

# The impact of drama-based pedagogy on Grade 12 English Home Language learners' SDL skills and motivation to learn

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## **DECLARATION**

I, Chanene Michaela Nordgaard, hereby declare that the contents of this study are my own and have not been submitted previously in part nor in its entirety for any other degree at any other university.

30/10/2022

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## **ABSTRACT**

This study explored the impact of drama-based pedagogy (DBP) on Grade 12 English Home Language (EHL) students' self-directed learning (SDL) skills and motivation to learn (MtL) at a private school in South Africa. A mixed-methods research approach was used to collect data before and after engaging the 20 learner participants in drama-based activities. The data were generated through focus group interviews, Williamson's (2007) questionnaire on self-directed learning, and observation. Poetry was used as "sample content" to measure the impact of DBP. The findings indicated that DBP had a positive effect on both learners' SDL skills and MtL, as both increased after the use of DBP to teach selected prescribed poems. This can be attributed to the fact that DBP allows for learner engagement and active learning, counteracting traditional teacher-centred practice that is largely test-driven.

Key terms: drama activities, drama-based instruction, drama techniques, Grade 12, motivation, poetry teaching, self-directed learning.

## **OPSOMMING**

Die doel van hierdie studie was om die impak van Dramagebaseerde Onderrig op graad 12 Engels Huistaal leerlinge by 'n privaatskool in Suid-Afrika se Selfgerigte Leervaardighede en Motivering om te studeer, te identifiseer. 'n Gemengde metode navorsingsbenadering is gebruik om data in te samel voor en nadat die 20 leerderdeelnemers by dramagebaseerde aktiwiteite betrek is. Die data is deur middel van fokusgroep onderhoude gegenereer. Williamson (2007) se vraelys oor Selfgerigte Studie en waarnemings, is gebruik. Poësie is as voorbeeldinhoud gebruik om die impak van Dramagebaseerde Onderrig te meet. Die bevindinge het aangedui dat Dramagebaseerde Onderrig 'n positiewe impak gehad het op beide leerders se Selfgerigte Leervaardighede en Motivering om te studeer, aangesien beide toegeneem het na die gebruik van Dramagebaseerde Onderrig om geselekteerde voorgeskrewe gedigte te onderrig. Dit word toegeskryf aan die feit dat Dramagebaseerde Onderrig voorsiening maak vir leerderbetrokkenheid en aktiewe leer wat tradisionele onderwysergesentreerde onderrig wat grootliks toetsgedrewe is, teenwerk.

Sleutel terme: dramategnieke, drama aktiwiteite, selfgerigte leervaardighede, motivering, dramagebaseerde onderrig, poësie onderrig, Graad 12.

## **LIST OF ABBREVIATIONS**

DBP:	Drama-based pedagogy
HL:	Home Language
FAL:	First Additional Language
EHL:	English Home Language
SDL:	Self-directed learning
MtL:	Motivation to learn
SRSSDL:	Self-Rating Scale of Self-Directed Learning

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# CHAPTER 1 INTRODUCTION

## 1.1 Introduction and rationale

In the 21<sup>st</sup> century, it is essential that learners have the necessary skills to navigate the Information Age, as any industry can change in a moment due to disruption by new ideas and methodologies found through easily shared and accessed information (Stauffer, 2018). Students should be equipped with skills specifically relevant to the 21<sup>st</sup> century, and these skills all have the same core focus: the ability to enact and adapt to change. Stauffer (2018) lists twelve 21<sup>st</sup> century skills necessary for this purpose: critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy, flexibility, leadership, initiative, productivity, and social skills. Stauffer (2018) then divides these twelve skills into three categories: learning skills (also referred to as the four C's), which teaches learners about the mental processes involved in adapting to the modern work environment; literacy skills, which teaches learners how to do research and discern misinformation from factual information in a world dominated by technology; and life skills, which focuses on both the personal and professional qualities necessary for navigating and adapting to the 21<sup>st</sup> century. The first category accounts for the first four 21<sup>st</sup> century skills: critical thinking, creativity, collaboration, and communication. The second for the next three: information literacy, media literacy and technology literacy. The third for the final five: flexibility, leadership, initiative, productivity, and social skills. Together these categories cover all the skills necessary for the demands of the 21<sup>st</sup> century and prepare learners to lead meaningful lives. These skills are reflected in the critical exit outcomes of the National Curriculum Statement (NCS) and the Curriculum and Assessment Policy Statement (CAPS) for Grades 10–12 (DBE, 2011a:5).

According to the CAPS for English Home Language (EHL) Grades 10–12 (DBE, 2011a:5), the NCS focuses on the following critical outcomes related to this study:

- Identify and solve problems and make decisions using critical and creative thinking (related to learning skills, that is, critical thinking and creativity);
- Work effectively as individuals and with others as members of a team (related to learning skills, that is, collaboration);
- Organise and manage themselves and their activities responsibly and effectively (related to life skills, that is, initiative and productivity);

- Collect, analyse, organise and critically evaluate information (related to literacy skills, that is, information, media and technology literacy); and
- Communicate effectively using visual, symbolic and/or language skills in various modes (related to learning and life skills, that is, communication and social skills).

Fahnert (2019:1) argues that learners must be exposed to more “hands-on, collaborative” learning activities to be prepared for the rapid pace of the Information Age if they are to meet these outcomes and develop the 21st century skills mentioned above. This is in accordance with the World Economic Forum (2016) (as cited by Fahnert (2019:1)), as it highlights the importance of critical thinking and creativity in the world of work. This means that teachers have to apply relevant and innovative teaching methods that maximise critical learner engagement. It can be difficult to attain these skills and outcomes due to a variety of factors, such as lack of motivation, socio-economic settings, academic resources (or lack thereof), poverty and outdated teaching practices (Susani, 2017:55).

As such, a variety of scholarly work has been done (nationally and internationally) on the demands of the 21<sup>st</sup> century, calling for teachers to change their pedagogy to promote active and critical learner engagement. Learners have to grow into taking responsibility for their own learning, both in the short term and for lifelong learning – the latter being an attribute that can ensure a meaningful life in the ever-changing 21<sup>st</sup> century (Stauffer, 2018). Among a variety of interesting pedagogies, drama-based pedagogy (DBP) provides an active and creative approach to teaching and learning, and offers engaging learning experiences (Dawson & Lee, 2018). DBP may be useful in enhancing both learners’ motivation to learn (MtL) and their self-directed learning (SDL) skills, as the benefits of this pedagogy have been documented by numerous researchers (Vygotsky, 1978; Sibel, 2002; Brouillette, 2009; Chukueggu, 2012; Celume *et al.*, 2019).

According to Patton (2018: ix), advocacy for the benefits of creative teaching methods can be traced as far back as the Greek philosopher Plato (428 B.C.E.–348 B.C.E.) Rinkevich (2011:219) stresses the significance of investigating the benefits of creative teaching methods when she explains, “creative teaching may help one understand why it is important to education, as well as indicate a starting point from which one can begin enhancing creative teaching practices.” She further asserts that current research indicates that creativity and innovation increase MtL by making it more purposeful than simple rote learning. For this reason, DBP may have promote SDL skills and MtL in Grade 12 learners.

Furthermore, and with specific reference to learning how to teach a language, Kourkoutas *et al.* (2015:10) state that “the promotion of a creative way of thinking encourages mutual

understanding, collaboration and empathy”, which are learner and graduate attributes sought after by the Department of Basic Education (DBE, 2011a: 5).

## **1.2 Problem statement**

Before one can examine how drama techniques and activities may be implemented to promote SDL skills and MtL in Grade 12 EHL learners, it is necessary to look at an overview of the typical EHL class in the South African context.

According to Van der Walt *et al.* (2009), English is often not the learners’ first or second language in high school EHL and English First Additional Language (EFAL) classrooms, but in some cases, their third and even fourth additional language. Grosser and Nel (2013:9) agree, stating that, “it is well known that the majority of learners in South Africa are English second language learners (who find themselves in public schools where English is used as the medium of instruction) and that this negatively influences their academic achievement”. Monyai (2010:iv) states that the situation is worsened by the lack of sustained and meaningful exposure to the English language outside of the classroom, as many South African learners reside in areas where a variety of African languages are used for social interaction. This was also the case for the school at which the study was conducted, as 45% of the learners spoke languages other than English outside of school and in their homes. This implies that the English proficiency levels of Grade 12 learners may be lower than is expected at this level. As a result, they may exit secondary education with limited English proficiency (LEP) (Monyai, 2010:iv), which can pose severe challenges when they have to negotiate the demands in the workplace or in tertiary education.

If learners are not motivated to learn and are ill-prepared to take responsibility for their own learning to overcome the lack of English language proficiency, their academic progress may be hampered significantly. On the other hand, a good level of MtL and SDL skills should not only aid students in coping with an increase in workload and enable them to make academic progress, but will also equip them with lifelong learning habits in preparation for real-life demands in their future places of work (Guglielmino, 2013; Mentz & Van Zyl, 2018).

However, Atwa *et al.* (2019:94) state that the development of lifelong learning habits requires key pedagogical strategies that, “minimise non-functional memorisation of facts and information”, as she found that by the time Grade 12s reach tertiary level, “many students are passive note-takers and ‘regurgitators’ of information [and] during conventional pedagogical approaches, students act more like consumers than active learners”. Since drama-based instruction, “allows students to improvise and construct their own meaning of a word, concept, idea, experience or event through the use of theatre or drama-based processes,” (San, 1996:153) learners will learn through

exploration and interpretation of their lived experience, instead of emulating what has already been taught. During learners' exploration, development, expression and communication of ideas, concepts and feelings, the teacher assumes a facilitative role as opposed to a dictative role, that is, as the direct information provider (Duatepe & Ubuz, 2009). Therefore, using DBP may promote SDL skills and MtL, aiding Grade 12 learners in their adjustment to the progressive academic demands that come with each new year of undergraduate study, should they opt to enter tertiary education, or their respective workplaces after the successful completion of their Grade 12 year.

Moreover, Boudreault (2010:22) mentions that using drama-based instruction in language classrooms can provide the language teacher with an alternative tool to increase the interest in literature and encourage learners to reflect on their cultural, political or philosophical beliefs. Therefore, regardless of the outcome of this study, exposure to drama-based instruction and activities can foster creativity in both learners and their teachers while developing the four language skills: speaking, reading, writing, and listening. This, Boudreault (2010) elaborates, is essential to language teaching, as the lack of motivation typically attached to learning languages often blocks language learning and causes frustration for teachers.

This lack of motivation attached to language learning is related to Krashen's attitude-acquisition hypothesis, also known as the "affective filter hypothesis". Krashen (1979:164) claims that a learner's attitude and feelings play a major role in language acquisition. He believes that high motivation and low levels of anxiety (among other 'affective variables' such as self-confidence, anxiety, and personality traits) with respect to language learning will help the acquirer "get more input" (lowered affective filter), while low motivation and high levels of anxiety creates a mental block that keeps new language input from entering the learner's mind (heightened affective filter).

Drama-based instruction, Boudreault argues (2010), can increase motivation (allowing for "more input" and a lowered affective filter) through exciting teaching and learning experiences for both parties. Schacter *et al.* (2006) emphasise that excluding creative teaching methods affect student achievement as it has been reported that creativity is not only conducive to learning, but also aids in the development of cognition and is an indicator of academic success. For this reason, the researcher chose to investigate the impact that DBP might have on the promotion of MtL and SDL skills in Grade 12 EHL learners.

### **1.3 Concept clarification**

The following concepts are clarified to minimise any confusion related to the terminology used in this study:

**Drama activities:** Holden (1982:6) defines drama as, “a kind of activity in which students portray themselves in an imaginary situation”, while Remziye *et al.* (2019) define drama as, “the response of participants to stimulating material using their bodies or voices”. Therefore, in this study, “drama activities” refer to activities performed following specific drama technique/drama-based instruction (Chukueggu, 2012) to promote SDL skills, for instance roleplay improvisation, mime and simulation.

