoy …). First of all, it is understanding, because this is an additional language, and it is poetry. It's higher order thinking skills. First of all, my purpose is to get that weakest child to understand what this is about (R: Agrees) uhm, then interpretation. This is where they come with their critical thinking. This is where they see how this specific figure of speech for instance, is relevant to this poem, so understanding, then interpretation and appreciation. To me that is important. Uhm, literature is art (R: Mmm, and to enjoy). Yah, they must appreciate … it's a work of art to choose exactly the right word, it's a work of art to develop a theme, to forshadow what is going to happen and to reach a – it's not just something that you just do by accident. (R: Yah, and some teachers think you know you just have to give all the knowledge and they must be like sponges, absorbing) no, even with my matrics, I can't do that, I simply can't do that.
Researcher	All right. Question 9. To what extent do the aims of the CAPS document complement your understanding and purpose of teaching literature, according to that abbreviated extract that I've given there?
Mary-Anne	Uhm, it's very open to interpretation, definitely. If I can maybe give you one or two or three ideas. In the CAPS document, a lot of emphasis is placed on the meaningful participation in society, that is because of our constitution as well, equal rights, and I think I incorporate that a lot in my teaching, because personally I think we need independent thinkers. (R: Unconsciously you … definitely address those issues?) Yes, yes, uhm, and I … I absolutely agree with that emphasis the CAPS places on that. Literature teaches tolerance, so to me that is also something that is incorporated in my teaching – uhm – literature teaches a child to look at things from different perspectives (R: Critical learning) – definitely. Social transformation, redress, uhm, (R: Especially in our country) especially in our country, there is a lot of emphasis on that in CAPS and, uhm, if you look at the redress in the CAPS document – to me that is one of the very positive aspects of the fact that it's now prescribed for the whole country. Yes, because now, at least all teachers are supposed to be doing the same – at least all teachers can be trained in exactly the same things and if a child moves from one place to another, I think that is important, and then the whole mind to gap series, look at that, to me that is an attempt to redress teachers who are not up to standard, to help them, those rural areas. So I'm very positive about that … uhm … literature in essence is active learning, which is also (R: You've touched a few times … sorry I'm interrupting you, you touched a few times on, uhm, the critical thinking part, so I – you really endorse that?) Absolutely, absolutely. We need that in society; we need that in our work force, we need that as, as, as…(R: To solve problems) each individual – to be able to solve problems, uhm, yah, class discussions. To me, another important thing is that, uhm, the CAPS document provides guidelines, but the context in which the teacher teaches and the profile of the learners weighs heavier in a class situation. So to me that's very important. There are very often guidelines you should do this and you should do this and you should do this (R: Agrees) but very often if you follow that, you're not in touch with the needs of the children in front of you (R: Mm, the context is key) the context is key, absolutely. Uhm, and then there is another thing about the CAPS document, if I look at how it influences my teaching. The final goal of every lesson is to enable learners to acquire skills okay, that they will be able to use in their assessment and, uhm, yes, there are certain skills, if I look at the CAPS document that is prescribed, but to me it's not – it's very vague – it's not always clear. So certain, certain key aspects in the CAPS document I do incorporate and I do embrace and it definitely, definitely has an effect on my teaching, but at some places, I'm very honest, they just lose me (R: agrees). I

	don't really know exactly what it is that they want …
Researcher	Yes, we'll get to that question a little bit later one, but I would like you to elaborate on that…uhm. Question 10. I think that is the question. Does the CAPS document provide enough guidelines to teachers regarding the teaching of literature in the FET phase? Please elaborate.
Mary-Anne	No. No. (R: I know it's just a guideline, but as far as the content is concerned, it said, sometimes it says there teach issues, features) exactly ... If I look at the CAPS document, there are a few things that I simply can't see that they think that literature can be taught effectively if I just follow my CAPS document, because exactly as you say, things are too vague. Teach issues, teach themes, teach, uhm, they're not specific, number one. To me that's one big problem. The second problem is you know, it's divided into cycles of two weeks each (r: Yah) and then you won't even do literature in each of these two weeks cycle, so you have your lesson one, lesson two, lesson three, or texts, one text two texts three, uhm, and if I'm a teacher without the necessary content knowledge (R: Mmm) uhm, without the necessary experience, maybe a beginner teacher, now I'm going to see in this 2 week cycle, I must discuss an issue, so whatever I'm reading at this stage, I'm going to find an issue, and discuss that issue, (R: In two weeks) now what about all of other literal elements that I had to cover there. There is nothing about plot, there is nothing about character, or there are no figures of speech, there is no development of theme, there is nothing, because I'm just teaching this issue, and now, in the next cycle I have to teach now say teach figures of speech, uhm, so, so, so there's no definite guideline, number one, number two, you cannot teach literature almost in like sequences of how you teach this aspect, then you teach this aspect, then you teach the next aspect, it's an interlinked something. So I would rather want a document to tell me you as a teacher in literature teaching should be in command of the following: you must know what setting is, give me a definition. You must know – almost like a type of study guide, and a list of what you must know everything that you must be able to do, and then tell me apply all of the above as applicable in the text that you're busy (R: To the text) and you cannot – if I have to follow the CAPS document (R: The inexperienced teacher) the inexperienced teacher. If I have to read only when they tell me to read, because remember reading and viewing are lots of other exercises it's not just the literature texts (R: Not just the literature) okay. Then I'm never gonna get through the syllabus with the grade 12s, never. I'm not even going to get halfway with my book and I'm never going to be able to do half of my poetry. So, so, so it's not realistic, it's one thing to sit behind a desk and work out these lovely cycles. I know it is an attempt (R: To get people to work) to get people to work, but, when you want to get people to work, you've got to empower them with more specific knowledge.
Researcher	Don't you think the rationale behind this is to allow you to be, uhm, creative and innovative?
Mary-Anne	Uhm, if you look at literature, I think you could use that argument, but use the same document go 2 columns to the right, look at the language, and they're very prescriptive, in this cycle you should do verbs and you should do let's say fact and opinion, you should do this and this and this and this. If you look at reading and viewing, or, or let's say the orals, they're very prescriptive…do a song … do a this do a that, so the feeling that – my personal opinion is that the weakness in the CAPS document, is literature. It's almost to me as if the person or persons who developed that who worked out that … because I don't think one person did all of that; I think it was different (R: Were more into language maybe) Yes, or, or, to me, that is the weakest point in the CAPS document.
Researcher	And also you said you would like more guidance on the 'how' part?

Mary-Anne	Yes, (R: How to teach?). If I have to think of it, to think a new teacher or an inexperienced teacher, without resources, then they definitely need more guidance on the 'how' part.
Researcher	Okay. To which extent do you structure your teaching around the assessment tasks of the CAPS document?
Mary-Anne	Depending on the grade, once again, grade 10, uhm, we do the assessment and get it over and done with and then we teach okay. Then I teach, because I want meaningful teaching to take place. With my grade 12s, it's an integral part of my teaching. I don't teach any aspect of the language without the minute that I get to something specific that I know is asked is important without going back. In a question paper, this is what will be asked. This is what you answer for one mark, for two marks for three marks. So I am constantly referring back to papers.
Researcher	Would you have done the same if the system was different?
Mary-Anne	No, no, because it kills poetry. In grade 12 it kills literature. We kill literature totally in grade 12, simply because we teach for assessment.
Researcher	Mmm, teach to the test.
Mary-Anne	Yah.
Researcher	Right, question 12. Please explain the procedure – and this is also a very tricky one – that you will follow when teaching a poem. How do you start, what do you, do you have an introductory phase, a teaching phase, then you allow your learners to do activities. How do you structure your lessons? How do you teach?
Mary-Anne	Uhm I'll look at … generally ... okay, because there's always exceptions, this specific texts, sometimes you'll have a different approach, but I basically have ... shall we call it – this is my method. I will always first provide the context of the poem, because to me that's important to know just a little bit about the poet, to know where this, where does this fit in, uhm (R: That could be a novel also now) … a novel as well, yes. So first I will talk a little bit about the context of the poem, and then I will discuss background knowledge if it's relevant to that poem or to that novel, uhm, if you look at *Boy in the striped pyjamas,* for instance, the background knowledge is essential to be able to understand the book at all times (R: Appreciate …) and to appreciate it. Then, what I do, is I ask an umbrella question, relating to the theme, or the topic, or the message, or the relevance of that specific poem, and I will never answer it.
Researcher	Like a pertinent question.
Mary-Anne	Example, *An elementary classroom in a slum* – why – we'll read through the poem – now why on earth would this be a classroom in a slum, why not a street, a slum is a slum. So why a classroom? Maybe we can answer that question towards the end; because it is – the whole poem deals with education and the importance of education so I'll have this – I call it an umbrella question. My children know there is always an umbrella question. Uhm, and then, I read the text with them, using visuals. We never read – they don't have the page, or they have a page in front of them, but they don't – I don't read the text and they follow on the page. Uhm, I have the text on my white board, so if we read about *Cheetah* or *Elementary classroom in a slum*, then relevant visuals (R: While you're reading) – while I'm reading the poem. We're not discussing it, not explaining anything, and I do that because it's very easy to explain an image about a cheetah for instance – if they have just now seen exactly the cheetah as it's lazy, but they've also seen a cheetah when it was ready to attack. They have also seen it in motion, so some learners are visual learners (R: So you definitely address different types of learning styles) yes, absolutely. So I try, especially with poetry, with prose it is not possible, I do show them things, I do make a

	background presentation, but with poetry I always do it with visuals and then, once I've done that, we will start a class discussion, line by line analysis, and it is really a class discussion and they have to take notes all the time (R: Whole group) – whole group, whole group. (R: You don't put them in smaller groups?) No. That is a different approach. Sometimes, and I don't do that with the matrics. Sometimes I do that with grade 10s, because appreciation is important to me. Then I'll give them a poem, and I'll divide them into three or four groups and each group will have one or two questions working on a specific aspect of the poem; they will discuss that (R: Collaborating) yes and then they give get feedback and then we do a line analysis. Uhm, and then once – we have a full discussion of the poem, then, then they have to answer the umbrella question. So now that you understand everything, now explain to me why is it a classroom in a slum and not a street in a slum and then, you know, usually you get one or two nice discussions from how relevant is this opinion (R: True) or the message of the poet, and then of course the written response for doing the questions.
Researcher	Other learning activities that you allow them to do maybe?
Mary-Anne	(Name of researcher), I would love to be able to tell you, you know, I, I, we do pair work and we do this and they go do research, but time is limited (R: You want to get through the work) – there is not enough time; I want to get through the work. Even with the grade 10s, there is just not enough time.
Researcher	If you had more time, would you have allowed them to do more?
Mary-Anne	Yes, yes, because I think the minute that you do self-discovery, (r: Mm constructivism.) yes, doing your own research, then that content is much more meaningful to you. So I would have loved to – I do, I do allow them sometimes to quickly say, I use a cell phone in my class a lot. They are allowed to use their cell phones (r: Quickly look up something), so they will quickly Google and look up something, but not enough.
Researcher	All right, question 13. We actually now answered. Also question 14. What type of activities do you expect your learners to do on literary texts? Would it always be just a set of questions as assessment, or as an activity?
Mary-Anne	Uhm, yes and no. Grade 11s for instance, in the past what I have done – if we've done *Romeo and Juliet* – once we've done the balcony scene, then they have to do their oral, which they need to do in term two in any case, and then they had to do their own balcony scene. They could even memorize the text and then that's their oral and pair work, or they could paraphrase it or they could write it in modern terms so, so … (R: Writing, writing exercise or acting?) Acting, writing, but using the literature then as the guide. It must still be a balcony scene; it must still be *Romeo and Juliet*; it must still be exactly the same and then the writing is also performed as an oral. Uhm, but mostly just questions.
Researcher	They won't make posters or PowerPoint presentations or anything?
Mary-Anne	Once again time.
Researcher	Time, time.
Mary-Anne	Yah, time is a big constraint.
Researcher	Question 15. We also sort of answered that question already. Who is responsible for knowledge construction in your class? And you said you sort of differentiate between the grades there, but are you the sole provider of knowledge or do you allow learners independent thinking, and how do you do that?
Mary-Anne	In a sense you know, this is a question where you can really have different opinions and it depends on your point of view, because ultimately in a class, the teacher is the main constructor of knowledge, ultimately (R: True), but the