**Drama-based instruction:** San (1996) defines drama-based instruction as “instructional methods that allow learners to improvise and construct their own meaning of a word, concept, idea, experience or event by the use of theatre or drama-based processes”. Thus, through exploration and interpretation of their lived experience, students formulate their own ideas, rather than imitating what has previously been taught. In this study, drama-based instruction refers to any type of planned activities or strategies that relate to drama with the objective of promoting SDL and MTL.

**English as a Home Language (EHL):** The Department of Basic Education (DBE, 2011a:8) defines a “Home Language” in the Curriculum and Assessment Policy Statement (CAPS) for Grade 10–12 EHL, as “the language first acquired by the learners.” While there are 11 official languages in South Africa, not all are taught at HL level in South African schools. Due to the opportunities English offers learners (such as international employment access, etc.), learners are likely to take English as a “Home Language” subject in South African schools, but it is not necessary the home language of the learners sitting in front of the EHL teacher. Nevertheless, the specified HL in this study is English, thus English as a Home Language (EHL).

**First Additional Language (FAL):** The Department of Basic Education (DBE) defines FAL in the Curriculum and Assessment Policy Statement (CAPS) for Grades 10–12 FAL (2011a:8), as “the language learnt in addition to one’s home language”. The specified FAL in this study is English, thus English as a First Additional Language (EFAL).

**Motivation to learn:** According to Gulacar *et al.* (2020:2), motivation is defined as, “the process in which students show interest and take steps towards a goal”. This study tests the effect of DBP on Grade 12 EHL learners’ motivation to learn or motivation to strive towards their academic goals.

**Self-directed learning (SDL):** According to Knowles (1975:18), SDL describes a process in which, “individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material sources for learning, choosing and implementing appropriate learning strategies, and evaluating outcomes”. Therefore, self-

directed students are self-motivated and responsible for their own learning despite being directed by teachers to complete certain tasks; students' independence surpasses completing tasks for assessment purposes only.

## **1.4 Research questions**

### **1.4.1 Primary research question**

What impact does DBP have on the promotion of SDL and the MtL among Grade 12 EHL learners?

### **1.4.2 Secondary research questions**

- What is the effect of DBP on Grade 12 EHL learners' SDL skills?
- What is the effect of DBP on Grade 12 EHL learners' level of MtL?
- What is the level of Grade 12 EHL learners' engagement with learning activities underpinned by DBP?

## **1.5 Research aims and hypothesis**

### **1.5.1 Primary research aim**

The primary research aim of the study is to determine the impact of DBP on the promotion of SDL and the MtL among Grade 12 EHL learners.

### **1.5.2 Secondary research aims**

The secondary research aims are:

- To determine the effect of DBP on Grade 12 EHL learners' SDL skills.
- To determine the effect of DBP on Grade 12 EHL learners' level of MtL.
- To determine the level of Grade 12 EHL learners' engagement with learning activities underpinned by DBP.

### **1.5.3 Hypothesis**

Making use of a DBP when teaching Grade 12 EHL classes will promote the SDL skills of Grade 12 EHL learners and will positively affect their MtL. This increase in learners' MtL will also encourage learners to actively engage the drama-based activities included in this study.

### **1.6 Statement of purpose**

The purpose of this study is to report on mixed-method convergent parallel research which aimed to firstly discover whether implementing DBP has an impact on the promotion of SDL in Grade 12 EHL learners, and secondly to determine the impact that drama-based activities and techniques, underpinned by DBP, have on Grade 12 EHL learners' MtL.

### **1.7 Summary of chapter**

This chapter expounded the research problem, namely that learners are not equipped with the skills and motivation necessary to take responsibility for their own learning. This can be attributed to learners' lack of exposure to and use of the English language in the South African context and direct teacher-centred pedagogical approaches in an examination-driven culture. This short-coming could seriously hamper learners' academic progress. The primary and secondary research questions and aims were formulated to aid the process of gaining an understanding and possibly addressing this research problem during the data gathering and analysis stages of the research. A concept clarification was also provided to better understand the main concepts of this research, as well as a hypothesis which predicts that using DBP that actively engages learners, will promote SDL skills and will positively affect their MtL. The statement of purpose explained that the purpose of the research is to report on data gathered through a mixed-method convergent parallel research design. The aim with this design was to discover, firstly, whether implementing DBP in the Grade 12 EHL classroom will improve learners' SDL skills (with the use of an SDL pre- and post- test). Secondly, the study aims to determine the effect of drama-based activities and techniques, underpinned by DBP, on Grade 12 EHL learners' MtL (with the use of focus group interviews).

## **CHAPTER 2      LITERATURE REVIEW**

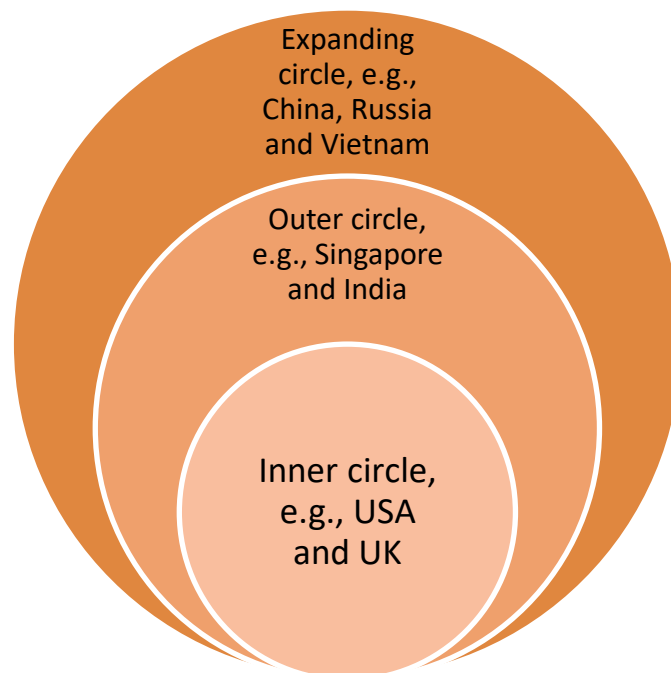
### **2.1    Introduction**

This chapter provides an overview of the literature on English and English proficiency at the secondary and tertiary levels, and in the wider South African context, DBP as a teaching-learning strategy, and literature related to SDL skills and MtL.

#### **2.1.1    Functions of English and English proficiency in the South African context**

Since this study aims to measure the impact of DBP on Grade 12 EHL learners' SDL skills and MtL, it is important to contextualise the complex role of English language in South Africa and its classrooms. Kachru (1985:12) indicates that the use of English can be represented by three concentric circles, which he has labelled the inner circle, the outer circle, and the extended circle. These account for the type of spread, the patterns of acquisition and the practical uses of English across a variety of different areas and languages. The inner circle, Kachru (1985:12) explains, represents the "traditional bases of English", that is, the areas in which English is the primary language (such as, the United States of America and the United Kingdom, among others). The outer circle represents the use of English by originally non-native speakers of English who use it for historical reasons, such as colonisation (mostly by those of the inner circle variety), in areas where the language has become part of the region's history. This circle has two defining characteristics: English is only one of the two or more languages that give these regions a multilingual or bilingual status, and English has an important status in the language policies of such multilingual or bilingual regions. Examples include Nigeria (where English is an official language), Zambia (where English is recognised as a state language), and Singapore (where English is used by the government, legal system, and educational institutions). In other words, Kachru (1985:12) clarifies the outer circle includes countries where English as a language has developed a functional range of purposes in originally non-native English regions where it is now used for social, educational, administrative, and literary purposes. The final circle, the expanding circle, represents the use of English as an international language. This, Kachru (1985) expands, refers to the globalisation of English as a second language (ESL) or English as a foreign language (EFL) to countries not situated next to or near native English-speaking countries, for example Greece, Israel, Japan, and Korea. The implications of these countries' geographical distance from English native speaking countries for the teaching and learning of English, Kachru (1985) mentions, are dire, as languages are inherently connected with culture (Savage, 2019) and these nations' political, religious, and cultural beliefs differ from countries where English is the primary language. However, due to the use of English for educational and political purposes in the

expanding circle, it shares characteristics with the outer circle and cannot necessarily be separated (Kachru, 1985). Figure 2-1 illustrates Kachru's explanation of the spread of English.



**Figure 2-1: Kachru's circles of English (Kachru, 1989)**

These three circles illustrate the “unique cultural pluralism, and linguistic heterogeneity” of the language (Kachru, 1985:15). While advantages of this *lingua franca* or “link language” may include overcoming linguistic barriers in international business, science and politics (Reithofer, 2010), Kachru (1985) states that scores of problems related to codification, standardisation, teaching, learning, nativisation, and description of the English language (and its varieties; for communication or academic use) can arise, as regions in whichever circle use the language for different purposes that cannot be reviewed, edited or regulated. One such country that has experienced and continues to experience problems related to English and its multitude of uses is South Africa, a country that Kachru (1985) states is difficult to plot in any one of his concentric circles of English. Van der Walt and Evans (2019) agree, stating that English has a confusing and rather complex status in the South African community. They explain that for practical and other reasons, such as access to higher education and the world of work, English is regarded as the *lingua franca* or as a First Additional Language (FAL) because of its status in the community and not necessarily because of its usefulness in the various sectors of South African society. For this reason, most South African learners receive their education through the medium of English as an additional language due to the status of the language and not because it is the learner's HL or has been learned in addition to their HL. Therefore, while English is the dominant language of learning and teaching (LoLT), it may be a learner's third or fourth language (Van der Walt & Evans,

2019). This situation, Grosser and Nel (2013) posit, makes learning problematic as learners' exposure to English outside of school is often very limited as they live in areas where English is sometimes a third or even a fourth additional language. This lack of input was illustrated by the learners who partook in this study, as 45% of them indicated that they do not speak English outside of the classroom. It is further supported by the performance of South African learners in *The Progress in International Reading and Literacy Study* (PIRLS). The PIRLS is an international assessment of the reading comprehension of Grade 4 learners conducted every five years to measure worldwide trends in reading knowledge (Mullis *et al.*, 2012:5). According to Howie *et al.* (2017), the performance of the countries that participate are placed on the range of the PIRLS international scale, which is set from 0 to 1000, with 500 as the benchmark value (at a standard deviation of 100). In 2011, South Africa subjected its Grade 4 learners to the prePIRLS (known now as PIRLS Literacy survey) (with assessment in all 11 official languages) and its Grade 5 learners to the PIRLS (with assessment in either English as the dominant medium of instruction or in Afrikaans), while most other countries subjected their Grade 4's to the PIRLS assessment (Howie *et al.*, 2017:2). Despite this, the sample, which was representative of the nation's literacy achievement and stratified by language, indicated that South Africa was well below the benchmark value of 500 (Howie *et al.*, 2017).

In 2016, the latest PIRLS assessment, South Africa's Grade 4 learners (assessed in all 11 official languages), and Grade 5 learners (assessed in Afrikaans, English or isiZulu) ranked last out of the 50 participating countries (Howie *et al.*, 2017:2). According to Howie *et al.* (2017), South Africa's literacy achievement score was 320, which is significantly lower than the PIRLS benchmark value of 500. This placement value means that learners, "cannot read for meaning or retrieve basic information from the text to answer simplistic questions" (Howie *et al.*, 2017:4). Furthermore, Howie *et al.* (2017) state that 78% of South Africa's Grade 4 learners were not able to attain the lowest benchmark value compared to an international 4%, and a total of 0,2% of South Africa's learners were able to attain the advanced benchmark (a score value of 625 and above) as opposed to 10% internationally. These alarming scores and percentages raise major concerns for South African learners' lack of reading abilities and the implications of this failure, as Van der Berg *et al.* (2016) emphasise that learners who are unable to read for meaning are unable to use the skill of reading to acquire new knowledge in varied disciplines. Moreover, with South Africa's 2016 score of 320 for the latest PIRLS assessment, Howie *et al.* (2017) explain that the country may be six years behind top performing countries, as 40 score points equate to one year's schooling. This raises concerns not only for learner's reading abilities in their HL, but also for their reading abilities in English, as it becomes the language of learning and teaching (LoLT) from Grade 4 onwards in all subject areas (Milligan & Tikly, 2016:277).

Due to the above-mentioned lack in foundational reading skills (which leads to a lack in other significant skills used to acquire new knowledge such as writing), it might be difficult for South African learners to attain high levels of academic performance. This is true for secondary and tertiary education, especially when it comes to making meaning of complex texts in different literature genres. An article by Equal Education (2018) agrees, stating that, “a precarious foundation results in weak learning outcomes in the later schooling years.” They also make mention of the findings of the analysis of the 2012 and 2013 Annual National Assessment data, which illustrate that for most learners in South Africa, passing Grade 12 well and attaining a university entrance already looks unobtainable by the end of Grade 3. The situation does not look better at the secondary level, as Berry (2011:98) found South African teachers produce tests during assessment situations that resemble the matriculation examinations to prepare learners for high-stake examinations. Consequently, teaching and learning shifts to test-related information as opposed to acquiring lifelong skills, which Mentz and Van Zyl (2018) emphasise, is imperative in preparing learners for the real-life demands and increased workload either at tertiary level or at their future places of work.

Furthermore, while secondary education teachers may think that simulating high-stake examinations is to the learners’ benefit (Berry, 2011) as it offers learners the opportunity to “practice”, this “test-driven nature” impedes learners from developing and using higher-order thinking skills. Logically, as learners progress through the grades of secondary education, there is a shift from using lower-order thinking skills (remembering, understanding and applying), to using more higher-order thinking skills (analysis, evaluation and creation) (Anderson & Krathwohl, 2001). This progressive increase in cognitive demand is accompanied by an increase in the volume of work from grade level to grade level. Not only is the content per subject more, but the skills needed for each subject are scaffolded and become more difficult as the learner completes each grade (Faizah *et al.*, 2021:1). Thus, especially in Grade 12, the tasks and assessment opportunities require a “deeper” understanding of voluminous and challenging content, which requires more complicated ways of interpreting information. Therefore, using higher-order thinking skills, Faizah *et al.* (2021:1) assert, are imperative not only for retaining academic information longer, but for aiding learners in “compet[ing] in developments that continue to occur.” Consequently, learners should be better prepared for the world after they graduate from secondary education. However, due to the emphasis on test-driven learning, lower-order thinking skills are developed as opposed to higher-order thinking skills (Faizah *et al.*, 2021:1). Furthermore, teachers in EFAL classes often resort to teacher-centred practices where they share the answers on poetry questions with learners and expect them to memorise the answers so that

they may regurgitate them in tests and high-stakes examinations to achieve high marks (Gönen, 2018).

Should learners choose to study further, learners may bring this test-driven nature with them to tertiary education, which makes the search for ways to promote the acquisition of SDL skills and MtL all the more important. Both teachers and learners will have to attempt to narrow the educational gap between tertiary and secondary level academic outcomes. Alternatively, for learners who choose to enter the world of work directly after secondary education, it may be difficult to successfully complete tasks associated with specific occupational disciplines as this test-driven nature will not enable them to think critically or find spontaneous solutions to problems they may have to overcome. This is contradictory to the National Curriculum Statement's (NCS) exit outcomes (mentioned in the next section) which aim to produce learners with both the abilities mentioned before – critical thinking and creative problem-solving skills (DBE, 2011a:5).

### **2.1.2 National curriculum outcomes and the skills necessary for the 21<sup>st</sup> century**

According to the Curriculum and Assessment Policy Statement (CAPS) for English Home Language (EHL) Grades 10–12 (DBE, 2011a:5), the NCS aims to produce learners who have attained the following critical outcomes related to this study, by the end of secondary education:

- Identify and solve problems and make decisions using critical and creative thinking;
- Work effectively as individuals and with others as members of a team;
- Organise and manage themselves and their activities responsibly and effectively;
- Collect, analyse, organise and critically evaluate information; and
- Communicate effectively using visual, symbolic and/or language skills in various modes.

These critical outcomes resemble skills that form part of the 21<sup>st</sup> century skills necessary to navigate a marketplace that is characterised by instant change due to the exponential development in technology and the accessibility of new information, ideas, and methodologies (Stauffer, 2020). These skills, specifically geared towards the 21<sup>st</sup> century and the people in it, all have the same focal point: “the ability to enact or adapt to change” (Stauffer, 2020). While Stauffer (2020) indicates 12 of these 21<sup>st</sup> century skills, the ones mentioned that relate to this study are, “critical thinking, creativity, collaboration, communication, flexibility, leadership, initiative, and social skills”. The first four are referred to as, “the four C’s” and are the most well-known among educators (Stauffer, 2020). Critical thinking, creativity, collaboration, and communication aid

learners with the mental processes needed to adapt to the modern work environment. While each one is important, Barber and Bennet (2019) state that it is difficult to teach each of these individually, as mastering any one of them requires the application of another. For example, creativity (in language learning this calls for the spontaneous production of language structures) requires adaptability, teamwork, and communication skills, which combine all four C's. Moreover, the higher-order thinking skills necessary for the interpretation of poetry, for example, requires a combination of both critical thinking and creativity, as learners need to generate and critically reflect on or evaluate ideas at the same time.

The other four 21<sup>st</sup> century skills: flexibility, leadership, initiative, and social skills, encapsulate the life skills learners will need to adapt to the modern work environment and can also be referred to as “FLIPS” (with the inclusion of “productivity” as one of the 21<sup>st</sup> century skills) (Stauffer, 2020). According to Stauffer (2020), flexibility refers to the ability to deviate from and adapt to changing circumstances; leadership refers to the ability to motivate a team to reach any particular objective; initiative refers to the ability to start or plan one's own projects or strategies; and social skills (similar to communication) are about the ability to network and meet with others for mutual benefit. Like the four C's, FLIPS cannot be taught in isolation and the learner has to use a combination of these to reach certain goals for meaningful living in the 21<sup>st</sup> century. Regarding the abovementioned NCS outcomes, it is easy to see how the 21<sup>st</sup> century skills and the chosen NCS outcomes resemble each other. They are both necessary for the successful completion of secondary and tertiary education or for productive functioning in the world of work. However, neither of these can be learned or applied in the absence of the SDL skills (such as self-regulation, motivation, and personal responsibility) that are needed to navigate either tertiary education or the world of work (Brandt, 2020). The section below provides a short profile of first-year university students (as an example) to emphasise the need for the promotion of SDL skills and MtL through DBP in preparing school learners for tertiary studies or the world of work.

### **2.1.3 Profile of first-year university students in South Africa**

Van Zyl (2017) expresses that it is now well-known that success rates for students in South African universities are much lower than would be expected. The Council for Higher Education (CHE) (2013) states that only approximately 18% of South African people between the ages 20–24 engage in tertiary education, but only 35% of the 2006 cohort graduated within a 5-year period. In the past decade, van Zyl (2017) reveal, little positive progress has been made despite focused effort and expenditure to alleviate this problem. One of the factors, she explains, is the transition from secondary to tertiary education. Data provided by the CHE when tracking the 2006 first-time entrants show exceptionally high first-year drop-out rates. The data gives clarity about the scale

of the problem. This data are displayed in Table 2-1. According to the figures, between one fifth and one third of first-year students drop out during their first year of study. Expressed in percentages, 50% of students who choose to do a 3-year diploma drop out of tertiary studies and 64.7% of all national institutions' drop out happens within the first year (Van Zyl, 2017). According to the CHE (2013), these figures and percentages mean that almost 42 000 of the 127 000 students who entered three- and four-year programmes had dropped out within their first year of study during 2006.

**Table 2-1: Percentage of students dropping out during their first year with overall estimated five-year attrition (CHE, 2013)**

	<b>First year drop-out</b>	<b>Estimated 5-year attrition</b>
Contact 3-year degrees	24%	41%
Contact 4-year degrees	21%	41%
Contact 3-year diplomas	25%	50%
All 3- and 4-year qualifications (including UNISA)	33%	51%

One of the four-year degree programmes that experiences high first-year drop-out rates (around 25% per annum) (NWU, 2018) is the B.Ed Senior and Further Education and Training Phase English for Education programme at the North-West University. Strydom (2019:iii) attributes this to difficulties in adapting to first-year tertiary studies due to a lack of SDL skills brought forward from secondary education where test-driven teaching and learning are emphasised. She also draws attention to the link between both intrinsic and extrinsic motivation and the effective acquisition and use of SDL skills (Strydom, 2019:21). She explains that a lack of MtL may hinder the acquisition of SDL skills and can thus also contribute to first-year drop-out rates, not only at the NWU, but at universities all over South Africa. Murray (2014:1) mentions students' motivation for studying as one factor that can, "have causative effects on the length of time that it takes students to graduate or dropout from university-based studies". In view of the above, learners should be encouraged to become self-directed, motivated, and perseverant learners who are able to adapt to the new demands of tertiary education and the workplace through interesting pedagogical approaches that promote the above-mentioned attributes instead of learners being subjected to rote learning to pass high-stakes tests and examinations. Students can perhaps manage to memorise limited volumes of content during their first year of study, but the expectation that they should progressively handle more work and engage with content at higher cognitive

levels, demands different study methods. Already in the second year of study, students have to adapt to new challenges (Fraser & Killen, 2003; Iwu *et al.*, 2015; Schreiner & Young, 2017). Alternatively, should learners choose to drop out or integrate into the world of work directly after secondary education, Mentz and Van Zyl (2018) state that the development of SDL skills and MTL (as one cannot be developed without the other) is crucial to help learners prepare for their future places of work. They explain that learners need the attributes associated with the development of SDL skills and MTL, such as self-assuredness and dependability, to be considered for their specified positions at their future places of work and to stand out from other possible employees. Due to the adaptability and real-life application of the drama-based activities and conventions associated with DBP, it may well be considered a workable solution in the quest to prepare learners for tertiary education and their future places of work effectively. However, Dramatic Arts (as a subject) should not be confused with the application of drama-based activities and techniques to the language classroom to improve language learning. The distinction is clarified below.

## **2.2 Dramatic Arts**

Dramatic Arts as a subject is the study of dramatic form representative of the human experience for or to an audience with the integration of drama theory and practical experiences (DBE, 2011b:9). The CAPS for Dramatic Arts Grades 10–12 (DBE, 2011b) states that the purpose of the subject is to,

“offer learners the ability to learn how to express themselves and communicate through various skills in improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances, and the analysis of performance texts in context” (DBE, 2011b:9).

Learners develop and are assessed on the analysis and application of skills related to dramatic performances in diverse cultural contexts. These include, according to some of the assessment standards for Grade 12 in the CAPS for Dramatic Arts, the use of either improvised or available technical elements such as lighting, make-up and special effects; the application of vocal production such as breathing, articulation, and projection; the application of physical expressiveness such as the use of space, rhythm and energy; and the presentation of dramatic narrative forms such as movement pieces, scripted plays and poetry (DBE, 2011b:9). Once the aforementioned skills are developed and learners have successfully graduated Grade 12, Dramatic Arts, “prepares learners for entry into further studies for possible career[s] in the drama (or related arts) field” (Ackerman, 2021). These drama and related arts careers include creative arts, theatre and film studies, and media studies, among others offered at tertiary education

institutions (DBE, 2011b:13). Dramatic Arts is thus a highly specialised subject that provides learners with access to drama-related career paths with the development of skills geared towards performing for an audience.