	method that she uses, allows for children to think they are the ones constructing the knowledge.
Researcher	Like turning the neck?
Mary-Anne	Yes. Absolutely. If you have an interactive lesson or approach, and you have a class discussion – I would say 50% of the time, you construct the knowledge, because you have to make sure that they are in command (R: On the right track) … specific yah, key elements, but you allow them to come up with the idea and you just refine it and pull it together and tell them so, so in other words what we say is this (R: Excellent). I prefer them to think that they also construct the knowledge, but in the end they do it because you guide them towards that.
Researcher	Uhm … how do you provide opportunities for learners to develop their critical thinking skills? Other than – you said now giving them opportunities and then you sort of refine what they say (R: Yes). What else would you do?
Mary-Anne	I can sound you know very impressive and say I challenge them to challenge the work, but in all honesty what it is, is you get a chocolate if you impress me okay, so the minute that you can show me that you challenge this opinion and you come up with something else, then you impress me so much, then you get a slab chocolate. Or sometimes if you just give your own opinion on something, then you can get something smaller so, so, so … I (R: You bribe them) yes, I bribe them. I challenge them, but I challenge them with a bribe, but pretty soon, uhm, you get them to a point where you can't always be just rewarded for thinking critically and (R: Behaviorism) yes, within a term they become critical thinkers and they see this is how it works and then they actually enjoy it (R: Agrees) all you have to do is say, oh you impress me (R: Encouragement) yes, that's motivation again.
Researcher	True. Question 17. Mary-Anne, how would you differentiate your teaching to accommodate learners of diverse ability and backgrounds? I do believe that your groups can be diverse, not as diverse as many other schools, and you also have children from different backgrounds, cultural backgrounds, socio-economic backgrounds.
Mary-Anne	I differentiate in every lesson, every day, every period, every lesson as required by the context of that specific class. I make sure that I have visual material. If I don't have visual material, with the laptop or the white board, then at least you make sure that you have key words or key elements in writing on the board (R: It's scaffolding) Yes, I make very sure that I provide structure in my lessons, because I'm a right brain and some – lots of my learners are, and we prefer having fun and look at things from a broad perspective, but I'm very well aware that I have learners who prefer structures. I will also say okay, let's count down, for mark one, you do this, point number two, for two marks, you do this. So to me that is very important. I make very sure that I repeat a lot, I think that is extremely frustrating for your strong candidates, but you have weaker candidates; so I repeat the, the essential information a lot. I will every day, before we do *Mockingbird*, where we're reading now. Before we start reading today, we will quickly recap and that is repetition, repetition, repetition and without them realizing, uhm, (R: You are revising actually) – we're revising, yes (R: for assessment purposes) absolutely. I very often simplify important information and then I will always – sometimes I will even dictate. After we've had a discussion, once I am happy that they understand what we are doing, I will even dictate a sentence or two, so that I know that the weaker candidate also has a proper note in his or her book.
Researcher	Good. Question 18. What do learners mostly struggle with in your class, specifically with English literature, what is your biggest problem that you have?

Mary-Anne	Uhm, if I look at just attitude first of all, some of the learners simply just don't love reading; they hate it (R: No interest). Yes, there is a boy – one boy in my class – now for the past three days for instance, because we're trying to get a few chapters of *Mockingbird,* uhm, to progress through a few chapters now and every day he would ask me but Mam, can't we please just do some work and I'll say I'm so sorry that I'm wasting your time, but we're not working, reading and everything, and then today I said to him, okay so let me give you quite a lengthy exercise, a comprehension, and a summary, and language – no Mam, can't we just read? So I said no, it's just not something to switch off (R: He didn't want to do anything) – he hates it. He says, I hate it, I hate literature, so that's one aspect, uhm … some children can't see the relevance of literature. There are children this year again, asking me where am I ever going to use this and now it's wonderful to see that the one boy said to me the other day Mam, now I understand prejudice better, so, so the minute that they see the relevance, that's important, but they battle with figurative language and they battle with symbolism, and I would say the reason for that is, our children – the reading levels is not what it's supposed to be.
Researcher	Is language a problem?
Mary-Anne	Yes (R: At your school specifically?). No, no. (R: Not?). In our school definitely I don't think so, I think that is because we have solid language teaching in grade 8 and 9 (R: All academically inclined learners) – yes, absolutely, so, no, I wouldn't say language is a problem, but reading, definitely is a problem, and comprehension, understanding what you're reading and then the minute that you come with symbolism and you come with sub-themes in the book, they really battle.
Researcher	Just for interest sake, do they ask you what the relevance of literature is, what would you say?
Mary-Anne	Two things, because that is what I honestly believe. Number one, you can be this mundane person with a mundane brain that will go through life as the average, and then people will speak about great works of art and you will have no idea what they say and you will look very stupid. Do you really want to look stupid? (R: No, they don't) They don't, and then immediately they see the relevance of that (R: Laughs) and then, secondly, it's the best way to train your brain because you challenge your brain all the time, because you have to, you have a story and now all of a sudden, it's almost like connecting the dots without a number telling you how to connect a dot (R: Where to go) because now I have to take a part of this and a part of that and another aspect (R: Put the puzzle together) – put the puzzle together.
Researcher	Good. Where am I now? Oh yes, Question 21. Do you consciously consider examination questions when teaching texts? You said (R: Yes), you already answered this I think we can skip this one
Mary-Anne	Yes, absolutely – 100%.
Researcher	Yah, question 22. Who had the greatest influence on the way you are teaching now? Maybe the methodology you studied at university, the way one of your school teachers taught, who?
Mary-Anne	I would say half of it is my own personality. I want to be better at all times, so I'm always, always reading, I'm always trying to, to find a new way of doing something, always trying to improve my own performance. So I would say that has an influence – because if you see that you can still – there's always room for improvement. Nobody can ever be perfect and for that reason I keep on adapting and then best practice from other teachers (R: Other teachers Mm) – I think it is extremely important that a teacher must not try and function as an island and I

	think it's extremely important that teachers should share and I think it's very, very important (R: Learning from one another) absolutely and it's very important to observe other teachers (R: Agrees) – definitely. (R: Because you can fall into a routine, I'm sure). Yes, yes (R: Doing things) you can, and because we have different personalities and different approaches, a colleague might do something that you would never ever have thought about and then it becomes one of your most effective tools (R: Agrees).
Researcher	Mm. Question 23. Have you ever adapted the way that you teach, and why?
Mary-Anne	Yes, I adapt every year. Uhm, why? Results. You adapt, I adapt in a term, after a test for instance, the first test, you see the weaknesses and you adapt your teaching to that (R: Mm) to make sure that you catch them and that you build them up (R: Diagnostic measures). Yes, absolutely. Uhm, you also adapt with the new syllabus, you adapt with new requirements, you adapt with, so yes, I think a teacher is one of the professions where we have to adapt. You have to be adaptable and you have to know that change is inevitable, every day, every month, every year.
Researcher	But you don't make major changes, for example you were very teacher-centered and now you're not at all (Mary-Anne: No) that type of thing?
Mary-Anne	No.
Researcher	All right question 23.
Mary-Anne	I think it's because – sorry – because I'm experienced in a sense you've been teaching for a long time (R: You're confident in the way you do things). If I think back when I was an inexperienced beginner young teacher, then you try, then you first try this method and then you try that method, till you establish your own professional identity.
Researcher	Mm. Question 25. Yes. How do you know if a particular lesson is or was successful? What do you measure success by?
Mary-Anne	Once again, it depends on the grade. Grade 12s results, full stop. That is the bottom of it (R: Really?). Yes, results, your tests, your averages, because, uhm, if you don't get to a 70, something is wrong, you understand, you, you… what else can you do to help that child to improve the marks towards…for the exam (R: But is that the way you want it?) No, it's definitely not the way I want it, but that's the reality. In a sense it is what I want because isn't that best possible symbol or percentage that that grade 12 student can get; isn't that what we want for him or her as well, uhm…for the sake of his or her future? I know that I educated as well, I know that holistically I definitely contributed - he or she benefited in my class but let's look at the grade 10s and there (R: Yah let's go there) – let's go to a lower grade. How do I know it's successful? You have an aha moment. You see a smile on a face or you see that eyes lighting up or you see (R: The understanding is there, the appreciation) yes, where conversations – all of a sudden there is this conversation evolving from what we've been now doing because understanding was there. So, so to me it's that aha moment. You literally see the light's going on in the eyes.
Researcher	True. Mary-Anne, uhm, apart from content, you told me now a lot about content, you told me about pedagogy, the way you teach, what other knowledge is important to be a successful English literature teacher?
Mary-Anne	I think to be a successful English literature teacher you as an individual should definitely be exposed to texts all the time (R: Widely read). You should be widely read, and not just classical texts, not just prescribed texts. I think it's very important that you are up to date with, with...shall we call it the latest modern trends. And that even includes things like movies because it supplies you with

	teaching moments. (R: To reach the children). Yes in that movie they did this, then we can say so yes, what did they do, they developed the character like this and like that, so English teachers should have a very, very wide frame of reference definitely (R: Mm, what's going on around you). Yes. Yes. And in society, definitely.
Researcher	But sort of related to that - and obviously you should know something about your learners; so what exactly does a teacher need to know about learners in order to teach effectively?
Mary-Anne	If we look at the socio-economic context in your school – to me that's very important, because that definitely will (R: Effect your teaching) have a major effect on your teaching. The work ethic of the learners in front of you, because that also varies from school to school (R: Agrees) and then from class to class, and it's very important that with the children in front of you as a class, and also individually, you have to establish that very, very early on in a year so that you know how to work with that child. Uhm, the competence levels in the different aspects of language – that's very important. You – it's one way to try and get children to understand a very complicated poem if they don't even have a basic command of the language, so you have to know (R: Read your learners) exactly what their competence level is, uhm, their interests (R: You just mentioned it, speaking about the movies) – absolutely, yes, – one year they will love a poem like *Efficacy of prayer*, the next year they will hate it and then if you can refer – the more you can use – if you teach advertisements for instance, that's now not literature, but the more you can refer to what they see, what's currently aired on television, the more relevant it becomes to them, and then their daily realities you know – that entails a few things, what's happening at school. If they only arrived back from some or other rugby match or netball match somewhere late the previous evening, how can you expect them to sit through a double period of reading (R: Then you make the adaptations)…yes, if they're going through a tough time because of a specific thing within your closed knit community or school, you have to take that into consideration, and then of course the own individual circumstances of learners. Learners have difficult situations at times, a parent that just passed away – if I just look at all the things we've been confronted with this year with our matric group for instance, uhm, major personal issues that will have an effect on them, (R: Mm) definitely.
Researcher	Mary-Anne, were you always able to understand and to read your learners the way you do now, or did it come with time?
Mary-Anne	No, I think it comes with time and wisdom (R: And having your own children?) and having your own children, definitely. I don't think younger teachers or people without children will have an inability to understand, but I think as you get older maybe, or as you start building a relationship, that is the most important thing. I think maybe age plays a role, but a more important aspect is having a relationship (R: With the learners) – with the children, yes because once that personal relationship is there, then you are very well aware of their own contexts (R: And it effects your practice, the way you teach) it effects your practice in class.
Researcher	All right, and then our last question, 28. Of 4.5 hours allocated to you per week for English as subject, how many more or less, you don't have to be 100% correct, how many hours do you use for literature would you say in your grade 12 class and then also maybe in your grade 10 class?
Mary-Anne	Uhm, I've never really added up the hours, but it is significant. (R: More than half would you say?) A day, yes, (R: I mean a week now, 4.5 for a week). Yes, I mean just to thoroughly prepare a poem, I'm not talking about 5 or 6 or 7 hours, I'm talking about a day or two. Usually I do it over weekends or in the holiday

	because I read widely, uhm, definitely, definitely, per week, (R: Well when you're now teaching literature, for example, of the 4.5 per week allocated to you) yes, (R: How many hours of those) Oh, in the school and the class, (R: Yes, yes) you spend on literature? (R: yes), okay, uhm, (R: You teach language, you teach creative writing). Yes, once again, in grade 10, I would say we spend more or less 30% of the time (R: For literature) for literature. In grade 12, I would say 95% of the time (R: Really?) because that's what we're doing – otherwise you simply will not finish the syllabus, but that also will depend on how you approach your teaching, because I mean if you send the children home to go read the book at home, then of course, but I read with the children in class, and I teach thoroughly and I would definitely say 95%, let's go to 90% of the time we spend on literature. Very little time on language and because of that we make very sure that in grade 11 again we focus (R: Language) on the other aspects, yah, we make sure that we cover the grade 12 syllabus, what's required for literature in grade 11. (R: So, it is important for a teacher to be knowledgeable in literature?) Absolutely, well, if you don't have the basic knowledge in literature, then you're going to sit in your matric class being ineffective most of the time.
Researcher	Mm, true, Mary-Anne, thank you very, very much.
Mary-Anne	My pleasure, I hope that it helped.