While there are certain aspects in the Dramatic Arts curriculum that overlap with language curriculums, such as the study of narrative forms such as plays and novels as an expression of ideas and the application of vocal production techniques such as articulation (DBE, 2011b), the distinction between Dramatic Arts and the application of DBP in the language classroom is that the drama activities and techniques used for language learning are not meant for the presentation of a play to an audience (Kobayashi, 2012). Rather, the intention is to aid in the facilitation of learners' own learning and the development of their personalities through their responses to situations or conflicts by adopting the various roles of fictional characters under direction of the language teacher (Sibel, 2002). Therefore, DBP is used as an avenue or tool to actively engage learners to promote learning and language development and not as a strict discipline to develop performance skills for drama-related careers and interests.

### **2.3 Drama-based pedagogy and language learning**

Patall *et al.* (2015:4) assert that DBP, “describes a collection of drama-based teaching and learning strategies to engage students in learning.” They explain that this pedagogy can be used to facilitate learning in both non-drama content (such as geometry and physical science) and drama-specific content (such as Shakespearian dramas) and that the defining features include:

“facilitation and direction from a classroom teacher, teaching artist or other facilitator versed in DBP, working toward academic and or psychosocial outcomes for the students involved, focus on process-orientated and reflective experience, and drawing on a range of applied theatre strategies (such as activating dialogue, theatre games, image work and roleplay.”

Researchers and practitioners have also referred to DBP as “creative drama” (McCaslin, 1996), “story dramatisation” (Ward, 1986), “process drama” (Heathcote & Bolton, 1995), “drama-in-education” (Bolton *et al.*, 1987), “theatre-in-education (Jackson, 1993), “applied theatre techniques” (Cawthon & Dawson, 2009), “theatre games” (Spolin, 1986), “dramatic inquiry” (Edmiston, 2013), “enactment strategies” (Willhelm, 2002), “improvisation”, and “roleplaying” (Godfrey, 2010). While many of these terms were developed in different contexts with specific intentions, there is an assortment of labels that cannot be considered DBP as they are related to themes outside of the teaching and learning scope and can be confused with the term provided above, such as theatre for young audiences and drama therapy. Van Heerden and Veldsman

(2021:78) assert that the benefits of incorporating DBP into classrooms, especially multicultural ones, are widely acknowledged. They explain that it can, “foster [learners’] social skills, critical thinking, communication and comprehension skills, integrate knowledge and expand horizons” (Van Heerden & Veldsman, 2021:78). Drama techniques – also known as drama conventions or drama strategies (Farmer, 2020) – such as role play, can provide a platform for students to explore a multitude of societal, cultural, or personal issues and themes that can be discussed in groups later. An elementary yet effective example, provided by van Heerden and Veldsman (2021:78), includes the demonstration of compassion through a role play in which students have to share a single sandwich among three characters. Later, relevant content can be added in which the teacher may facilitate a group discussion that deals with themes such as famine and poverty. Van Heerden and Veldsman (2021) emphasise that this shared experience provides opportunity for students to learn and understand in a way that cannot be replicated by any other teaching pedagogy. For a better understanding of drama-based conventions and strategies, Baldwin’s (2015) short list with a description and purpose is provided in Table 2-2. Some of Baldwin’s descriptions were altered slightly to provide for activities useful in the study of poetry. The drama activities that were used in this study were selected from this comprehensive table.

**Table 2-2: Drama-based conventions and strategies**

<b>Name of drama strategy or convention</b>	<b>Brief description</b>	<b>Main purpose/s</b>
Captioning	A scene or still image is given one sentence that encapsulates it. The caption might be presented verbally or written down.	<ul style="list-style-type: none"> <li>• to synthesise in words the meaning portrayed in the scene or image.</li> </ul>
Choral Speaking	More than one person speaking in unison for dramatic effect.	<ul style="list-style-type: none"> <li>• aural dramatic effect</li> <li>• to strengthen the spoken word through unity</li> </ul>
Conscience Alley/Decision Alley/Thought Tunnel	The class splits into two lines facing each other. A character passes between the lines at a moment of indecision or turmoil in the drama. As the character passes by each person, they can speak aloud their advice to the character. Each line offers persuasive, conflicting advice to the character walking between the lines before he/she makes a	<ul style="list-style-type: none"> <li>• to make explicit and public the pros and cons of a course of action</li> <li>• to give opportunity for everyone to influence a character’s actions</li> <li>• to model balanced argument and support persuasive speech</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	decision based on the advice given.	
Essence machine	<p>This activity is usually done with the class standing in a circle. Each person in turn enters the circle and performs a very short and continuously repeating sound, word or phrase and a gesture or short movement that links to and portrays some aspect or moment in a given text , e.g., in a poem about weather, a learner might continuously sway like a tree in the wind, while another might make “blowing noises”. The sounds, words and movements build up as each person enters and may or may not directly connect with what is already being performed and repeated. They sum up the essence of the poem.</p> <p>The machine can be controlled by the teacher through signals that speed it up, slow it down, make it noisier and quieter, stop it, etc., for dramatic effect.</p>	<ul style="list-style-type: none"> <li>• to encourage reflective and selective thought (synthesis)</li> <li>• to enable everyone to contribute to a shared and collective synthesis of the text</li> <li>• to remember and communicate visually, auditorily and kinaesthetically</li> </ul>
Freeze frame	<p>This is when action is halted and a moment in a scene is held perfectly still, i.e., “as still as a photograph”.</p> <p>It provides a still image that can be reflected upon and commented on by the participants or by those watching. It may be that the teacher calls out “freeze” to halt the scene or maybe the participants have agreed a moment they will all freeze the action. The “freeze frame” can be recreated again later (or at the start of the next lesson) as a still image to get back to the same moment in</p>	<ul style="list-style-type: none"> <li>• to hold a moment still in order to allow thinking time, e.g., for reflection</li> <li>• to clarify visually a key moment and help make it memorable and significant</li> <li>• to create a visual frame that may be recreated and returned to for further exploration and reflection later</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>the text. Often freeze frame is used with other drama strategies and conventions, e.g., at this moment, what are the characters or the poet thinking (link with thought tracking)? What might the characters or the poet tell us at this moment if we ask (hot-seating)?</p>	
Hot-seating	<p>Usually, a chair is designated as the “hot-seat” and a character from the text sits in it and is then open to being questioned and will answer in character.</p> <p>Any variation of this would be to say that the seat belongs to the character/poet and that anyone who sits in it will become that character and may speak as them (as in “collective role”).</p>	<ul style="list-style-type: none"> <li>• to find out information from a character/poet/subject of a poem</li> <li>• to find out a character’s/poet’s viewpoint</li> </ul>
Multi-sensory imagining (including visualisation)	<p>Visualisation is about specifically giving time to support learners to see pictures in their minds. It helps to ask the learners to close their eyes and then the teacher can guide the visualisation, e.g., “Now close your eyes ... Imagine that you are a very special kite. Have a really good look at yourself. I don’t know what you look like, but I wonder what colour you are... I don’t know, but you do. Let your eyes travel all around yourself, look carefully at what you are made of and how you are joined together. Do you have a tail I wonder? Are you plain or patterned? ..etc.” This example leaves the learners to create the kite visually in their minds as the teacher is prompting, without telling.</p>	<ul style="list-style-type: none"> <li>• to deepen sensory engagement</li> <li>• to “tag” the moment by accessing and evoking multi-sensory memories</li> <li>• to make the imaginary setting for the drama/poem/novel/short story more vivid and real</li> <li>• to enable the learners to access and imagine the setting through a range of senses</li> <li>• to support the learners to focus on, tune into and become sensitive to the sensory aspects of a place and/or moment</li> <li>• to give time and space for sensory reflection and imagining</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>Sometimes a visualisation might give visual information, e.g., at the start of a drama based on Tennyson's "The Lady of Shalott". The teacher might say, "Close your eyes and imagine you are sitting in a field at night.....there is a bright moon tonight and everything is bathed in silver and the air is still. You are tired as you have been working all day in the fields, cutting down barley.....it is harvest time and the smell of freshly mown barley and rye fills the still air.....all is moonlit and the only other light is from her window, the window high up in the grey tower... look up at that window look at that candlelight ..... and wonder"</p> <p>This leads the learners from imagining a scene based on visual references in the poem towards thinking about what they are imagining. This second example uses visualisation but also calls on the learners to imagine and maybe use other sensory memories too, i.e., the smell of mown barley, tiredness, still air.</p>	
Performance Carousel/Performance Wave	<p>Performance of the scenes should last no more than a minute each. The group will have decided the exact moment at which they will freeze to signal the end of their scene. They will then hold the "freeze frame" still for five seconds (again, counted silently inside their heads) before melting back down to the ground in slow motion. When Group 1 is seated completely still, this will be the signal for Group 2</p>	<ul style="list-style-type: none"> <li>• to enable everyone to contribute and take part in a whole class performance</li> <li>• to support class unity of purpose and cohesion</li> <li>• to give opportunity to focus on different aspects of the same scene or see it through different lenses</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>(or the next group) to get up in slow motion (artistically) and so on, until all groups have performed.</p> <p>Atmospheric music fitting the theme of the performance will help create one seamless class performance made up of several scenes.</p> <p>Variations</p> <p>Each group can give their scene a title that someone in the group will call aloud before the action starts.</p> <p>The scenes can be performed again but in a different sequence if a logical chronological reason emerges to do so.</p> <p>The scenes can be replayed but we hear the characters'/poet's thoughts rather than their dialogue.</p> <p>The scenes can be replayed and this time there is a designated storyteller who provides an accompanying narrative, and the scene is just mimed.</p> <p>There may be a reason to perform the scenes in a line (or other shape) rather than a circle, e.g., they depict different episodes on a long, linear journey or in a life (with old age at the end of the line).</p>	
Role on the Wall	<p>This involves drawing an outline of a character (either full body or head and shoulders) and writing information about the character in and around the outline. This is best done using self-adhesive labels (which allows information about a character to be</p>	<ul style="list-style-type: none"> <li>• to focus and record what is known and felt about characters at different points in the drama</li> <li>• to generate discussion about characters</li> <li>• to verify and agree on information about a character</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>moved around or changed). The information can be categorised, e.g., what we know/think we know/want to know about the character? Or, for example, what the character says, does and feels. Or the placement of the information could be in relation to parts of the body, e.g., "He walks every night" could be placed near his feet. "He is frightened" might be placed near his heart, etc. Usually "Role on the Wall" is done collectively and referred back to and maybe added to at different points in the drama. Alternatively, children can keep "Role on the Wall" booklets individually to record information and their thoughts about characters.</p>	<ul style="list-style-type: none"> <li>• to support and encourage justification of opinions and viewpoints about characters</li> </ul>
Sculpting	<p>This involves moulding people as if they are clay or some other sculpting material. The sculpting can link with the drama literally, e.g., one partner is a lump of clay and the other is a sculptor who has been commissioned by the king to create a statue portraying his power. The sculpting might just involve using safe touch to mould the person without using speech at all. Or the sculptor might give verbal instructions to the lump of clay, who responds as instructed. Usually sculpting is done silently. This can be done as a group or whole class activity with several silent sculptors and the clay made up collectively of several people. Once a sculpture has been created it is worth spending time supporting learners as</p>	<ul style="list-style-type: none"> <li>• to provide a tactile experience that breaks down physical barriers between children safely</li> <li>• to explore and make a meaningful 3D image</li> <li>• to support the interpretation of 3D image</li> <li>• to give opportunity to verbally and aesthetically communicate artistic interpretations</li> <li>• to show that different interpretations of sculptures are possible and accepted</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>audience to interpret its meaning and evaluate its effectiveness. Sculptures can be given plaques (written or spoken). They can be put together into imaginary sculpture parks and opened to the public within dramas, e.g., when the townspeople of Hamelin visit the sculpture park in their leisure time, what do they say about or near the statue of the Mayor?</p> <p>The sculpting might be less literal and more ambiguous and symbolic, e.g., sculpt your partner into a shape that shows your character's inner thoughts.</p> <p>Sculptures should be looked at from a range of vantage points so children should be able to move in, amongst and around the sculptures and the sculptors also should look from different angles and levels.</p>	
Tableau	<p>A tableau is a type of still image or still picture. It can involve the whole class and the tableau can be built up slowly (devised) by letting one or two people at a time enter and place themselves within the tableau. A series of tableau can be one way of depicting a story (rather like a storyboard of sequenced still images).</p>	<ul style="list-style-type: none"> <li>• to give a reason for everyone observing, analysing and interpreting an image closely</li> <li>• to share ownership of a key image</li> </ul>
Writing in Role	<p>Whilst in role (individually or collectively), the learners write for a purpose that connects with and is informed by the text. The resultant writing ideally will have significance to the text itself and further inform it, e.g., a stranger in the drama has a letter in his room that he has</p>	<ul style="list-style-type: none"> <li>• to inform and shape the drama or any given text</li> <li>• to deepen engagement with role</li> <li>• to find out more about character and plot</li> <li>• to inspire and stimulate writing for an immediate and worthwhile purpose</li> </ul>