Transcribed interview 2: Researcher and Sam (Teacher participant)

4 April 2016

Researcher	Good morning, it is Monday the 4th of April and it's the second interview with Mr (Name and surname). Morning Sam. (R: Morning Mam). Sam, question one. What knowledge, content knowledge, do you feel is essential for an English teacher to know?
Sam	With regards to content knowledge, I think the teacher should know that if suppose he is treating a short story. (R: Yes). What is a short story, and the characters, (R: Mmm) the theme, (R: Mmm), you know because it's not long. (R: Unclear mumbling). It's little bit short, Yeah. (R: Mmm), It's very short. Ehh, the, the, the setting also, the narrator. Remember we have two types of ehh narrator, (R: Mm), a first person narrator and the third person narrator. And you look at those things (R: Uh huh), Mmm, figure of speech used and the mood. Is, is, is the narrator happy? (R: Mm). In, in his, ehh deliberation of his ehh, ehh short story or is, is he maybe trying to highlight important things? (R: Mm, Mm). Socio economic factors (R: Mm). Ehh, for instance ehh, when dealing with *The Relative,* ehh, (R: Oh, yes I remember), you remember that, (R: Mm) then you'll find that the narrator was expecting, he had high expectation of his family, in the Carnarvon, (R: Yes) but when he arrives there, then he was disappointed, (R: Yeah, something quite different). Quite different. The people they were very poor because why, they were carrying things; they were ehh, ehh still relying on wood as a source of energy. They were carrying parcels in wrapped in the newspaper which show that they don't have plastics; they don't have it. They walk on foot, long distances.
Researcher	So mood is important?
Sam	Yah, mood is important. Yah. (R: Mm Hm), and also ehh, the the, the theme. Why is this ehh, ehh author wanted to put across to us? It's very important because, I think the perspective of the, of the writer. He has got the aid that pushed him, that prompted him to write this story. (R: Mm), We must try to show the learners in totality what is important, (R: Mm), of this story to us?
Researcher	And it's related more or less to message?
Sam	Yah, the message.
Researcher	Yes drama maybe, you will be teaching drama little bit later. What would you concentrate there, on?
Sam	Ehh, drama. I used to teach drama in Grade 12, *Nothing but the Truth*, (R: Mm), ehh different characters, how they relate to one another. Ehh, the mood of those people, (R: Mm), and the setting also, (R: Also important), yah very important, because it tells us, if the setting is South Africa, a rural area, it will always mention ehh walking long distances, (R: Mm) how these people communicate.
Researcher	Within character, would you look at different types of conflict maybe? Conflict between the characters?
Sam	Yah, with regard to conflict sometimes you will find that even though in short stories there isn't so much (R: Mm) ehh, ehh conflict (R: Mm), it's, it's because the story is not so long. The conflict, you'll find that the conflict between the, the opposition, the narrator and the, the, the other the opposition (R: The characters) yah, you'll find that sometimes it, it, it comes up, ehh at the end. Then which is so called the rising, the climax of the (R: The climax) yah of the story.
Researcher	So you would, you would concentrate on the flow of the story, the plot, how it goes? (Sam: Yah) The exposition, the rising uhm, uhm conflict and the

	denouement (Sam: At the end). Okay the resolution then in the end (Sam: Yah). Uhm, figures of speech. Which figures of speech uhm all of them or…?
Sam	No, they are very important; sometimes you find that a person uses more ehh, ehh metaphors (R: Mm). Why? To try ehh to, to express a certain feeling of this person (R: Mm, Mm). Ehh and the, the, the pun, I like the pun because it, it, it brings humour (R: Yes, it does) yah and sometimes you find a person has used it in order to create confusion between the two, ehh characters.
Researcher	Is it easy for the learners to, to understand the figures of speech?
Sam	Not, not at all. Ehh, it's not easy because they don't study (R Mm, Mm). They can't think critically. Sometimes you find that they are like, when we are doing *The Dube train*. Yah, the author will say, ehh (*unclear*), a white dirty station. I say, what is the irony there? (R: Mm, Mm). They just can't (R: Can't, can't get it), can't get it (R: Mm) because.
Researcher	And, and they need not just identify; they must explain and discuss the, the figure of speech (Sam: yah) the, the function of it. That is the difficult part.
Sam	Yah, yah the learners of today, critical thinking, they, they just want to be spoon-fed. (S: Spoon-fed yes, yes).
Researcher	Any other things that you would like to add to content knowledge that you feel is essential?
Sam	Ehh yah, I always say the, the, the perspective is very important of the author (S: Mm, Mm Mm), because by knowing the perspective of the author then easier for you to understand what this short story or this uhm drama is about (S: Mm Mm) because it is the core for me. (S: and also the intention of…) the intention yah for me is the core. Because I've, I've always advise my learners, you don't start reading the book without knowing exactly the perspective of the author. Go back. (S: Yes, very important) yah (S: to put them into the story) yah because you can read the story not understanding what is this story all about (S: Mm of course), the author will tell you why, why what prompted him to write this story.
Researcher	Thank you. Question 2. What do you regard as more peripheral secondary knowledge in English literature? In other words, what is not necessary for the learners to know but the teachers actually should know? Anything you could mention there?
Sam	I think, they should not know the meaning of what the short story is (R: Mm). What is the short story, ehh you explain it and I don't think it is, it is important for the learners. The learners had to know the content (R: The content) yah.
Researcher	Okay, uhm maybe if you look at lenses, literary criticism, lenses that that you look through it could be feminism, deconstruction, do you think that is important for a learner to know?
Sam	It all depends on what kind, what type of learners do you have. You'll find that in the classroom the learners who do not really challenge me; they can't really ask questions they can't do anything. Even if you can tell them, they just forget cause they don't see it as important. You might see important things and over emphasize them, but you will find that the learners – for them it's not something very important (R: Mm, Mm, yes, yes).
Researcher	Okay question 3. How do you or did you obtain your content or subject knowledge to be able to teach English literature in the FET phase? Which sources do you, do you use to get your knowledge from?
Sam	You know I, I read extensively, I read different (R: Good) I don't read only the prescribed books. That's why I used to tell my learners, go to the library. Just

	read any book. It will, it will (R: Expand your mind) expand your mind and your knowledge and again, ehh to learn how to teach English, ehh I learnt at the tertiary institution (R: Mm, Mm). I was there, we were really doing critical analysis and doing this, then it, it really … (R: And you remember that?) yah I remember that.
Researcher	Do you use, uhm basically study guides, internet now (R: Yah) or do you construct your own knowledge?
Sam	I, I mostly I, I use study guides. So that I mustn't be off the, the, the point a lot (R: Mm Mm). And sometimes you'll find that you might think you are teaching the learners correct things, we find with the standard, a very high standard we find that they can't just reach it. It's better to go to the study guide (R: Mm, Mm) because I think it's written to their own level.
Researcher	Do you sometimes differ from the study guide, when you think you have a, a bit of a different interpretation?
Sam	Yes, of course, many times I, I, I feel, ehh I do have, ehh difference with regard to the, ehh, the, the study guide.
Researcher	So you can say you construct your own knowledge?
Sam	Yah.
Researcher	Okay. Question 4. How do you go about choosing poems, stories, texts for teaching?
Sam	I don't choose myself; they have been prescribed by the department (R: Mm, Mm). Yah.
Researcher	From grade 10 on?
Sam	Yah.
Researcher	Okay, question 5. Please mention at least 5 poems, 5 short stories, 5 novels and 5 dramas if possible, that you would choose to teach. That is if you could choose (Sam: Yah). You had your own personal preference (Sam: Yah).
Sam	Yah. Let me talk about the, the short stories, because the most I enjoy short stories (R: Mm) because at school we don't do poetry, ehh we just can't (R: They can't) yah. (R: Too difficult? What is the problem?). They don't challenge; they just sit and expect you to … poetry needs people to think critically. They don't want to; they concentrate only on ehh, ehh the, the cell phones rather than looking for, going to the library. We, we do have a library, (R: Yes, I heard.)
Researcher	Do you think they find the short stories easier than the poems?
Sam	Yah. At least. At least.
Researcher	Okay, what if you had a personal choice; which ones would you choose?
Sam	I love *Manhood*. Yah. Why? Because you know, when I'm going to the diversity of learners, because manhood we might mean different things to different learners (R: Different learners, yah). So you see that's why I love it a lot. *The relative* also, remember, even the authors, I don't use only African. I mix these authors because (R: Mm, Mm) they, you start to learn their own perspective. (R: To give a bit of diversity) yah, to give a little bit of diversity correct.
Researcher	Okay, so it's *The Relative* …
Sam	Yah, Chris van Wyk, and there's another one called *The Toilet*. (R: Oh, yes, I know that one) Gcina Mhlope? Yah. You know it? It, it shows learners that despite your circumstances, you can come up a better person. Don't sit down and expect things to happen to you (R: Mm Mm). You can do things; you can

	change your own life.
Researcher	Alright maybe novels; maybe a few dramas? Few poems?
Sam	No, I never, I never do poems. I'm afraid, you know; a long time ago I taught learners before the CAPS document (R: Mm) ehh, Johannesburg (R: *City Johannesburg*) *City Johannesburg*. It was good. They understood it that time, because those learners ehh, they were very creative in their in their thinking (R: Personal favourite of yours). Yah even the, the environment is different where I was teaching is at the beginning of the location; those learners they differ from those, because they're from the, ehh, informal settlement (R: Yes, yes different socio economic.) yah (R: Conditions) yah. Ehh, and the others were *Shaka Zulu* (R: They still do it now) yah, yah I can remember this it's, it's long time ago in 2005. I think I was teaching (R: The last time you taught poetry?) yah.
Researcher	Alright, any novels that you particularly like or prefer?
Sam	Ehh, let me see, at our school we never taught novels with them, because of they, they, they had to finish the syllabus (R: Yah) with within (R: Takes too long) yah, therefore, we, ehh … ehh couldn't, ehh read, read novels. Rather, rather go to, ehh a drama. Drama is much better. *Nothing but the truth* (R: *Nothing but the truth*, Mm) ehh, ehh is very nice. Even though the learners they sometimes they, they don't understand, because it happened before they were born (R: Mm, long time ago) yah. Ehh, ehh Shakespeare; I did *Julius Caesar*, I … I used to tell these learners, you can't pass *Julius Caesar*. (R: laughs) Because *Julius Caesar* uses a lot of ehh figurative speech in writing. (R: Archaic language) yah, even the language, they just can't grab but the, the learners I taught in, ehh before in, in, in (Name of town) (R: But if, if you had a choice you would teach?) yah. (R: Uhm, *Julius Caesar* again?) Yah, even now I can teach it but I, I won't get challenges from the learners. They'll just stand and, and, and just watch me. (R: Other Shakespeare's like, like *Macbeth* maybe? *Romeo and Juliet*) yah I, I always tell them I won't I, I can't teach these learners this because it would be a waste of time. (R: Mm, but would you prefer that?) I would prefer that (R: yes).
Researcher	Would you prefer the Shakespearian plays to something like *Nothing but the truth*, or, or for yourself, or not?
Sam	Yah, I would, you know because ehh, I always tell learners, literature, the more you learn or study literature the more you, you know it broadens your mind (R: Mmm, Mm) yah and your thinking. You see things in a different particular perspective. It changes your, your thinking.
Researcher	You want the challenge?
Sam	Yah, I want the challenge.
Researcher	Alright thank you Sam. Question 6. Which of the following factors may influence your choice of poem question 6, or short stories or novels or dramas, if you had a choice? I know now that you said that you follow the prescribed uhm (Sam: Yah) uhm, text from the government. List in order of importance what would you look at firstly? The gender of the learners, the cultural group, the age, the social circumstances, or would you chose texts that you have studied at university, or would you chose your own personal preferences? What would come first and foremost for you as most important when you choose texts?
Sam	Yah. I look at the social circumstances … ehh (S: Mm, why?) ehh, sometimes you find that you, most learners particularly those I'm teaching now, they just can't go to the library and, and study further, because if you bring another one like I don't look at culture because it's diverse (S: Mm, Mm. You, you told me you