Name of drama strategy or convention	Brief description	Main purpose/s
	<p>hidden. The learners (maybe together) create and write all or part of that letter. The drama can then proceed with the contents of the letter known and this is likely to influence the next part of the drama.</p> <p>It is possible within a drama to build in a reason for any type or genre of writing, e.g., a poster declaring a public meeting, a list of the contents from a character's pockets, a police report following an interview with a character, a letter between characters, an anonymous note, a bully's school report and a victim's school report, etc. If the curriculum and timetabling allow it is helpful to have the option of stopping and writing during the drama at the moment that the writing is needed, and then carrying on with the drama, rather than writing after a drama lesson. It is whilst the learners are in role and engaged that the writing in role will be best and will more truly be "writing in role". It is helpful to have big and normal sized paper and pens available during lessons so that writing can happen spontaneously "in the moment" without organisational disruption.</p>	

Baldwin, 2015

Table 2-2 above shows how adaptable these drama conventions are to non-drama content and drama-focused content alike. However, when applying drama conventions to language learning specifically, Dunn and Stinson (2011) state that for over 30 years, drama has been advocated as an invaluable tool for additional language learning. According to Edmiston (2013), DBP has broadly been theorised to be an effective instructional approach that has the potential to enhance student achievement and other adaptive outcomes as opposed to traditional instructional

methods, as it aligns with social constructivist ideas. This is because social constructivism not only acknowledges the fact that learners acquire new knowledge from the background of their unique social and cultural experiences, but also that any encounters between learners from differing social and cultural backgrounds can provide an opportunity for new learning (Lynch, 2016).

Patall *et al.* (2015:5) explain that “facilitators rely on social and cultural understanding of the learners, scaffold the learning, and co-construct meaning through dialectical interactions with others and the environment”. Furthermore, Patall *et al.* (2015:5) suggest that DBP may be effective to enhance student achievement and engagement because the pedagogy is adaptable to any classroom environment and incorporates real-life examples in which, “basic psychological needs for autonomy, competence, and relatedness are supported, which in turn facilitates students’ adaptive engagement and persistence”. According to Atkinson (2015), these are both attributes of a self-directed, motivated student. Patall *et al.* (2015:5) also assert that, “DBP explicitly attempts to align whole lessons and individual strategies with the social constructivist theory”. An example is provided by Vodickova (2009:147) in her article *Interpretation of Poetry through Drama Activities*, in which she mentions “structured drama activities”. These are approaches used to explore and create a character and can, “emphasise various qualities in the theatrical possibilities of time, space and human behaviour”, which leads to an active examination of a text and its related themes and messages. In this article, she describes how structured drama activities (such as diary entries and a *Day in the Life*) can be used to invite the learners to use their own social and cultural context to guide their understanding of poetry. She makes use of the poem “What Has Happened to Lulu” by Maley and Moulding (1991:27) as an example to illustrate that when structuring drama activities based on complex literature texts such as poems, drama activities underpinned by social constructivism allow learners to explore and share their culture and lived experiences with other learners. This broadens their understanding of the people and world around them and develop their empathy, sympathy, and collaboration skills.

Additionally, these activities scaffold the learning by building on concepts known to the learners to relate to more complex concepts. Moreover, on analysis of the drama-based activities, Vodickova (2009) mentions in her article that all four of the language skills (reading, listening, speaking and writing) are developed as the process includes *silent reading* (learners have to read the poem on their own), *hot-seating* (learners are placed in the role of the character of the poem and are asked questions by their peers – thus listening and speaking), and *diary: writing in role* (students have to write a diary entry into the diary of Lulu – the character of the poem). Considering the above and its relation to social constructivism, it can be said that DBP can be conducive to improving poor literacy levels and a lack of proficiency in English in the South African

context as discussed above and can aid in developing SDL skills and MTL in Grade 12 EHL learners.

Kobayashi (2012:30) provides the following broad reasons to use DBP in the language classroom:

- It develops students' creativity and boosts their confidence;
- It encourages group participation and builds trust and acceptance;
- It uses cooperative, non-competitive interaction; and
- It supports learner autonomy with the teacher often taking the role of "bystander" or fellow participant.

More language-specific benefits are provided by Uysal and Yavuz (2018:377-378):

- It promotes contextualised and authentic language use;
- It boosts communicative confidence and emotional and social growth;
- It develops appreciation for target language and its culture which, in turn, increases motivation and enthusiasm to learn the target language;
- It improves self-confidence in learning and using the target language;
- It constantly recycles new vocabulary; and
- It develops all four language skills, as well as pronunciation and articulation.

Despite these, however, Dunn and Stinson (2011) state that the overall success of DBP is dependent on factors such as the creativity and proficiency of the teacher, the nature of the texts used to drive the dramatic action, and the willingness of the learners to participate in the drama activities given the pedagogy's spontaneous and improvised nature. It is important for this study that factors that may influence the effects of DBP are explored.

### **2.3.1 Factors that may influence the effects of drama-based pedagogy**

Dunn and Stinson (2011) report on a study that focused on "interrogating the notion of artistry in relation to drama pedagogy and second/additional language learning", and which analysed data generated by two distinct projects. Results illustrate that integrating DBP into the language classroom has little effect if the teacher is unable to make key moment-by-moment decisions

relating not only to the intended curriculum goal, but also the management of the dramatic instruction and techniques (Dunn & Stinson, 2011). What makes the use of this pedagogy difficult, they explain, is the four roles of actor, director, playwright, and teacher that should be assumed simultaneously across both macro and micro levels of planning and implementation. Only once this has been achieved, can the language learning objectives of the students be reached (Dunn & Stinson, 2011:630). This infers that the language teacher would need to understand both language learning and drama learning to reap the benefits of incorporating DBP into the language classroom. This includes selecting text materials that are “aesthetically charged” (Dunn & Stinson, 2011:630) to allow for the application and integration of drama techniques, as well as structuring learning experiences that do not merely place drama and language learning side by side (this happens when language teachers use drama techniques because they are required as part of the curriculum) but enable the two to merge and, thus, encourage deep and complex content learning as opposed to linear, surface-level learning (Dunn & Stinson, 2011).

Furthermore, while using drama-based instruction is fun, it is easy to lose focus and jeopardise the teaching and learning process. For this reason, it is important to have specific protocols in mind to ensure that meaningful teaching, learning and assessment take place (Celume *et al.*, 2019). Celume *et al.* (2019:11) suggest that the teacher asks him/herself questions like: “for how long will this activity last?”, and “what is the intended purpose?”. They also suggest that teachers use measuring instruments intended to provide feedback after the drama-based activity. The purpose of language learning will ensure that the teacher will remain focused and the intended learning objective(s) is/are acquired. Of equal significance, however, is the learners’ perception of feedback and assessment. According to a study conducted by Jordaan (2015:154-155) at a school in the Western Cape, South Africa, titled *Finding creativity: integrating drama teaching techniques in creative writing lessons*, “learners were so concerned with assessment and their performance, that the joy of learning was lost and learners did not realise how much they had learnt before being awarded marks for their assessment task.” While most teachers would be delighted by this task-driven attitude, the emphasis should rather be on the process of development as opposed to the product or end result. Therefore, there should be a careful balance between assessing for curriculum objectives and creating a teaching and learning space that encourages SDL and MtL when using drama-based instruction and conventions underpinned by the social-constructivism theory to teach language. Strategies provided by Jordaan (2015:156) to accomplish this balance are the following: change the subject when learners ask if practice activities are for assessment, explain that the journey of development is the goal when using drama-based teaching approaches and assessment practices, encourage individual interpretations and creativity, and encourage “practice rounds” in which learners can learn from

their mistakes before final, summative assessment takes place. Implementing these strategies will demonstrate to students that assessment is not necessarily the “end goal”, but that continuous assessment promotes learning through high-level, active student engagement with drama-based, communicative activities.

Additionally, the way in which the content is delivered to students affects their perception of the activity for assessment (Jordaan, 2015). According to Jordaan’s (2015) study, merely discussing the assessment task or activity is not sufficient. This encourages task-driven behaviour and, as a result, will cause learners to develop a raised “affective filter”, which is, in essence, “an imaginary wall that rises in the minds” (Gonzalez, 2020). It hampers language learning and spontaneous language use due to assessment anxiety and over-monitoring of language use (Krashen, 1979). For this reason, and especially when teaching complex literature that requires higher-order thinking skills such as analysis and evaluation of poems in the study of poetry, social constructivism and the reader response theory and other relative approaches that support the use of the drama-based approach, should be discussed.

## **2.4 Social constructivism**

The label “English Home Language” given to the language that learners learn in South African classrooms is problematic. The “home language” description does not acknowledge the fact that South Africa has 11 official languages and that the learners before the average South African teacher come from diverse backgrounds and have languages other than English as their “true” home languages (Van der Walt & Evans, 2019). As mentioned, English is often learners’ second, third, and sometimes fourth language, and is studied due to the vast opportunities proficiency in the language provides, both nationally and internationally. Therefore, it must be said that English, at least in the context of the South African EHL classroom, is actually learners’ second language, which Ortega (2015:270) defines as, “any other language learnt that is different from one’s mother tongue, be it their second, third, or even fourth language.” The way in which this second language is learned, Ortega (2015:270) explains, is described as second language acquisition (SLA). While there are many theories on how a second language is learned, the theoretical basis of drama-based instruction lies in social constructivism (Chukueggu, 2012). The links between DBP and social constructivism have been discussed, but for a more comprehensive understanding of how DBP is embedded in this theory, an extended explanation is needed.

According to Vygotsky (1978), SLA primarily occurs through social interaction. He believes that when teaching a language, it is impossible not to acknowledge the socio-cultural background of a learner and that this is where the learner refers to for meaning making in language learning. Therefore, any and every social encounter in the classroom provides a unique opportunity to

acquire knowledge as no learner will have the exact same social and cultural background. Due to this, learners are able to construct their own knowledge based on their unique lived experience, which they use to interpret a language activity as opposed to imitating what has already been taught (Vygotsky, 1978). Therefore, the teacher assumes a facilitative role in learners', "exploration, development, expression and communication of ideas, concepts and feelings rather than acting as the direct information provider" (Duartepe & Ubuz, 2009). This is in accordance with DBP, as facilitation is one of the defining features of using a DBP in the language classroom (Patall *et al.*, 2015:4). Furthermore, the fact that social constructivism acknowledges the socio-cultural background of the language learners and prioritises social interaction also supports the use of DBP in the language classroom. This is because drama-based activities are not meaningful if they are unrelatable to real-life examples in which learners can communicate their unique lived experiences and share their opinions and thoughts (Patall *et al.*, 2015:4). The use of DBP in the language classroom is further supported by the communicative approach, which is a teaching methodology not only embedded in social constructivism (Chukueggu, 2012), but is also mentioned as one of the suggested teaching approaches to EHL in the CAPS for Grades 10–12 (DBE, 2011a:11). In fact, all three of the suggested teaching approaches mentioned in the CAPS for Grades 10-12 (DBE, 2011a:11) – the communicative approach, the text-based approach, and the process approach – support the use of DBP in the language classroom.