	don't mind diversity). Yah, I don't mind but this social meaning even at home where the parents cannot help them even though they encounter problems; they are the only source of knowledge. (R: Mm, Mm). And they rely, the teacher is the only the source of knowledge.
Researcher	So what type of text would you choose now to accommodate that?
Sam	Ehh, I can choose short stories (R: Do you go for easier texts?) Yah. (R: Shorter texts?) Mm shorter texts. (R: Okay) Like before, at school, we were teaching them the, the, the drama ehh Mm what do you call it? Mm, To Kill a Mockingbird. (R: The novel. To kill a mockingbird yes, yes). It was terrible for them. (R: Really? And it's an excellent novel though. What was the problem?) Understanding, they just couldn't. (R: From the, coming from the social circumstances that they do, you mean they don't have any background knowledge?) Yah. And also American English; they don't understand (R: Mm). They, they, they struggle with it, just like Walter Mitty; they just can't put themselves in the shoes of this person. They just want a straightforward thing.
Researcher	So that is a big consideration for, for you, where they come from and what sort of pre-knowledge they have?
Sam	Yah. It's very important.
Researcher	Okay. Uhm, thank you, question 7. Could you describe the process you go through when you plan to teach a poem? Say for instance or a short story. Next year maybe they say to you 'Sam, you've got to teach this short story; it's a new short story'. Uhm that's before you start teaching; how would you approach your whole teaching process? And planning now?
Sam	When I plan, I look at the perspective of the author. It comes first. Then, ehh also you look at the story, ehh write unfamiliar words to them, because sometimes you'll find that the, the English use is far beyond their (R: Mm, Mm) comprehension. (R: Different from what they're used to). The figure of speech used there and highlight them and check whether the story is written in the first person or a third person. Then you check the characters, the mood, and all those things; then all of them. Then I made it one thing when I plan. (R: You familiarise yourself with all these things?) Yah.
Researcher	How many times would you go through the primary text?
Sam	Ehh, twice or thrice.
Researcher	Okay. Good, that's now when you plan. (Sam: Yah) Alright, so question 8. What is your main aim when teaching texts? What do you want to do?
Sam	For learners to understand the story and be able to relate to it. It's very important. Yah, I want learners to relate. To make that story theirs (R: Mm, for it to be relevant) yah to their situation. (R: And it's not always easy.) Yah, it's not, ehh, yah (R: You said with Mockingbird, it's a different country, it's a different social context) yah, and even the … the, the language use there. (R: Mm, Mm they find that difficult) yah.
Researcher	Okay question 9. To what extent do the aims of the CAPS document complement or relate to your understanding and purpose of teaching literature?
Sam	Yah, that one I didn't answer; I didn't because of …
Researcher	They spoke about things like critical thinking skills Sam. (R: I battled to get those things you know …) yes, uhm, do you agree with these aims and objectives?
Sam	Yah, some not all of them (R: Mm). Yah, some, ehh, yah active and critical

	learning. Encourage an active and critical approach to learning rather than rote and that I agree totally. High knowledge and high skills (R: Mm), yah, definitely. But that one of human rights; sometimes they don't know what human rights are, these learners (R: Yes) yah, they don't really understand when you talk about human rights (R: Yah, social justice. That's something you could've taught through *Mockingbird* for example) yah.
Researcher	Uhm, indigenous knowledge, that's now diversity. Do you think that is addressed in the CAPS? (Sam: Yah). Do you agree with that? (Sam: Yah, I agree). Uhm, so to which extent do you think these aims are actually the same as what you would like in teaching literature?
Sam	Yah, they, they, they do correlate, because the aim we want to teach them, if the stories are dealing with diversity for instance; then you'll try to show them like xenophobia; let's talk about xenophobia sometimes, hating of other people coming, ehh the migrant … migration in Europe. The Balkan people moving to Europe fighting. I try to, to, to show them, ehh, xenophobia. These people are running away from wars; they just want to have a … (R: Yes, and you feel literature can address that) yah it can also address those things.
Researcher	Good. There it says the national curriculum aims to produce learners that can organise and manage themselves and their activities responsibly and effectively.
Sam	No ways. This one learners just can't; we always spoon-feed our learners…we always tell them. Sometimes we find that I treat something in the morning, just to revise with them. Maybe let me say one page, tomorrow in the morning before I start, about yesterday I must bring them back so that there can be continuity. You'll find that they don't know nothing (R: Really?). You gave them hopes, even for them it's time out, in their minds (R: Really?).
Researcher	Do you think Sam it's a, it's a problem from a very young age, this thing of just wanting to be spoon-fed?
Sam	Ehh, yah I can say, socio economics. Our learners, where they come from they get everything free, the house the mother the father they are not working but they own the house. They receive grants. (R: This thing of just wanting) receiving, yah, yah not working. They don't see anything that why they should work hard. Because they, they don't move out of Potchefstroom, they just can't go; they don't see what other people are doing outside. They are only around their own cocoon world – their places. If you say work hard, it's difficult outside; they don't know what you mean.
Researcher	Do they go to university; some of them?
Sam	Some of them. I've got lots of my learners here.
Researcher	But then, don't you think they're going to struggle when they have to then engage in critical thinking here?
Sam	Yah, they do. Also I come across, you know sometimes I teach learners everything, when they arrive here sometimes they, they have to apply for a bursary and the bursary department will say to them write ehh, ehh this letter. What you call it? Cover letter (R: Yes, yes) they don't know what this is all about and they come to me at school and say please help us. I know you taught us. Now, its reality now.
Researcher	You agree that it, it will be a problem later on?
Sam	Yah. (R: They will struggle) yah, even now they are struggling because they always come to me … Could you please help me? (R: Yes, yes) I, we, we know you taught us, but we never ehh, ehh we never listened to you (R: Yes, yes). Therefore this one you can see, no; they can't bridge the gap between high

	school and varsity. I met some of our former students. They say I saw you at the department. I say yah you were there? I say I'm happy for you.
Researcher	How do you think a, a, a person can address this problem?
Sam	Teach them all the time. You must drill it into these learners (R: Yes, yes) some (R: The importance of, of working on your own) yah, yah.
Researcher	Okay question 10. Does the CAPS document provide enough guidelines to teachers regarding the teaching of literature in the FET phase?
Sam	I don't think so, although I don't Mm, Mm I never detected this guideline you know, because it is very short. And the guideline does not teach you about the type of learner you are … are having in the class (R: Mm) we ourselves have to make our mind today I'm having … (R: To adjust) yah, to adjust. Ehh, they differ according to, to years you'll find in 2010; I had very brilliant, very challenging learners they go and study and they ask you questions. The following year, they sit back and they wait for you (R: Mm, Mm, true). Then whatever I say; they write it down. When you give them task, they pass. They can't even you know argue among themselves even if I ask the question. What is the figure of speech used there? They don't … (R: They don't know).
Researcher	But specifically now for a teacher, (Sam: Mm) do you think that the CAPS provides enough guidelines? Say for instance you're a, you're a beginner teacher (Sam: Yah) and you only have (Sam: No, no, no) you know the Caps document (Sam: No, no it doesn't help you at all).
Sam	No, no it doesn't help you at all. I've got a new teacher now (R: Mm), I gave her this book (R: Mm), she doesn't want it. I have to sit down with her and tell her how to cooperate (R: How to go, so the 'how' part is not there?) yah.
Researcher	Okay question 11. To which extent do you structure your teaching around the assessment tasks of the CAPS document? That is uhm, do you consciously think of, of 'I've got to teach this now, because I have to do this task coming up or, or how do you go about it?
Sam	No, with regard to assessment, you know what, if you teach them you will think about the possible questions when you teach them. This could be a possible question in assessment. You might find, you might get this at the end of the year; please try if the question comes like this, like. I always tell them, we are doing this book; what do you call it *Walter Mitty*. I always write it you know. At the class writing it all the time, they just laugh at me as if I am joking (R: Really?). I said this poketa, poketa; the sound made by people, in, in, in court I said it is onomatopoeia to be a sound made by those people (R: Yes, yes). But even in the exam they fear it.
Researcher	So you do keep the CAPS assessment tasks in mind?
Sam	Yah, yah always and sometimes I give them possible exam questions, yah, yah. Like this time, I'm going to teach them, ehh *Nothing but the truth* (R: Mm) I know the first thing I must teach them all those things and in an exam if the question comes like this, they must be able to answer it. (R: So, you do consciously keep that in mind?) Yah, yah I always show them the both sides of the coin. I say start studying with expectation. I say this I'm … I'm going to give them a question (R: Or in a task) or in a task also.
Researcher	Okay question 12. This is also important. Please explain the procedure that you will follow when teaching a poem, or a short story that's now right from the beginning. You can tell me, maybe, about a short story. I see that you really have a passion for the short stories. Uhm, what strategies would you use, learning activities, resources and assessment?

Sam	Yah. Firstly, you know, I explain the title of the short story and make sure that they understand what the short story is all about. And the perspective of the, the author. I also tell them a short amount of this person. Sometimes you find that, like protest, short stories, eh protest what was post-apartheid literature. What do they emphasize there?
Researcher	Yes, do you do all the reading or do you allow them to also read?
Sam	No, no first they read; I explain. I … I am encouraging reading skills also, they read one paragraph; they go back I explain. Sometimes I ask the learners, now we have read something, what is the irony there? What is the figure of speech used there?
Researcher	So you ask questions?
Sam	Yah, not to, to make sure they always, I arouse their interest in what they're doing?
Researcher	In a big group would you ask the questions or …?
Sam	Individually (R: Individual) yah. Because I know their names, I just say write at the corner what do you think? Then I call the, the person's name, then we… we (R: Have the discussion) yes, have the discussion.
Researcher	Okay so what sort of activities do you allow them to do?
Sam	Ehh, sometimes I give them, if you were in this particular person's shoes what would you do? Their own opinion (R: Mmm) because I try to encourage critical thinking (R: Mmm, yes). Practical examples, what would you do? (R: So questions?) Yah, a question. Do you think it is fair to refer to a person like that? (R: Mm)?
Researcher	Other activities, writing maybe, speaking activities (Sam: yah) listening.
Sam	Yah, listening even though with listening they are very bad. (R: You said) If you give them listening comprehension they get 4 out of 10. They don't listen, I don't know because of this headphones have destroyed their ear drums or what, I don't know. But writing activities sometimes.
Researcher	What type of writing activities, homework?
Sam	Homework, Mm, just go, only a paragraph, go and read that and answer these questions.
Researcher	Answer a few questions. What resources do you use? (Sam: I use the book) Do you make visual presentations sometimes, or is that not possible? (Sam: Not very possible; we don't have the resources). Don't have the resources.
Sam	I photocopy in most cases (R: Mm, Mm) yah, I do photocopy and then I provide them.
Researcher	Okay and assessments other than the tasks prescribed by the CAPS; what sort of smaller assessments would you give them, if any?
Sam	No, I don't do that. The problem is overcrowding; I might not finish (R: The time) yah, the time. (R: Time is a constraint) Yah, I try to cover time here to and to do at least suppose one page; then I give them to ask a question then 5 then 10 marks. Others you'll find that they just copy from others, and sometimes they use a pencil, when we make corrections; they write on top of that as if its theirs (r: Really?). Yah, you know I'm working with crooks now, they are cheating me (R: laughs).
Researcher	Alright, question 13 is also related to that, (Sam: Mm). How do you teach? You now said you will start with the title, explain the perspective that's question 13.

	Uhm, the perspective of the author.
Sam	Yah, is, is yah, I love to start; let's read the author; who wrote this? Why did he write? I look up. It's much important. Because it will tell us this person has been influenced by this, (R: Mm, Mm, so you definitely look at that?). Yah.
Researcher	Alright, uhm do you have moments in your lesson, for example an introduction, a pertinent question you will ask uhm, do you always follow the same routine?
Sam	No, not always (R: Not always), no, I sometimes it all depends on the, the, the text I'm going to treat. There are other texts that if you can ask, learners know but others, the simplest one like the *The relative*, if you said this person is a relative; what do you mean? We are related, yah, that is good, therefore today we are going to treat *The relatives,* but this person is not definitely related but he only made it to or he said it to save his own skin (R: Yes, yes, a lot of explanation, a lot of explanation). Yah, like sometimes even when I treat *The soft voice of the serpent* (R: Mm, Mm), biblical illusion it is biblical illusion (R: Mm, difficult concept for them) yah. You see in the bible you get this, you do it every time you go to church you get those things (R: You relate it to what they are used to...) Yah, then I ask the question, do you think this story is related to that of the bible? Adam and Eve in the bible. Do you think so? Why do you say that? To try to get them to think, but sometimes you really get few responses from them. (R: They are unresponsive) Yah, they just want to be spoon-fed and all this.
Researcher	Alright, question 14. What type of activities do you expect your learners to do? You said now you have a big group discussion (Sam: Yah) you ask individual questions and then they would answer questions for homework? Is there anything else that you do with them or let them do like, uhm make a collage maybe, uhm role plays or anything else like that? Summaries?
Sam	Yah, summaries, but role play not really. Summaries, sometimes I ask them to go and write a summary about, only one page, what do they think?
Researcher	Mm, Sam do they always work individually or sometimes in pairs, sometimes in groups?
Sam	Ehh, all that I prefer is let them work individually, (R: Mm) I'm afraid when you say they must work in groups, you'll find that one person is active in that particular, and in the exam they have to answer themselves (R: Individually, yes) Mm, yah then it's a problem.
Researcher	Okay, question 15. Who is responsible for knowledge construction in your class?
Sam	Yah, I do allow, what's your opinion about this (R: Mm), but you can't find it's not so much because most of them they just sit back (R: Mm). You know most of our problems in our schools – let me tell you the system of education is failing us. You'll find learners have been pushed, because of age; they come to the class not reading; if they fail other grades twice, thrice. When they come, there they are already older than the normal (R: Than they're supposed to be) yah, then they just sit back yah; they don't do anything. (R: So you basically provide the knowledge?). I provide everything. Even reading sometimes; they don't want to read (R: Mm), but I tell them this is going to be an assessment. I give them order to read aloud. How do you go about that?
Researcher	Question 16. How do you provide opportunities for learners to develop their critical thinking skills? You, you, you mentioned that you do believe it's important (Sam: Yah very important), but you find it difficult. Bbut how do you provide opportunities? What do you do?
Sam	I would just encourage them to bring their own opinion, even in the exam you'll

	find that it's high marks (R: Open ended?) yah, open ending question you know; how do you think? Is this comprehension relevant to this? (R: Okay) then giving their own opinion is much better, because it give them, ehh critical thinking (R: Yes, yes) sometimes we discuss, but we find that … they just can't discuss; they can't see the point. That's the problem.
Researcher	Do they ever do research on their own?
Sam	No, they don't go to the library. The library has lots of books. I, for example, you can just go and say go and research this thing; they will never go. (R: So, reluctance?) Yah.
Researcher	Alright question 17. Explain how you would differentiate your teaching to accommodate learners of diverse ability. Uhm, you definitely will have strong ones; you will have weaker ones in your class. And backgrounds, how would you change your teaching to accommodate those who struggle or those who are really intelligent?
Sam	Ehh, in this case, I … I do, most cases I bring them my lesson when I go to them, I try to simplify this and also try to you know I … I … I don't teach on the same level (R: Mm, Mm), I mix the two. Sometimes you'll find that I start with simple things (R: Yes), then the question when I'm going to ask question; I ask question that is thought-provoking to include even those people who are very intelligent (R: Mm). But when I always engage those who are not intelligent (R: Mm, those who struggle) yah how about this.
Researcher	Do you consider the backgrounds of your learners (Sam: Yah) while you are teaching?
Sam	Yah, yah even my lesson, I know what type of learners I'll get in this class (R: Mm) they don't challenge. Or you'll find that in this class, most of these learners I know them; I teach them, grade 11 even grade 12 … they fail through their years. Yes they are very big-minded.
Researcher	So you know them when they get to you?
Sam	Yah, I know and how should I go about even preparing my lesson.
Researcher	So, you would change your strategies to accommodate different abilities? (Sam: Yah)
Sam	Yah, I see who is in front of me, then I change strategy.
Researcher	Alright question 17. No, we've done (Sam: 18) eighteen. What do learners mostly struggle with in English literature? What is your biggest obstacle there?
Sam	English, the language itself. They never speak even around the schoolyard (R: Mm) at home, I don't need to talk about (R: Proficiency is a problem?) yah, very; it's a big problem. Even though at school we try to say, whenever you want to go to the loo just say, may I please go? It's simple; they just can't construct a simple sentence. (R: Sentence yes).
Researcher	Okay 19, how do you assist those who struggle? (Sam: Pardon?) How do you assist those; how do you help them? (Sam: You know what?) What do you do?
Sam	I always encourage them to bring their dictionaries (R: Mm), ehh, and we try, if there are words we don't understand the word; we go to the dictionary (R: Mm, Mm). In the dictionary it's like this (R: Mm, explicit vocabulary teaching) yah, yah, yah.
Researcher	Alright, question 20 is actually a repeat of 8; so we going to skip that, 21. We sort of touched on that. Do you consciously consider examination questions when teaching texts? In other words, to which extent do you teach to the test?

Sam	Yah, I always do that too, because why I don't want them to be surprised when the question comes (R: Mm, Mm), I must always show them, the question might come out this way. How are you going to answer it? Sometimes I ask them this question, from there I change the wording (R: Mm, Mm), then they don't even see that they've already answered it. (R: Yes, yes) it's the same, you know to try to, you know always I encourage them to think critically. To see two sides of the coin. If you think this is correct and if I change it like this, it is also correct, but you must put it in another way. Another form.
Researcher	So would you say that you teach to the test? You want them to answer (Sam: To answer). Do you think it's necessary in the context you are working?
Sam	Yah, it is necessary, because most of them struggle, and well they achieve. Most of them, they pass (R: Mm).
Researcher	Question 22. Who had the greatest influence on the way you are teaching now? Is it the methodology you studied at university, the way one of your school teachers taught way back then? The methodology used by one of your lecturers maybe? Or the methodology prescribed by your HOD?
Sam	I think my former Grade 12 teacher. (R: Your former Grade 12 teacher? Okay how so?) Yah. (S: How, how so?). Ehh, always he encouraged me to read. He said if you want to speak English properly and know English – go out and read. The more you read; your mind will be opened up. He said if the more you read that is why he always said be a voracious reader; yah read extensively.
Researcher	And the method he used; did you adopt that method? The way he …
Sam	No, no, no, I didn't adopt his method, because he was teaching at a higher level, sometimes even though we understood him he would always come down. The lecturer at university also had an influence on how to teach learners (R: Mm) you come down to their level. You explain everything (R: Yah, Mm).
Researcher	Question 23. Have you ever adapted, you sort of said it now, have you ever adapted the way that you teach and why (Sam: yah yah), and why?
Sam	You know what? A lecturer who was teaching me at university; he made things simpler for me to understand (R: Mm, Mm). Therefore I think that is the good method I can apply for, for my learners. I come down to their level. I explain everything. (R: You have changed your strategy) yah, yah in the simplest way. (R: So you adapt according to the learner in front of you?) Yah, yah.
Researcher	Okay 24. How do you know if a particular lesson is successful?
Sam	When a learner understands and is able to answer the questions. Some you find that, when I'm not in the class, they will always imitate how do I teach (R: Really? (laughs), at least some of them understand, try to explain, as if I'm there in the class (R: It gives satisfaction) ehh, yah it gives me satisfaction that at least someone understands and he, he or she or he knows that if I teach like this learners will imitate me in the class. Particularly during study time, you find that the other one stands there and says you know this, this do that. I'm teaching them like this, I just look and do as if - I just ignore them because I get satisfied that at least someone who could understand what I'm teaching.
Researcher	Does enjoyment of the learners have anything to do with this?
Sam	Yah (R: You want them to enjoy) Yah to enjoy. I don't want it to be tense you know; this is not an exam. Reading books is part of enjoyment (R: Yah, yah).
Researcher	Alright 25. Apart from content, 'what', and the pedagogy, 'how' you teach; what other knowledge is important to be a successful English literature teacher?

Sam	To read extensively, gives me more knowledge, which I impart to the learners (R: Mmm Mm), because when if I read this story, then I'm going to research I'm going to take this book, I go to the library, then I take a book. Then this story is related to this, or this author. Sometimes you find that in … in … in this grade I've read one of this person's stories and like Bessie Head now, you know … (R: Yah, *Maru*). *Maru* and others, collection of treasures, yah, then you can relate that this person. He likes to talk about this. (R: To read extensively is important) yah, is very important.
Researcher	Okay, anything else that is important?
Sam	You need to know the curriculum, yah it is important, but you must go extra mile.
Researcher	Alright, 26. What exactly does a teacher need to know about learners in order to teach effectively? What do you need to know about your learners?
Sam	My learners' background. Socio-economic background, very important, yah, because sometimes you find that this learner is capable, but at home she does not get enough chance. There's no place where she can study, over-crowded. (R: So the background is important) yah, is very important, because you know how to approach these learners.
Researcher	Different learning styles maybe? Do they have different learning styles?
Sam	No, no, no but I'm try to impart those things to them, to accommodate them but I … I always tell them the good manner to start is to write down what you have studied. Take a script (R: Yes, yes) those people … I don't know how do they think, once they've passed the standard; they burn the books. I said no this one is a resources (R: Keep it) keep it, then write down. You will always in an exam … it is easier to recall what you have written down (R: Yes, definitely).
Researcher	Alright 27. What does an effective classroom look like to you?
Sam	Yah you know what last night when I was doing this, (R: Thinking about this) yah, thinking about this thing, ehh, I got confused because I took it as classroom effective classroom … a good looking classroom (R: Yes, yes, I'm also thinking of that you know; the organization of the classroom, discipline… rules maybe?) yah, yah. Also discipline rules, sometimes you'll find that the class has got a what you call it learning teaching aids (R: Print rich) yah, the class is clean. This is encouraging learners to start. And also I mean at this particular thing, learners who are active, they take part in the lesson throughout…thought-provoking you know. Is also part of effective classroom you know (R: Engaged) engaged, critical you know, that I think is also positive you know (R: Mmm, straight rows? Do you like the straight rows, or do you put them in groups?). No, I like straight rows, you know, when I see them sometimes I go see to check if they are not sleeping, if they are being destructive. I always check them.
Researcher	Okay, I just want to add one. Of the 4.5 hours allocated to you, for English (Sam: Yah, yah) how many hours, do you think you use for literature?
Sam	Not enough. I have to add more for me.
Researcher	But how many of the 4.5 do you use; more than half?
Sam	You know what? We, although, with us, I don't know, it's only English it's only those hours for English remember *né,* I divide when it is double period; it's better to teach literature (R: Mm, Mm), because why? We can finish the short story. Because one hour you find that you have just written a little bit, tomorrow learners don't understand all of it, understand what we have already studied. (R: Yah), If double period is reading I take … (R: So, it takes you more than half of the 4.5 hours for literature? Yah, I can say (R: You think?) our periods are almost

	one hour.
Researcher	Because you still have to teach grammar and language (Sam: Yah, yah) and also creative writing.
Sam	Yah, and sometimes you find that, you lag behind if you don't take those into consideration, particularly reading; those readings is very important. In, in, in our situation, they just can't pass question papers, because lack of understanding of the question. (R: Yes) They must keep on reading and literature is part of it. When it is double period maybe once a week; we do literature (R: Literature), yah. (R: And that takes long). Yah, it takes long.
Researcher	Simon, I just want to get back to one or two things I missed, (R: Yah), in which year were you born?
Sam	On 1959 (R: 59)
Researcher	You also mentioned a Mr (Surname) … (Sam: (surname of teacher), yes, and he influenced you, the way you are teaching (Sam: Yah), was it basically his content knowledge or the way he was teaching?
Sam	The way he was teaching (R: More the way) yah, the way. (R: His methods?) Yah, his methods were very good. Alright and then I just want to get back to the racial setup of your school. You did mention at some stage you said there are coloured learners there as well, are there?
Researcher	At our school? Is only African (R: Only African?) yah. (R: And which languages do they speak?). They speak both Setswana and Xhosa. (R: Setswana and Xhosa and, and Sepedi?). No. (R: Only these two languages that you say) yah. (R: Okay, Sam, thank you very, very much).
Sam	No, it's my pleasure Mam.