According to the CAPS for Grades 10–12 (DBE, 2011a:11), when using the communicative approach, learners should be exposed to the language extensively, and many opportunities should be provided to practise and or produce the target language. This links with the use of DBP in the language classroom and the drama conventions or activities relative to the pedagogy, as they offer learners ample opportunity to practise and produce the language through real-life examples in which learners can share and explore ideas. Consequently, the language is also learned in a social constructivist context. Furthermore, the text-based approach, according to the CAPS for Grades 10–12 (DBE, 2011a:11), "involves listening to, reading, viewing, and analysing texts to understand how they are produced, [and] producing different kinds of texts for particular purposes and audiences." This approach also links up with the use of DBP in the language classroom, as the pedagogy becomes pointless without a text source on which to base the activity. Drama-based activities can also include, for example, writing in role (see Table 2-2) which requires learners to produce a diary entry in the role of the protagonist of a story or poem. As with the text-based approach, learners are first required to read (or listen to) and analyse a text before producing a text based on the text previously used as a resource to teach a specified language-based skill. This approach can also be linked to social constructivism, as learners will always refer to their social and cultural background to read, analyse and produce a language text. Finally, the

process approach in the language classroom, according to the CAPS for Grades 10–12 (DBE, 2011a:11), requires of learners to, “engage in different stages of listening, speaking, reading, and writing”, while keeping the purpose and audience of the written text in mind. This approach, very similar to the text-based approach, also links to the use of DBP in the language classroom. As learners act in role, for example, they are required first to listen or read, then perhaps speak or write in order to reach the acquired language-specific goal of the task. Therefore, a process must be followed to actively and meaningfully engage in a drama activity, while keeping the purpose and audience in mind. This is purposeful, since the drama activity loses its intention if the activity is used only for the “fun factor” and not to teach a certain language-related skill.

All three of the CAPS-related approaches to language are applicable and relative to using DBP in the language classroom while keeping in mind that an SLA in a DBP context is predominantly learned through social constructivism. However, this is not the only language learning theory applicable to DBP in the language classroom. The reader response theory is particularly helpful when the intention is to promote language learning through DBP.

## **2.5 The reader response theory**

While social constructivism is mentioned as one theory that supports the use of DBP, the reader response theory specifically applies to the context of this study as the content focus is poetry and its analysis and evaluation. According to Romylos (2020:10), the reader response theory, “acknowledges the reader as an active participant who through interpretation completes the meaning of a text.” She explains that this notion stands in direct contrast to theories such as new criticism that ignore the reader and focus solely on close analysis of the text itself. To illustrate, Romylos (2020:11) provides the following *poetry* examples:

Mary-Anne read the poem “Where the rainbow ends” (1973) by Richard Rive, which advocates the idea that people from different races are all essentially the same and can get along. She made the real-life connection with our own situation in South Africa as a racially diverse and at times very divided nation, and learners were led to consider options of nation-building. Dalene read the poem, “A poem is a painting”, by Phoebe Hesketh, with her Grade 10 class. As an introduction, she asked the learners to discuss the artworks they had 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.

What these examples reveal is that the reader response theory allows for interpretation, spontaneity, and a safe space for “open conversations about larger social issues” (Romylos, 2020:11). The end result is that English is no longer compartmentalised. Learners no longer reproduce it as a body of knowledge when examinations are written, they instead develop higher-order thinking skills such as analysis and evaluation as they are placed in the context of the

literature. For this reason, the reader response theory underpins DBP, as DBP incorporates real-life examples in which learners' need for relatedness, autonomy and competence is satisfied. It focuses on the journey of learning as opposed to reaching curriculum objectives and invites learners to use their own social and cultural understanding and influence. Making use of the reader response theory to allow learners to offer their interpretation of the literature content being studied (poetry in this case) while using DBP will benefit Grade 12 EHL learners. It helps them navigate the expected increase in independence and self-directedness from Grade 11 to Grade 12 and then tertiary education or the world of work thereafter. Furthermore, the communicative context of this theory also increases learner engagement and MtL as, "students learn more vocabulary items and grammatical patterns and enjoy increased motivation levels in group or pair work activities rather than in a teacher-centred classroom" (Lien, 2020:3). Therefore, while we cannot ignore the other two approaches advocated by the CAPS (text-based approach and process approach), the application of the reader response theory in conjunction with the communicative approach as informed by social constructivism when using DBP in the language classroom, offers the teacher a unique opportunity to increase learners' MtL. This is especially true as none of these theories or approaches should be used "outside" of the learner but should involve the learner's responses and experiences. The significance of increasing learners' MtL is not unknown, but for the purpose of this study, an explanation is needed.

## **2.6 Motivation to learn**

Motivation can be difficult to define as a concept on its own, but there is a definite sense that it exists, as people colloquially mention (as opposed to using a euphemistic expression), for example, the motivation to get out of bed, write an essay, and, of course, to learn. An article titled "*The vital importance and benefits of motivation*" written by Sounders in 2022, states that, "finding ways to increase motivation is crucial because It allows us to change behavior, develop competencies, be creative, set goals, grow interests, make plans, develop talents, and boost engagement". Sounders (2022) furthermore offers interesting information on the effects of high or low levels of motivation on human beings' lives. He explains that when motivation levels are low or when a person cannot exert control over their situation, for example, one tends to give up easily when challenged and, "lose access to [one's] inner motivation resources." Alternatively, when motivation levels are high, he explains that one is able to "take corrective action in the face of fluctuating circumstances", and allow for adaptation, productive function, and maintenance of wellbeing in constantly changing opportunities and threats. One can only imagine the kind of learner high levels of motivation could produce if teachers were aware of the benefits of finding ways to increase learners' MtL. This is supported by Sounders (2022), as he mentions that applying "motivational science" to everyday life helps, among other things, teachers to engage

their students. However, there are two constructs relevant to this study that should be considered with the intension of increasing not only MtL, but also SDL skills through the application of DBP, namely intrinsic and extrinsic motivation.

The former (intrinsic motivation), Stirling (2013) explains, is categorised by that which comes from the learner him- or herself and stimulates action without an external stimulus (such as a reward for good behaviour). The latter (extrinsic motivation) inspires action through external perceived benefits (either short term, such as a reward, or long term, such as a high-paying career) that require a certain task to be completed, which may or may not be enjoyable to the learner. For language education specifically, learners may be both intrinsically and extrinsically motivated, as their perception of what the language they are learning offers them can affect their levels of MtL the language in question. There also other factors that affect learners' MtL in language education specifically, which are discussed below.

## **2.7 Motivation to learn in language learning**

Most learners, teachers, curriculum developers and academic scholars agree that motivation plays a significant role in mastering a second or foreign language (Alizadeh, 2016:11), which is what EHL is to most South African learners, despite it being the LoLT. Similar to the complex task of trying to define motivation as a concept on its own, defining motivation in language learning is difficult. Wlodkowski and Ginsberg (2017:22) explain that one way to attempt to define motivation is to derive it from how one's learners behave and speak. In language education, learners will subconsciously supply teachers with clues, namely effort, persistence, execution of taught skills, achievement, and with verbal phrases and expressions such as, "I want to...", "We will...", and "I'll give it my best!". The link between these clues and expressions, however, is intent and determination. Therefore, for teachers to motivate their learners and observe the application of "motivation", they have to use teaching pedagogies that stimulate learners' intention and determination to become purposeful in their learning. Krashen (1979:164), a well-known contributor to the resources available on second-language acquisition, also considers motivation (among other variables such as self-confidence and anxiety) as one of the "affective variables" that play a "facilitative, but non-casual role in second language acquisition". He claims that learners with high levels of motivation, self-confidence, a good self-image and low levels of anxiety, are better equipped to successfully acquire a second language, while low levels of motivation can 'raise' what he calls "the affective filter" and form a mental block that will impede language learning. To combat this raised affective filter, Keller's (1979) instructional design model for motivation provides four strategies to increase English language learners' (ELL's) motivation, namely creating relevance to learners' lives, stimulating interest in the topic, developing an

expectancy of success, and producing satisfaction in the outcome through intrinsic and extrinsic rewards.

With reference to the first two strategies, DBP may encourage an increase in MtL in the language classroom. The benefits of DBP such as the adaptability of drama-based activities to real-life situations and the creative nature of DBP, which stimulates creativity and interest in the associated activities, could help in this endeavour. With reference to the last two (developing an expectancy of success and producing satisfaction in the outcome through intrinsic and extrinsic rewards), both are related to SDL skills and should be developed with the application of DBP in the language classroom as the benefits of using DBP in the language classroom overlap with the skills related to SDL. Furthermore, teachers can aid in the increase of motivation in the language classroom by becoming aware of both intrinsic motivation and extrinsic motivation.

Fontana (1988) emphasises that both are important in increasing MtL and self-efficacy (or SDL) as intrinsic motivation can become insufficient on its own. Yoo *et al.* (2012:947) state that extrinsic motivation can aid in increasing intrinsic motivation with the help of a teacher or more knowledgeable peer. In contrast, Williamson (2015:25) argues that many scholars highlight various reasons not to use extrinsic motivation (such as rewards or punishments for completing a certain task) when encouraging learners to self-regulate their learning. Due to emphasis on academic performance and examinations in the South African education system, it would be impossible to exclude some form of extrinsic motivation, such as perceived academic achievement for university entrance or career-specified goals. However, as previously stated, while Jordaan (2015:154–155) discourages the test-driven nature of South African learners (and thus extrinsic motivation) while using creative pedagogies in the language classroom, Bull (2017:80) suggests friendly classroom competitions and recognition to increase both MtL and SDL skills.

In addition, and of particular significance to this study as poetry is to be used as “sample content” when applying DBP in the language classroom, the motivation associated with the study of poetry is often low, as “...teaching poetry is for using it as a means to prepare the [learners] for some final exams...where [learners] just listen to the teachers; memorise certain words or grammatical points to get high grades instead of teaching [learners] independent thoughts and rational expressions” (Pushpa & Savaedi, 2014:1919). Pushpa and Savaedi (2014) attribute this to the way in which teachers themselves were taught poetry: through traditional teaching approaches such as the direct teaching approach. The error in teaching poetry this way is that the abundant potentialities of this type of literature are not realised as, “a critical approach to poetry teaching with the aim of eliciting curiosity, interest, participation, reflection, enjoyment, creativity, and

involvement is rarely encouraged” (Pushpa & Savaedi: 2014). Gönen’s (2018) view corresponds with this, stating that while the advantages of poetry can be the promotion of linguistic and cultural knowledge, as well as language development, “using poetry in the language classroom is somewhat marginalized by many teachers”, due to a lack of motivation to include poetry in the language class because of the way it was originally taught to them. This is unfortunate, as Pushpa and Savaedi (2014) mention that the emotional content of a poem has the ability to increase motivation if the correct teaching approaches are applied. It can increase learners’ communication skills (thus linking to the communicative approach) as poetry allows learners to talk about things they can relate to and care about if taught in the right way. Therefore, since DBP makes use of an abundance of varied conventions that can be adapted to any content and topic, using poetry as a means of increasing MtL and (simultaneously) SDL skills can make all the difference in EHL learning, as an increase in learners’ MtL ensures the effective use of SDL skills (Tohidi *et al.*, 2019:26).