Transcript of interview 2: Researcher and Jane (Teacher participant)

29 March 2016

Researcher	Good morning, it's the 27th of March and it's the second interview with Mrs (Surname), and it's the (*pause*) 29th (*laughing*), the 29th of March. Alright, Jane. Question 1. What content knowledge do you feel is essential for an English literature teacher to know? Concentrating on the genres.
Jane	Uhm, uhm. I think that you, a teacher should be, uhm, knowledgeable in the language first of all of English. Because if you don't understand the language, you cannot understand any of the, uhm, any literature. It doesn't matter if it's poetry or drama or, uhm, novel or short stories. Uhm, there are many teachers that are insecure, while teaching English and then they go on the study guide only, and they don't even use their own content knowledge and think. They just base it on what they can find elsewhere.
Researcher	Mm.
Jane	It's almost as if they are removed from it. But you need to know the basic structure and what you can expect in every, uhm, genre and what to look out for, use the CAPS document for guidance to find out what it is that the learner should know.
Researcher	Mm, Mm. Ok. Specifically, uhm, if you look at a poem, for example, what do you think is necessary for the teacher to know? Where would you start?
Jane	Where would I start with the poem?
Researcher	Yes.
Jane	Uhm, I would look at the title because there's almost no, uhm, poem that has an irrelevant title.
Researcher	Mm.
Jane	And then I would, uhm, look at it as a whole before you start deconstructing the whole thing in images and rhyming and all those.
Researcher	Mm.
Jane	Nitty gritty things.
Researcher	Mm, Mm.
Jane	Think if I get the whole idea first, it will assist with analysing it and seeing the other things.
Researcher	Mm, Mm. Alright. Now what do you regard as more peripheral (secondary) knowledge in English literature? In other words, what is not necessary for learners to know, but that you think a teacher should know?
Jane	I think an oversight of the author's other work. What kind of messages the author or the poet or the playwright or whoever it is was trying to get across. The times they lived in, what things were important to them then, uhm, *ja* … where they're from.
Researcher	Mm, Mm.
Jane	Because it's not always, uhm, based on … well, it's not always a South African author, which makes a difference as well.
Researcher	Mm, Mm.
Jane	Those things, uhm, the broader knowledge on the creator of the artwork kind of

	the learner should not know.
Researcher	Ok. Question 3. How do you, or did you obtain your content/subject knowledge to be able to teach English literature in the FET phase? Now I'm speaking in your entire career.
Jane	Uhm …
Researcher	Not just now.
Jane	Uh, I suppose some of the basics that they made me aware of, uh, how to look at things and what to notice. I picked up at school and university. Uh, but the rest of my interest and my knowledge and my, uhm, interest came from books.
Researcher	Mm.
Jane	Books, books.
Researcher	Study guides? Do you use a lot of study guides? Internet?
Jane	(*Sigh*) Uh, a study guide is helpful, I think if you are, uhm, not confident in your own knowledge, uhm, and then you can structure your whole entire uh ...
Researcher	… teaching …
Jane	… learning programme for the year on the study guide. The internet is also helpful, but not all teachers have access.
Researcher	Mm Mm.
Jane	I haven't used it beyond, uhm, trying to get hold of the DVDs, for example.
Researcher	Mm, Mm.
Jane	For the play or so.
Researcher	Notes from other colleagues?
Jane	Uhm, we don't really … we would like to, but we don't really interact with other colleagues. No, and also I feel that it is unfair for me to go and ask them for notes.
Researcher	Mm.
Jane	If you are not prepared to do your own work. I would feel upset if I worked hard to get my notes.
Researcher	Mm, Mm.
Jane	… and someone just walks in and says …
Researcher	… you want that.
Jane	I want that.
Researcher	So you also construct your own knowledge?
Jane	Yes.
Researcher	You, you not just relying on external sources?
Jane	No.
Researcher	Ok. Uh, question 4. How do you go about choosing poems, stories, texts for teaching? If it's now, I know you have the, uhm, set works for Grade 12. But for Grade 10 and 11, how would you go about?
Jane	Uh, we are a no-fees school and we are constrained by the list of material that the Department of Education sends to us from which we can choose.

Researcher	Mm.
Jane	And the list is very restricted. You have to choose, aah, from two things. It's either the one or the other and then you *maar* choose the least of two evils.
Researcher	Ok. Uh, but if you had a choice, how would you go about choosing? What, what would be the, the, your main consideration?
Jane	I think the interest of the learners, uhm.
Researcher	Mm.
Jane	Their … their experiences. Their, their view of life. It's no use trying to teach them things that they are not interested in, because they switch off immediately. Uhm, I would like to choose something then that catches their interest and that makes them come alive and participate.
Researcher	Ok. Question 5. Please mention at least 5 poems, 5 short stories, 5 novels and 5 dramas that you would choose to teach in the FET phase, uhm, as a personal preference?
Jane	Uhm, (*pff sound*), uhm I would think – I don't have titles – I would think an adventure story, a love story – in all genres actually. Love poem, war poem, uhm, a cultural thing …
Researcher	Mm.
Jane	Something that just covers all the interests.
Researcher	A lot of different spectrums, *ja*
Researcher	If you have to think of one or two titles, what, what would you choose? (*Pause).* As a novel for example, or a drama. Would you have chosen *Sophiatown*?
Jane	No. You can't because this book is uhm, a line-by-line translation. Even the Tsotsi language and the, uhm, cultural language, the black language that are in there. The learners don't know it, and, uhm, in *Nothing but the truth*, for example, there were lines in Xhosa, and half of the class didn't know and then half of the class had to translate and it's … you can't really ... teach a language and then still have to deal with another language on top of that as well.
Researcher	Makes it difficult.
Jane	Yeah.
Researcher	Because you have Setswana learners.
Jane	Yeah, uh, well yes it's, uhm, Setswana home language school, but we have IsiXhosa, we have Venda, we have Sepedi, we have all sorts of learners.
Researcher	And do they struggle with the Setswana?
Jane	Yes, very much.
Researcher	Oh, they do?
Jane	Yes
Researcher	Percentage wise? How many would not be Setswana home language speakers?
Jane	(*Pfff sound*) I think it's close to half, maybe a little less but a lot, especially, uhm, Xhosa.
Researcher	Oh, really?
Jane	Mm.
Researcher	That's interesting.

Researcher	Alright. Dramas. Uhm, Would you have chosen the Shakespeare's?
Jane	Uhm, the learners themselves, want Shakespeare. But when they ... I showed them *Romeo and Juliet;* I showed them *The Merchant of Venice*, uhm; I showed them *Macbeth* and they were eager to grab the book and then when they read the first verse they say "Oh no", that's not what they thought it was.
Researcher	Mm, Mm.
Jane	Uhm, they've heard about Shakespeare.
Researcher	Archaic language.
Jane	Yeah.
Researcher	Ok. 6. Which of the following factors may influence your choice of poems or short stories/novels/dramas if you had a choice? List in order of importance: the gender of the learners, uh, the cultural group, the age, the social circumstances, uhm, text that you have studied at university. Your personal preferences. What would be your main considerations?
Jane	Uhm, in order of preference, I would say cultural group first.
Researcher	Mmm.
Jane	Age, second. Social circumstances are actually very important but I'd put them third. And then the rest of them are equally last.
Researcher	Okay.
Jane	The gender of the learners. The text that I have studied at university and my personal preferences, uhm, they shouldn't have …
Researcher	… an influence
Jane	An influence.
Researcher	Mm.
Researcher	Ok. 7. Could you describe the process you go through when you plan to teach a poem, a short story, a novel or drama? That is now before you start teaching?
Jane	Uhm, we have this ... the list changed this year.
Researcher	Mm.
Jane	So we have this new play, *Sophiatown*. And I have to start from scratch.
Researcher	Mm.
Jane	And how I go about that is to read through the text.
Researcher	Primary text.
Jane	Yes, several times. Uhm, and then I would like to, uhm, identify the themes, identify the passages in the text that deal with those themes.
Researcher	Mm.
Jane	Because plays cover a lot of issues at the same time.
Researcher	Mmm.
Jane	That they have an overall message.
Researcher	Mm, Mm.
Jane	And then, uhm, I would like to match those bits of the text with the specific themes, and then I'm at least aware when I ask the learners, and then I would

	look at characterization. What characters are there? Why are they the way they are?
Researcher	Mm.
Jane	Why should they say and do things, and then lastly the language and the literary devices that I use.
Researcher	Ok. Uhm, would you set questions at the same time or…
Jane	Yes.
Researcher	Does that come later?
Jane	Uhm, not questions as such. Uhm, I would, uhm, like to set activities that I would like them to do. Make that as interesting as possible so they would actually want to participate and investigate the text.
Researcher	Mm. Number 8. What is your main aim when teaching literary texts? (*Pause*) Is it for them to pass the exam, uhm, to say you've ticked off … you've imparted all the knowledge …
Jane	Uhm, the aims as stated in the CAPS document, are lovely. Uhm, I mean if you want to learn a new language, then listening and speaking is to go about it. Reading is very important. Writing – maybe not that much, but if you want to have a complete knowledge of a language, then that too.
Researcher	Mm.
Jane	And the aims as they are stated are ideal.
Researcher	Mm.
Jane	And they, uhm, it's what I would like to teach. But then the teaching plan does not translate.
Researcher	But what would your aim be specifically?
Jane	If I had free choice?
Researcher	Yes.
Jane	No CAPS document. I would like for them to bring their own stories,
Researcher	Mm.
Jane	Uh, even if it's just a short story or an article from a magazine, or a newspaper article - it doesn't really matter where it comes from. The moment it's written it's a literary form of text even if it's, uh, not specifically novel or drama or poetry and they love poetry, they will bring that.
Researcher	Mm.
Jane	They would bring that, or even create their own. And then I would like to be in class and I would like to … them to present it or discuss it, or say where it comes from or comment on it – use the language.
Researcher	Mm.
Jane	Uhm, listen to it being read, it's a … that would be the ideal situation and then write their own opinion. That I liked what I heard, and do I agree with what they said. But, uhm, that's not what the assessment, uhm is like at the end of the year. So can't do it.
Researcher	Mm, not at all. Number 9. To what extent do the aims of the CAPS document complement your understanding and purpose of teaching literature? You've, oh, touched on it now.

Jane	*Ja.*
Researcher	It says equipping learners, irrespective of their socio-economic background, blah, blah, blah. Social transformation. Active and critical learning.
Jane	Critical learning (*pause*) is difficult. By the time they get to the FET phase, they've been spoon-fed all their lives, uh, they've been trained to answer questions, uhm, I spend most of my time trying to get them to think. They have opinions, and you can ask them a question and they immediately say 'Yes', 'No' and then you get to the next step and you say: Why do you say so? I would love to develop their critical thinking, because when they have to have to give reasons, it's quiet.
Researcher	Mm, Mm.
Researcher	But with these, uhm, aims of the CAPS – do they correlate with your aims of teaching literature?
Jane	The aims – yes. The how it translates into the teaching plan, no.
Researcher	No.
Researcher	Alright. 10. Does the CAPS document provide enough guidelines to teachers regarding the teaching of literature in the FET phase? Please elaborate.
Jane	If you ignore the aims, as they are stated in the CAPS document, I suppose so ... (*doubtful*). Uhm, guidance is given in order to meet the assessment.
Researcher	Criteria.
Jane	Criteria and the assessment methods that they, uhm, prescribe more or less, you ... you have no freedom to assess the learners ...
Researcher	Mm.
Jane	… as to their knowledge of language or literature, uhm, in how you see fit.
Researcher	Mm.
Jane	What is your idea of, uhm, proficiency in a language?
Researcher	Mm.
Jane	Or interpreting literature or for anything.
Researcher	You've said at one stage, uhm that they do provide a little bit of scaffolding. You mentioned pre-reading while reading a post-reading, uhm, do you think that's sufficient, (*pause*) as guidelines to teaching?
Jane	In practical terms, for me, personally, yes, I go through the CAPS document. I use it when I, uhm, draw up my lesson material, even though it's not exactly what I want to do and then, uhm, the books that we get ...
Researcher	Mm.
Jane	… uh, have that in them. You almost don't have to refer to the CAPS document because it's all there. Pre-reading activities, during reading activities – everything. They're almost treating you like a school child again.
Researcher	Mm.
Jane	They give you everything.
Researcher	Ok. 11. To which extent do you structure your teaching around the assessment tasks of the CAPS document? Specifically your teaching.
Jane	Uh. There is not much time do much else. Uhm, where I would like to have them independent thinkers or so, you still have to keep in mind that at the end of their

	school career they have to answer exam questions.
Researcher	Mm.
Jane	So, you have to structure most of the knowledge that you're trying to impart according to the assessment technique, which is not verbal, it is written. *Ja*, you have to give it a mind.
Researcher	Mm. So you would constantly while you're teaching be thinking of, ah, possible questions?
Jane	This could be a question, Mm.
Researcher	Mm.
Researcher	Question 12. Please explain the procedure that you will follow when teaching a poem, a short story, a novel/drama of your choice/prescribed to learners in the FET phase. Uhm, please elaborate on your teaching strategies, your learning activities, your resources and assessment. The 'how' part?
Jane	Uh, the assessment strategy determines the procedure of teaching. Uhm, we have this drama – it is *Sophiatown*. Uhm, I would first start off, personally, discussing the features of the drama, even though they are in the FET phase.
Researcher	Mm.
Jane	They do not always know, or they haven't always been taught, or there is another technique where they come to the class, they listen to you, and when they leave they leave all the knowledge in the class.
Researcher	Mm.
Jane	So I would talk about acting scenes for the drama, the dialogue, stage directions, the reasons for them, the effects for them, costumes, actors.
Researcher	Mm.
Jane	Sets and a script versus a performance. Because a drama is not really meant to be read, it's meant to be seen as a performance. And then in specifics, with *Sophiatown*, I would have to go into the type of drama and how the title is related to the content.
Researcher	Mm.
Jane	And then vocabulary. Translate the whole entire play into a level of English that they can understand.
Researcher	That they can understand …
Jane	And that's me. Then the learners, uhm, read.
Researcher	You allow them to read as well?
Jane	They have to ... they have to, because, uhm, they think they know and then the moment they open their mouths their tongues just twist up.
Researcher	Mm, Mm.
Jane	So they have to do the reading aloud. They have to, uh, I let them do role-play.
Researcher	Mm.
Jane	And then I let them discuss.
Researcher	Small … small groups.
Jane	Characters. Uh, uh uh (*not agreeing*) the whole class.
Researcher	The whole class.

Jane	You get extroverts – they're always ready with an answer; it doesn't matter if it's wrong or right.
Researcher	Mm.
Jane	You get the introverts that just listen.
Researcher	Mm.
Jane	You can't get them to participate; it doesn't matter what you try. You can talk to them one-on-one, but the classes are too big. There is no chance for that; so it's better for the whole class to participate so that I can hear. If it's small little groups then they miss too much.
Researcher	And your resources, what resources …?
Jane	Resources - I have the text.
Researcher	Mm.
Jane	So far I haven't been able to identify or find the DVD of the play, but I would use visuals like a DVD.
Researcher	Mm.
Jane	Uh, because it's important, especially with the play, because it is meant to be seen as a performance.
Researcher	Yes, Mm.
Jane	And then notes, uhm, which I get from different sources, and in the book itself there are a few notes, uhm, things that I can think up from my knowledge base. Aaah, and then questions that they can answer in their workbooks and notes that they can take.
Researcher	Apart from, apart from formal assessment tasks, what other ... what other form of assessments would you have (*pause*) in between?
Jane	Oh, that's a daily thing, uhm, we talk. I let them talk. My class is, uh, noisy, in a controlled manner.
Researcher	Mm.
Jane	They need to participate; they need to use the language and they need to, uhm, express themselves and be able to identify things in the text. Like characterization; like the use of language.
Researcher	Mm.
Jane	Like, uhm, emotions and, uh, ways of expression and, uhm, those directions, stage directions, why would a director say this is what happens and that is what they should do.
Researcher	Mm.
Researcher	Thirteen is sort of related to 12. Briefly discuss the teaching methods/strategies you employ while teaching literary texts. In other words, how do you teach? Say for instance you're starting now with this drama or poem
Jane	Uhm, I will …
Researcher	What is your point of departure?
Jane	… give a synopsis first of the whole story, or poem, or play.
Researcher	Mm.
Jane	The characters in it, including the setting and how it would influence the text.

	Uhm, there is no other way to create an interest or a picture of what is going on with the learners. I cannot tell them take this book, go home and read it and come back and then we'll deal with the text. Uhm, there is absolutely no way.
Researcher	Mm.
Jane	So, it takes a lot of time and it is better to put them in the picture first.
Researcher	Is there resistance to giving the story away – sort of?
Jane	No, no, no.
Researcher	They like that.
Jane	Uh, yes they feel more secure. Uh, they feel that they are then inside the text so to speak and not as a stranger looking out from… looking in from the outside and never catching on what is going on.
Researcher	Mm, Mm.
Jane	They need it.
Researcher	Alright. Question 14. What type of activities do you expect your learners to do? You briefly mentioned a few activities, like the role-play and you make them read as well and large group discussions? Uh, a poem for example, what, what activities, question 14, would you let them do? Or a short story?
Jane	(*Pause*) I let them read.
Researcher	To the class?
Jane	Uh, They...yes. It's almost like unprepared reading, but I can't...don't really use the marks for that. Uhm, they read aloud – for the whole class – uhm, sometimes I have to point out the people, but after a while I just say 'next' and then the people pick up by itself.
Researcher	Mm.
Jane	So I don't have to point at learners. Uhm, then they love role-play; so drama is wonderful for that. A short story is not so good.
Researcher	Mm.
Jane	Uhm, (*pause*) then, we have to ... you have to really get behind the reason for the text. So you have to discuss motivation, uhm, I tried to get that from them, from the knowledge that they gain from reading the text.
Researcher	Mm.
Jane	Uhm, I'm not always very successful – it depends on the text. And there are texts that are impenetrable to them; it doesn't matter what you try.
Researcher	Difficult.
Jane	Mm. They love poems but very super ... superficially. If they can get the message straight off, they're quite happy and then they really don't ... ahh ... they're not interested in finding the imagery or rhyming. Rhyming is a nightmare (*laughing*).
Researcher	Why?
Jane	Because, say it's 'bird' and 'word' (*pause*) – doesn't rhyme, sorry because it 'bad' and 'what' or 'word'.
Researcher	Pronunciation problems?
Jane	Their whole pronunciation …

Researcher	Is different.
Jane	Uhm, yes – so it's the whole rhyming thing.
Researcher	Alright. 15. Who is responsible for knowledge construction in your class? Are you the sole provider of knowledge, or do you allow learners independent thinking?
Jane	I would love to have learners that are capable of independent thinking, uh, but as I said in their entire school career they've been taught to sit and receive.
Researcher	Mm.
Jane	Uhm, the biggest complaint I've had from learners is 'Oh, but Mam, I've never seen this question before'. After a test or after an activity. Uhm, which is worrying. I try my best, uhm, but time is limited and learners have learnt to wait out the teacher if you want them to think, and they are not in the mood.
Researcher	Mm.
Jane	…and, uhm, then they don't. You can ask the question and you can wait, and wait, and wait. And what I also found is that...that our classes are structured from, uh, brighter classes to lower classes.
Researcher	According to ability?
Jane	Yes, and the cleverer ones are ones that are not risk takers. They won't answer you if they are not sure. The slower classes are willing to do that.
Researcher	Mm. Can we just quickly go back, sorry, to question 14?
Jane	Mm.
Researcher	About the activities. Uhm, you said large group discussions. Would you let them make summaries, maybe make collages, do extra research, or is that not viable? Maybe make a PowerPoint presentation or don't they have the resources for that? Go to the library maybe?
Jane	Uhm, my class is in the library.
Researcher	Mm.
Jane	My classroom. There is no support ... material in the library.
Researcher	Mm.
Jane	Uhm, who has got very few books. The books that we have; we don't have the latest. So it's not a lot of help. But I think that the ambience, just sitting in the library, already helps.
Researcher	Mm.
Jane	Because they're surrounded by books. Uhm, I start off with 'yes' 'no' questions, just to get them going.
Researcher	Mm, Mm.
Jane	And from there, I take it step-by-step over lessons.
Researcher	Mm.
Jane	To get them to speak up more. Uhm, summaries (*sigh*) it's hard to say. Uhm, (*pause*).
Researcher	Difficult question.
Jane	It's like in the CAPS document they say there's no right and no wrong. Your opinion is your opinion, your perspective is your perspective and …

Researcher	Mm.
Jane	Uhm, and you must learn to appreciate different kinds of texts. But then if you ask them a summary you have to be specific about what it is that you more or less require of them.
Researcher	Mm.
Jane	And it doesn't always work.
Researcher	They are ...
Jane	Because they are really helpless where (*sigh*) it comes to trusting their own ...
Researcher	Abilities.
Jane	... ability.
Researcher	Mm Mm. Also if we go back to question 13, I failed to ask you while we were busy, uhm, (*pause*), is there a specific structure that you follow when you teach for example, you would have a pertinent question, you would ask or an introduction phase, a specific teaching phase, or do you vary your...your routine?
Jane	Uh, *ja*. The broad knowledge that I have to give them stays the same from class to class. But the way I do; it differs from class to class.
Researcher	Mm.
Jane	Uhm, not all the learners have the same needs, uh ... uh in the different classes and I'm ... I'm actually grateful for that that our learners are not mixed and that should be, because it gives you, uhm, you know you don't have to sit with different levels of intelligence in one class and you have to then, present one lesson in triplicate so that you can say this thing in this way, and then in an easier way, and then in another way.
Researcher	Mm.
Jane	For to accommodate. So now it's different classes which helps me, because it keeps it fresh and it helps them because then they can understand.
Researcher	So what would you adjust? Your pace, uhm ...
Jane	Pace, a lot, uhm, there are always classes behind because, they need extra uhm, you have to go back, you have to ask, make sure that they understand from their answers and sometimes you see, ooh, ooh, we've missed here and we have to go back and go over it again – do it in a different way.
Researcher	Ok. 16. How do you provide opportunities for learners to develop their critical thinking skills? You said, uhm, it's quite difficult because of the reluctance there – even from your brighter learners. But how would you provide opportunities?
Jane	I ask their opinions. Uhm, a character says something, and then I ask them, uhm, do you think, uhm, what do you think about what this person is saying, or do you agree with what this person is saying in this situation?
Researcher	Mmm.
Jane	What would you say, and, uhm, then they're quiet. If I ask, do you agree, they have an opinion 'yes' or 'no'.
Researcher	Mmm, they don't substantiate.
Jane	And then after that we are all happy with that, you know, short answer, and then we must substantiate. And then I'm glad you have an opinion, why?
Jane	That's where everything grinds to a halt.