## **2.8 Self-directed skills**

In order to increase learners’ MtL and develop SDL skills using DBP in the language classroom, one must first understand what it means to be self-directed; secondly, determine how self-directed one’s learners are; and thirdly, find connections between DBP and SDL skills.

Knowles (1975:18), and other SDL researchers such as Wilcox (1996) and Manning (2007), define and describe SDL skills as, “takes initiative, with or without the help of others, in diagnosing...learning needs, formulates learning goals, identifies human and material sources for learning, chooses and implements appropriate learning strategies, and evaluates learning outcomes.” Thus, learners who are self-directed are proactive and take initiative in their learning, rather than being passive information receivers. Consequently, the teacher’s role when attempting to cultivate SDL skills in his or her classroom is to be a facilitator and, in learners who have mastered SDL skills cases, a “consultant” rather than a direct information giver (Tekkol & Demirel, 2018). This “relinquishment” of the role of sole knowledge provider empowers learners and provides them with the opportunity to increase their, “self-confidence, autonomy, motivation and lifelong learning skills” (O’Shea, 2003:44), which are all conducive and necessary for successful language learning. Knowles (1975) and Jennett (1992) furthermore mention that a self-directed learner is:

- Able to set clear learning goals;
- Monitor own learning process;
- Evaluate outcomes of his/her own learning;

- Autonomous;
- Self-motivated;
- Open to learning;
- Curious;
- Value learning;
- Self-controlled; and
- Takes initiative to learn.

Knowles (1975) also adds the following competencies of a self-directed learner:

- Ability to step into a respectful and learning-friendly relationship with other learners;
- Establishes an environment conducive to open interaction and cooperation;
- Determines his/her own learning needs;
- Ability to set goals;
- Plans, implements and reflects on learning activities;
- Finds resources to supplement learning; and
- Evaluates learning processes and outcomes.

These characteristics and competencies not only reflect the reasons to use DBP for language learning mentioned before (cf. 2.3 par 5, Chap 2), but also closely resemble the learner abilities mentioned in the CAPS for EHL, Grades 10–12 (DBE, 2011a:5) (cf. 2.1.2, par 1, Chap 2). Moreover, Arndt (2017:38) describes self-directed language learners as those who become responsible for their own language learning progress by making decisions about how to proceed with their language learning independently and outside of the traditional language classroom. However, SDL skills are not simply “picked up” but are rather, according to Grow (1991:130), developed gradually through a series of stages and “situational response[s]”. He explains that while learners’ SDL skills may develop in stages, a situation or educational context must be made conducive to developing these stages, or moving from one to the next. In order to do this, the teacher should become aware of each individual learner’s stage (Loeng, 2020). This can be done by using Williamson’s Self-rating Scale of Self-directed Learning (SRSSDL), a very similar scale to Grow’s model of SDL, which is discussed later. For reference purposes, Grow’s (1991) model of SDL is as follows:

- Stage 1 – learners have little to no SDL skills. They are dependent on the teacher as the sole information provider.
- Stage 2 – learners are self-directed in general terms and are, “interested and interestable” (Loeng, 2020:4). They are open to motivation and guidance from the teacher and can identify the purpose of certain learning tasks.
- Stage 3 – learners are involved in discussions that are facilitated by the teacher and are active participants in their own learning. Some learners may still need guidance, but others might “function” on their own and find their own resources to supplement their own learning.
- Stage 4 – learners are thoroughly self-directed and can identify and coordinate their own learning goals. The teacher is now a consultant, and learners learn on their own.

Due to the test-driven nature of formal education in South Africa (Jordaan: 2015), the direct way in which teachers teach (only to pass the final year-end exams), implies that most classrooms or learners in the South African context may only be in Stage 1 of Grow’s model. To move to the next stage, teachers have to motivate learners (Tohidi *et al.*, 2019; Grow, 1991:130) to trust in their ability to identify their own learning goals and become more autonomous in learning to cultivate lifelong learning skills.

Beckers *et al.* (2016) state that low levels of motivation have a significant effect on the cultivation of SDL skills and should be considered when encouraging and teaching learners how to develop these skills. Furthermore, there are tangible benefits to possessing these SDL skills, not only for language learning but also for other disciplines. This is especially true for most South African schools where English is used as the LoLT while, firstly, the language is not the learners’ first, second or even sometimes third HL, and secondly, learners are not exposed to English outside of the classroom but are expected to master academic content in English. Therefore, cultivating SDL skills could radically change the access that South African learners have to education in South Africa and to the world where English is the lingua franca. This notion is supported by Gan *et al.* (2004:17), who explain that the use of SDL skills in language classrooms can help learners use the language in their everyday lives more effectively. Additionally, since South African learners lack exposure to English outside of the classroom (Van der Walt & Evans, 2019), cultivating SDL skills can help them identify their own language gaps and take initiative to use the language outside of the classroom with or without the help of native English speakers. The benefit of this is further supported by Du (2013:1), who explains that acquired proficiencies such as second language learning (which is, paradoxically, what learning EHL in South African classroom is) requires constant maintenance without the traditional language classroom setting.

Consequently, SDL skills are imperative when cultivating a second language, as learners can start to use English meaningfully and will not only fare better in their academic endeavours, but also increase their MtL. Edwards (2015:3) offers a similar sentiment, stating that, “motivation is a common characteristic of self-directed learners”.

However, to realise the benefits of developing SDL skills in the language classroom, South African teachers should identify how self-directed the learners sitting in front of them currently are. Williamson (2007) has developed a Self-rating Scale of Self-directness (SRSSDL) for this exact purpose. It identifies levels of SDL very similar to Grow’s (1991) stages of SDL. Williamson’s (2007) scale recognises five broad areas of SDL:

- Awareness of factors contributing to becoming self-directed
- Learning strategies that should be adopted to become self-directed
- Learning activities in which learners should actively engage to become self-directed
- Evaluation to monitor learners’ learning activities
- Interpersonal skills

All the above-mentioned areas, according to Williamson (2007), are pre-requisites for developing SDL skills. Within his SRSSDL, each identified broad area of SDL has twelve items with a rating scale from 1–5 (5 being always and 1 being never). When all 60 item numbers are added, the total number determines the level of self-directedness. A maximum score of 300 and a minimum score of 60 can be obtained. However, Williamson (2007) considers a score between 60-140 as ‘low’, indicating that the learner needs facilitation and guidance. A score of 141–220 is considered average and indicates that there are areas for improvement in SDL, and a score of 221–300 is considered effective for SDL. While most studies use this scale as a once-off measurement of SDL (Mentz & Van Zyl, 2018), this study aims to measure Grade 12 EHL learners’ level of SDL before and after a DBP intervention for the study of poetry. This “before and after intervention” measurement has been done before by Ozdamli (2013) and Mentz and Van Zyl (2018), and both reported a significant increase in SDL skill levels after a learning intervention. Table 2-3 illustrates Williamson’s SRSSDL for better understanding.

**Table 2-3: Williamson's Self-rating Scale of Self-directed Learning**

<b>Awareness: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
1	I identify my own learning needs.	1	2	3	4	5
2	I am able to select the best method for my own learning.	1	2	3	4	5

3	I consider teachers as facilitators of learning rather than providing information only.	1	2	3	4	5
4	I keep up to date on different learning resources available.	1	2	3	4	5
5	I am responsible for my own learning.	1	2	3	4	5
6	I am responsible for identifying my areas of deficit.	1	2	3	4	5
7	I am able to maintain self-motivation.	1	2	3	4	5
8	I am able to plan and set my learning goals.	1	2	3	4	5
9	I have a break during long periods of work.	1	2	3	4	5
10	I need to keep my learning routine separate from my other commitments.	1	2	3	4	5
11	I relate my experience with new information.	1	2	3	4	5
12	I feel that I am learning despite not being instructed by a lecturer.	1	2	3	4	5
<b>Learning strategies: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
13	I participate in group discussions.	1	2	3	4	5
14	I find peer coaching effective.	1	2	3	4	5
15	I find "roleplay" is a useful method for complex learning.	1	2	3	4	5
16	I find inter-active teaching and learning sessions more effective than just listening to lecturers.	1	2	3	4	5
17	I find simulation in teaching and learning useful.	1	2	3	4	5
18	I find learning from case studies useful.	1	2	3	4	5
19	My inner drive directs me towards further development and improvement in my learning.	1	2	3	4	5
20	I regard problems as challenges.	1	2	3	4	5
21	I arrange my self-learning routine in such a way that it helps develop a permanent learning culture in my life.	1	2	3	4	5
22	I find concept mapping is an effective method of learning.	1	2	3	4	5
23	I find modern educational interactive technology enhances my learning process.	1	2	3	4	5
24	I am able to decide my own learning strategy.	1	2	3	4	5
<b>Learning activities: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
25	I rehearse and revise new lessons.	1	2	3	4	5
26	I identify the important points when reading a chapter or an article.	1	2	3	4	5

27	I use concept mapping/outlining as a useful method of comprehending a wide range of information.	1	2	3	4	5
28	I am able to use information technology effectively.	1	2	3	4	5
29	My concentration intensifies and I become more attentive when I read complex study content.	1	2	3	4	5
30	I keep annotated notes or a summary of all my ideas, reflections and new learning.	1	2	3	4	5
31	I enjoy exploring information beyond the prescribed course objectives.	1	2	3	4	5
32	I am able to relate knowledge with practice.	1	2	3	4	5
33	I raise relevant question(s) in teaching-learning sessions.	1	2	3	4	5
34	I am able to analyse and critically reflect on new ideas, information or any learning experiences.	1	2	3	4	5
35	I keep an open mind to others' point of view.	1	2	3	4	5
36	I prefer to take a break in between learning tasks.	1	2	3	4	5
<b>Evaluation: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
37	I self-assess before I get feedback from instructors.	1	2	3	4	5
38	I identify the areas for further development in whatever I have accomplished.	1	2	3	4	5
39	I am able to monitor my learning progress.	1	2	3	4	5
40	I am able to identify my areas of strength and weakness.	1	2	3	4	5
41	I appreciate when my work can be peer reviewed.	1	2	3	4	5
42	I find both success and failure inspire me to further learning.	1	2	3	4	5
43	I value criticism as the basis of bringing improvement to my learning.	1	2	3	4	5
44	I monitor whether I have accomplished my learning goals.	1	2	3	4	5
45	I check my portfolio to review my progress.	1	2	3	4	5
46	I review and reflect on my learning activities.	1	2	3	4	5
47	I find new learning challenging.	1	2	3	4	5
48	I am inspired by others' success.	1	2	3	4	5
<b>Interpersonal skills: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
49	I intend to learn more about other cultures and languages I am frequently exposed to.	1	2	3	4	5
50	I am able to identify my role within a group.	1	2	3	4	5

51	My interaction with others helps me to develop the insight to plan for further learning.	1	2	3	4	5
52	I make use of any opportunities I come across.	1	2	3	4	5
53	I need to share information with others.	1	2	3	4	5
54	I maintain good interpersonal relationships with others.	1	2	3	4	5
55	I find it easy to work in collaboration with others.	1	2	3	4	5
56	I am successful in communicating verbally.	1	2	3	4	5
57	I identify the need for inter-disciplinary links for maintaining social harmony.	1	2	3	4	5
58	I am able to express my ideas effectively in writing.	1	2	3	4	5
59	I am able to express my views freely.	1	2	3	4	5
60	I find it challenging to pursue learning in a culturally diverse milieu.	1	2	3	4	5

Williamson, 2007

Of these twelve categories per broad SDL area, many link to the conventions, features and activities used as the learning intervention for this study. They include MTL, for instance in the items listed below:

- I consider teachers as facilitators of learning rather than providing information only, I am able to maintain self-motivation (Awareness area)
- I participate in group discussions, I find “roleplay” is a useful method for complex learning, I find inter-active teaching-learning sessions more effective than just listening lectures, (Learning strategies area)
- I keep an open mind to others’ point of view (Learning activities area)
- I appreciate when my work can be peer reviewed (Evaluation area)
- My interaction with others helps me to develop the insight to plan further learning (Interpersonal skills area).