Researcher	Stops.
Jane	To a halt.
Researcher	So it's difficult – you find it difficult?
Jane	It is difficult initially. I don't think they always, at the beginning of a year, they meet me as a new teacher. They don't know what I expect of them, and their way of learning is all about what the teacher expects from them, and it's hard for me to explain to them that it's not what you expect from the teacher...
Researcher	Mmm, Mmm.
Jane	... Mm ... it's you know, you're own growth.
Researcher	Do they like to be spoon-fed?
Jane	Oh Yes, they love it. They love it. You have the most disciplined quite class when you write your chalkboard from left to right, top to bottom, and you say 'copy the notes'. I've seen it in other classes. I can't imagine that they take in any knowledge, but they are quiet, they are busy, and that seems to be sometimes the main reason for learners going to school is to sit still and not make a noise and be occupied ...
Researcher	Mmm, Mmm.
Jane	It doesn't matter if they acquire knowledge at the same time or learn to think.
Researcher	But it's not your modus operandi?
Jane	No, it's definitely not mine.
Researcher	You don't agree to that?
Jane	(*Denial*) Mmm, Mmm. I almost put nothing on the board that I don't tell them.
Researcher	Mmm. Alright question 17. We did touch on this as well. Explain how you would differentiate your teaching to accommodate learners of diverse ability and backgrounds. What you ... your learners are basically from the same background would you say, or not?
Jane	Uh, uhm, they are from the informal settlement. But, even there, I think that children are children. Wherever. We have some bright ones.
Researcher	Mmm.
Jane	We have the middle bunch and we have the really slow ones. But I, as I tell them, if you get to FET, you cannot consider yourself as helpless, or, uhm, struggling, because you're here.
Researcher	Mmm, Mmm.
Jane	If you were ... if you had problems with your internet or your brain you wouldn't have made it to FET. So after that they have to take out and show what they can do because they are there.
Researcher	Mmm.
Jane	But yes, the classes are structured, they are put in different – what do you call it?
Researcher	Streaming ... I think they're streaming; they call it streaming.
Jane	So you can't say uhm, clever class, middle class ...
Researcher	According to uh, abilities?
Jane	Abilities, they are …

Researcher	Yes, yes.
Jane	And I'm grateful. It has been an experiment
Researcher	Mmm.
Jane	Over the years we have tried everything.
Researcher	But it works for you.
Jane	But this one works best for the entire school.
Researcher	And you do adjust your teaching according to the different levels.
Jane	You have to and that's also according to the CAPS' aims. It's ideal that you have to adapt your teaching methods to your learners, obviously why else ... what else? You cannot stand there and teach right over their heads.
Researcher	Mmm.
Jane	The problem comes in that they have to write the same paper.
Researcher	Mmm.
Jane	So if I translate the language to an easier level then they still have to cope with the question papers and that ... that defeats the whole aim of the CAPS I think.
Researcher	Mmm. I understand.
Researcher	Question 18. What do learners mostly struggle with in English literature specifically?
Jane	The language.
Researcher	The Language?
Jane	Oh, yes.
Researcher	Is that a barrier?
Jane	Completely.
Researcher	Lack of vocabulary?
Jane	Completely. Lack of background knowledge as well.
Researcher	Mmm.
Jane	Uhm, this pre-reading activity where you now – for example *Sophiatown*. I'm now going to walk in there and I'm going to ask them if they ever heard of *Sophiatown*, and what do they know about *Sophi town*. Uhm, they won't know.
Researcher	No background knowledge?
Jane	No, I'm going to ask them, because I cannot say, really. That I said just now; they won't know.
Researcher	Mmm.
Jane	Uhm, but I would be very surprised if they do. I mean if they can't tell me, you know when the Olympic games were in London?
Researcher	Mmm.
Jane	They didn't know where it was on the map. They don't know where the Nile river is.
Researcher	Mmm.
Jane	And that is just general, general stuff that you grow up with.

Researcher	Narrow perspective.
Jane	Very, very. And narrow interest as well.
Researcher	Why? No exposure or what is it?
Jane	No exposure, for sure. Uhm, I always thought that, uhm, that they were told stories when they were small.
Researcher	Mmm.
Jane	Uhm, that happened. Haven't been. One of the parts of speaking in Grade 10, I let them come and let them tell a story in their language …
Researcher	Mmm.
Jane	And then their little friend next to them stands there and translates into English. They don't have stories. They don't have.
Researcher	Is that not part of the culture, or is it because of the socio-economic conditions, their parents are working most of the time, or they aren't there?
Jane	I think that, uhm, the African tradition – the song and stories – I've never seen any evidence of it. I can't really say whether it's the socio-economic situation, because the story is cheap, there's …
Researcher	Mmm.
Jane	You know there's nothing involved.
Researcher	Time?
Jane	Time, uh, uhm, the parents are mostly unemployed.
Researcher	Mmm.
Jane	Uh, in the sense that when it comes to supporting the children financially at school for example, uh, they can't do it. But when you want to organise a parents' meeting nobody can come because they're all working, so we have to organise it on a Sunday. But I think the parents are also very uninformed.
Researcher	Mmm.
Jane	They, well most of them, it's that generation that's now moving (*pause*) on in age, uh, so mostly, they can't read. I have some parents who have to make a cross for a signature.
Researcher	Signature.
Jane	And so it's still there. Their children are better educated.
Researcher	You now said language is a problem, and also they don't have the necessary background – 19 – how do you assist those who struggle? It's a burden on you then. An extra burden.
Jane	It is, uhm, if you consider that English First Additional, is really not English First Additional to most of the learners. It's sometimes their third language.
Researcher	Mmm.
Jane	There's also a resentment against it, and I can see their point, because English is held in front of them as the language of business and progress and the future, and it's not their language. And when they, uhm, have lots of ideas in their head in their home language. They think in their home language; they often translate things literally.
Researcher	Mmm, Mmm.

Jane	*Ja*, they only what see English when it's English, period. There's no other…
Researcher	That's not enough.
Jane	It's certainly not enough to build up enough knowledge of the language with literary text.
Researcher	Mmm.
Researcher	Question 21. Do you consciously consider examination questions? I've asked you this before, in other words, to which extent do you teach to the test?
Jane	Well, education in South Africa is aimed at results. Uhm, the matric results are a national event. You cannot get away from teaching to assessment ...
Researcher	Mm.
Jane	… is a written exam in literature especially.
Researcher	Mmm.
Jane	And where they also say that there is no wrong or right opinion, you can have your opinion as such
Researcher	Mmm.
Jane	There is a memorandum and the children's work is marked according to the memorandum, and it's all a bit of a ...
Researcher	So, you do consciously while you are teaching think of exam questions?
Jane	You have to ... you have to.
Researcher	Ok. Question 22. Who had the greatest influence on the way you are teaching now? Uh, maybe the methodology you studied at university; the way one of your school teachers taught; the methodology used by one of your lecturers or the methodology prescribed by your HOD or the teacher responsible for working out lessons, or what would you say?
Jane	Uh, none of those. Uhm, my teaching methods are based on how I can reach the learners and how I can get the knowledge across. I couldn't. I don't have an HOD, but if they told me how to teach.
Researcher	Mmm.
Jane	Uh, you can't.
Researcher	It's an individual thing.
Jane	It's an individual thing and it depends on your aims. Do you want to get the period over, get the day over, get the week over, get your pay – or do you really want to help these children.
Researcher	Uhm. Would you say you have adjusted your teaching or do you still adjust your teaching?
Jane	I do every year, I do every class. You have to because the learners are not the same and the texts are not the same as well. *Ja*, ok, the texts take longer.
Researcher	Mmm.
Jane	It's what, 5 years?
Researcher	Mmm ...
Jane	Uhm, so *ja* you have to according to what material we have to work with, you can't really be stagnant.

Researcher	Ok. You should have answered question 23 now. Have you ever adapted the way that you teach, and why? You say that you do diversify also from class to class.
Jane	Yap, You have to.
Researcher	24. How do you know if a particular lesson is successful? How would you rate ... what is success to you?
Jane	Uhm.
Researcher	As far as literature is concerned.
Jane	If the learners start asking relevant questions.
Researcher	Mmm.
Jane	Or if you can see or they even tell you, uhm, aaaahhhh, now I understand.
Researcher	Mmm.
Jane	Or I never thought about it this way, or …
Researcher	Ah hah moment?
Jane	Yes, that ah hah moment. That's why I get excited when I get that. And I'm greedy for that.
Researcher	Mmm, Mmm.
Jane	I don't want one a year; I want them regularly.
Researcher	(*Laugh*).
Researcher	Alright. 25. Apart from content, 'what' you need to know - knowledge and pedagogy 'how' to teach, what other knowledge is important to be a successful English literature teacher?
Jane	I think the knowledge of their home language, since it's the first additional language. Nobody has English as a home language and you have to be aware of the influence of the home language, you have to be aware that they think in their home language, and you can't just automatically assume, which is my problem.
Researcher	Mmm.
Jane	That they, uh, are familiar with English.
Researcher	Mmm.
Jane	And then mostly their cultural background as well. There are, uhm, gaps especially if you teach a Western type of text, like a poem...
Researcher	Mmm.
Jane	… about the Second World War or about life in America, or whatever you have to, keep that in mind.
Researcher	Ok. 26. What exactly does a teacher need to know about learners in order to teach effectively? You just mentioned background ... what else?
Jane	I think how to go to work to get them emotionally involved or invested in the text. Whether they like it or dislike it, it's all the same, it's art appreciation so
Researcher	Mmm.
Jane	As long as they can motivate opinions, and as long as they get to understand so that they can, uhm – it's almost like that summary thing that you were talking

	about ...
Researcher	Mmm, Mmm.
Jane	If they can go away and somebody says who, what is *Sophiatown*, they can give a summary that makes sense that suMmarizes what they read that show understanding. I think that would be great.
Researcher	And also, uhm, do you think they learn in different ways? (Pause) They all learn in the same way or do they have different learning styles?
Jane	(*Sighs*) That's an academic question.
Researcher	Mmm.
Jane	Uh, it's difficult to say. I think if you capture somebody's interest it doesn't really matter what style of learning they ...
Researcher	Mmm, Mmm
Jane	… they employ. Uhm, and that has a lot to do with how you teach
Researcher	Mmm, true.
Researcher	Alright. 26. What exactly does a teacher need to know about learners…we've already asked that. 27. What does an effective classroom look like to you?
Jane	When the bell rings (*laughing)* and they are surprised. That's just great. They are working and they are asking, and they are involved and the bell rings and they go UHHHH – that's great. And that I think that is effective teaching. Because then you have them and they want to learn, or they don't even know they're learning – they want to know.
Researcher	Mmm*, ja.*
Jane	That's to me effective.
Researcher	Uhm, (*pause*) how would you describe your discipline, uhm, how do you structure your classes – straight rows, is it a print-rich environment and do you have lots of rules …?
Jane	Uh, no. I have no rules, no rules.
Researcher	(*Laughing*)
Jane	Not really, no rules. Apart from well-mannered behavior, uhm, apart from that they have, it's weird at our school. There are rules. Nobody applies them, so there are, uhm, uniform rules for example, no cutex you know the new little thing, and uhm, they walk into my class and uhm, after a month or so they learn and then they walk into my class without the hat, without the earrings, with the cutex hands, some of them I can see them. And, uhm, the moment they walk out of my class – the hat is back on, and the earrings. If I walk past them on the playground as well, then that just goes away. So the discipline is there …
Researcher	Mmm.
Jane	... but I don't have to shout; I don't have to scream, uhm, I think that is the worst way to go about children …
Researcher	Mmm.
Jane	... because you just put them off, and if they're not – if they are anti-you, they are anti your subject.
Researcher	Mmm.

Jane	... and you're really not there for personal reasons. You are there for the subject.
Researcher	Uhm, how do you organise your desks?
Jane	The library is very nice for that, uhm, they don't have to sit in rows and in every other class they have to; so they love the library; they can sit in groups.
Researcher	Mmm, Mmm.
Researcher	And it doesn't cause any disciplinary problems?
Jane	No, because if it does – I ... I'm just going to put the desks back in straight rows, as a sort of a threat.
Researcher	And they don't want that.
Jane	No.
Researcher	I just added something here. How many hours do you spend approximately teaching literature of the 4.5 per week allocated to you?
Jane	Uhm, I have, we have a six day, uhm, timetable – cycle, and we have one English period a day per class and then per class a double period in that cycle. So, I mostly allocate that double period for … for uhm literature, because it is a time-consuming thing and they need that long time to get over their shyness of the previous classes and so it spills over to the other periods as well. And I also know that in CAPS, uhm, it's lovely. It's all sort of integrated; you can teach the language embedded in the text. There is no way. So you have to teach language as well, uhm, because…
Researcher	Creative writing.
Jane	Yes, certainly. Creative writing takes a lot of time as well. Uhm, and not only the marking; it's the actual …
Researcher	... planning process.
Jane	Paragraphs – and which they need to know for literature as well. Even though the essay ...
Researcher	Essay question is gone.
Jane	*Ja,* I would like to see, uhm, them recognise passive voice from a text.
Researcher	Mmm.
Jane	Uhm, and in the end in your paper 1, they ask those things.
Researcher	Mmm.
Jane	Re-write the following sentence, start with it. You can't teach language embedded in text, even though I would love to do it; it's the other way around. If you don't know the language, you can't do the text.
Researcher	So of the 4.5 hours per week, do you spend most of your time teaching literature?
Jane	Well, now I have to do maths, uhm, it's 50 minute periods. So one a day, uhm, six plus 1 is 7. 7 x 50 is? Uhm, uhm, 350? How many hours is that?
Researcher	Mm Mm. I think you do more hours for literature than in general for English.
Jane	Uhm, literature the reading takes a lot of time. It's mainly literature...
Researcher	Mmm.
Jane	To get through.

Researcher	It’s time consuming.
Jane	Very.
Researcher	Ok, thank you very much.