The links between these and other categories of Williamson’s SRSSDL (2007) confirm that the use of DBP in the language classroom may be conducive to both SDL skills and MTL. Another example that confirms this is provided in Athiemoolam’s (2018) study, titled *Students’ viewpoints on using tableaux to analyse short stories*. He, as the lecturer acting in a facilitative role, encouraged and guided university students divided into groups of four to take part in a drama-

based activity, *tableaux*. Each group presented their tableaux to the other students in the class, who were asked to reflect and ask questions about the way in which the students chose to represent their given aspect of the drama, such as “Who are you?” and “Why are you here?” This links DBP to SDL and MtL, as the drama-based activity allows for collaboration, reflection and critical engagement, which are all important for developing SDL skills (Kemp *et al.*, 2022). It is also an interesting way to allow learners to express themselves, which should increase their MtL. Furthermore, according to the data of a study conducted at a Chinese under-resourced college, students’ interest in reading increased due to the teacher’s self-directed implementation of DBP in the language classroom (Zhang, 2021). The study concluded that the implementation of DBP, “can [also] be a helpful and accessible tool” (Zhang, 2021) to support teachers in under-resourced educational contexts.

With specific reference to Grade 12 EHL learners, Okoro (2011:173) emphasises that once they have acquired SDL skills, learners become responsible for their own learning, as the responsibility for their learning shifts from the teacher to themselves, “through dialogue and discussions that engage them in complex thought patterns and result in the capability of higher levels of understanding”. Edwards (2015:2) explains that a shift from teacher-centred learning to learner-centred learning can enhance learning significantly and increase the motivation needed to enable, “effective, dynamic and lifelong learning processes.” This is of the utmost importance for Grade 12 EHL learners, as they should effectively use higher-order thinking skills in their final year of secondary education to prepare them not only for their final examinations, but also for either the world of work or tertiary education. Therefore, using DBP in the EHL classroom to increase MtL and SDL skills will not only make them more responsible for their own learning, but also increase and encourage complex thinking, higher levels of understanding, and motivation, since the pedagogy makes use of dialogue and discussions in its strategies and activities.

## **2.9 Summary**

In summary, due to the complex and confusing status of English in South Africa, learners in South African classrooms who have English as a HL often only use English as their second, third and sometimes even fourth additional language. The fact that many of these learners lack foundational reading skills, consistently evident from PIRLS results, poses a real threat for these learners’ access to knowledge and their academic success. As learners progress through each grade, the linguistic challenges become more severe. This in turn leads to teacher-centred methodologies and rote learning to ensure good pass rates instead of engaging learning activities aimed at developing the higher-order thinking skills necessary for navigating the world after secondary education, be it tertiary education or the world of work. Consequently, South African learners are

at a further disadvantage as critical thinking, adaptability and flexibility are vital when completing specific tasks both in the world of work and in tertiary education. Paradoxically, these examination-driven teaching practices to ensure the matriculation results that the Department of Basic Education is after, are in direct opposition to the expected outcomes expressed in the Curriculum and Assessment Policy Statements (CAPSs) used in South African public and private schools. The CAPS (DBE, 2011a) encourages, among other things, critical thinking, communication and collaboration, which also resemble the skills needed to navigate the 21<sup>st</sup> century.

Furthermore, a profile of first-year university students at South African universities – used as an example to illustrate the effects of the test-driven nature of secondary education – reveals that the situation at tertiary education is dire, as students bring the mindset of learning to pass tests and examinations with them from secondary education. Research shows that first-year students find it difficult to manage the increase in workload and are mostly unable to take responsibility for their own learning. At one tertiary institution in particular, the North-West University, drop-out rates were attributed to a lack of SDL skills and intrinsic and extrinsic MTL (Strydom, 2019) because of test-driven practices in secondary education. Therefore, there should be a radical change in teaching strategies used for secondary education to better prepare learners for the world of work or tertiary education.

Making use of DBP in the EHL classroom may be part of the solution to the above-mentioned challenges experienced by South African learners, as DBP can increase learners' critical engagement with complex texts to foster higher-order thinking as well as collaboration and communication. Teachers who have made use of DBP in their classrooms indicate that drama activities are adaptable to any discipline, such as science education, and can aid in teaching complex themes such as poverty or famine, for example. Furthermore, the integration of drama strategies and language teaching has been advocated for over 30 years and aligns with Vygotsky's (1978) social constructivism due to the collaborative nature of the pedagogy and its ability to aid in scaffolding during teaching. Other language-specific benefits of using DBP in the language classroom are also mentioned, such as promoting contextualised and authentic language use and an increase in self-confidence. However, while these benefits are advantageous, it can be easy for language teachers to lose focus and forget the purpose of the drama activity and its related content due to the pedagogy's definite "fun factor" and the multiple roles the teacher has to assume when carefully planning meaningful drama-based activities. Thus, it is suggested that the teacher puts specific protocols in place to ensure that the purpose and focus of the drama-based activity is not lost. Moreover, the learners' perception of the value of the task (in terms of academic performance), assessment and feedback, and the way in which

the content is delivered should also be taken into account, as these can affect the teacher's success with drama-based activities in the language classroom.

Since poetry is to be used as "sample content" to test the effects of DBP on the increase in MtL and SDL skills in Grade 12 EHL learners, it is also important to acknowledge the theories that underpin the pedagogy and to consider aligned approaches to language teaching and learning. Social constructivism (with the inclusion of the CAPS approaches such as the communicative approach, the process approach and the text-based approach) and the reader response theory, in particular, can be useful theories to support the implementation of DBP. These allow for learners to explore and interpret any given poem according to their understanding, as well as to develop higher-order thinking skills as they acknowledge the reader as part of the process when analysing poetry. The reader response theory furthermore asks that the reader relates the content to his/her life, thus making it relatable, enjoyable and understandable, which can result in an increase in MtL and, consequently, SDL skills. However, it should not be taken for granted that motivation is a simple concept. It is affected by many factors that contribute to its complex nature, including, but not limited to, extrinsic and intrinsic motivation, and anxiety and self-confidence. In language teaching, these factors cannot be measured but can only be derived from what the learners reveal to the teacher through for instance proactive words, action and effort.

When analysing poetry specifically, however, motivation levels tend to be low and appreciation for the beauty of poetry is lost, as teachers opt to use direct teaching methods when challenged by the task of teaching complex content. They continue the laborious cycle of how poetry was initially taught to them. This is unfortunate, as the potential of using poetry to increase linguistic and cultural awareness and knowledge as well as language development, for example, is not realised. To reiterate, a drastic change is needed in the way content, specifically poetry in this case, is delivered if the aim is to improve learners' MtL and SDL skills.

Parallels between SDL skills, MtL and DBP, confirm that DBP may increase Grade 12 learners' MtL and SDL skills in the EHL classroom, and may consequently address the harmful repercussions associated with test-driven practices. These parallels are identified in the chosen method to measure learners' SDL levels for this study: Williamson's (2007) SRSSDL. The self-rating scale mentions common themes such as 'motivation', 'roleplay' and 'group discussions'. It links all the aspects together, as MtL and SDL skills may be developed as a result of using DBP and its relative activities in the language classroom.

The next chapter details the research design used to conduct the study.

## **CHAPTER 3 RESEARCH DESIGN**

### **3.1 Introduction**

This chapter focuses on the research design and the procedures used during this study. This mixed-method study was underpinned by the pragmatic paradigm and used a convergent-parallel research design. Pre- and post-questionnaires, structured observations, and focus group interviews before and after the intervention were used to collect data and enabled the triangulation of the study. The data were analysed using inferential statistics with the use of dependant t-tests and variance in the means. Content analysis was done by creating codes on Atlas.ti. As with any study, ethical considerations formed an integral part of the research process and are also discussed in this chapter.

### **3.2 Research design**

This study followed a mixed-methods design. Wisdom and Creswell (2013:1) describe the term “mixed-methods” as a systematic integration, or “mixture”, of both quantitative and qualitative data within a single investigation or prolonged programme of study. The basic premise of this type of research design, they explain, is to provide the researcher with more complete and interdependent data use than the singular use of either qualitative or quantitative data. Furthermore, Shorten and Smith (2017:74) describe the purpose of mixed-methods research designs as the exploration and identification of relationships that exist between complex and multilateral research questions. This links with the nature of the study, as the purpose of the study was to understand the relationship between Grade 12 EHL learners’ SDL skills and MtL, and the application of DBP, specifically to the teaching of poetry as “sample content”, in the EHL classroom. To achieve this purpose, a convergent parallel design was applied.

Edmonds and Kennedy (2017:181) provide the explanation for a convergent parallel research design as, “a concurrent approach” to the simultaneous collection and analysis of both quantitative and qualitative data. In such a design, the methods of the different data analyses types (those related to quantitative and qualitative data, separately) are ultimately combined. These data collection practices and types, they elaborate, are complementary and collected on the same phenomena. In this study the use of a convergent parallel design allowed for the simultaneous collection of quantitative and qualitative data on the impact of DBP on Grade 12 EHL students’ SDL skills and MtL. Data were collected before participants attended EHL classes where DBPs were used over five weeks, as well as after the five-week intervention period. This was done to compare and contrast the difference in the results so that an authentic conclusion

could be reached, true to the nature of a mixed-method study. In order to achieve this, the researcher requested (with the application of ethics protocols) that the chosen school's Grade 12 EHL learner participants complete a pre-SRSSDL questionnaire (quantitative data). Thereafter, the researcher conducted focus group interviews (qualitative data) with all of the learner participants in four groups of five. The size of the groups was decided for no other reasons other than that the smaller groups would be easier to work with in terms of data analysis and collection, that is; recording and transcribing interview responses. It should be noted, however, that colours were assigned to each group only to make coding the responses per group easier. These included: Yellow Group (YG), Pink Group (PG), Green Group (GG), and Purple group (PG). Each respondent was also given a number from one to five to differentiate the group members' responses from each other (for example, YG1). After the five-week intervention period during which DBP was used to teach poetry, the same participants took part in focus group interviews after the intervention and once more completed SRSSDL questionnaires. The data were then compared (separately) to identify the impact of DBP on the Grade 12 EHL learners' MtL and SDL skills, and then merged. Williamson's (2007) SRSSDL (see Annexure A) questionnaire contains questions about self-motivation, facilitative teaching, and drama-based activities (such as role play) that aided the researcher in comparing and contrasting the two sets of data for the convergent-parallel design of the study.

The researcher made structured observations herself as a general data collection tool to ensure triangulation of the data and to support the data collected on learners' increase in MtL after engaging in drama-based activities. Additionally, the structured observations were also conducted to answer the secondary research question: *What is the level of Grade 12 EHL learners' engagement with learning activities underpinned by DBP?* These structured observations took place during the periods in which the learners engaged with the drama-based activities (an hour per activity each), and involved random spot checks where the researcher jotted down the behaviour of learners during each activity. Structured observations, together with jotting down behaviours through spot checks, Nel (2020) explains, is a method of observing behaviour with a predetermined hypothesis and problem question in mind. Furthermore, the spot checks, as opposed to continuous observation, was chosen for this study as they are quicker and easier, and the researcher herself had to act as the facilitator for all drama-based activities during learners' exploration of poetry. These spot checks included observations of learners' behaviours and physical clues that would indicate learners' MtL poetry through DBP (which is later supported by the focus group interviews), and their level of engagement with the drama-based activities. Because these spot checks were done at random times, learners were not pressured or

influenced to act in a certain way because the researcher was not continuously observing them (Nel, 2020).

### **3.3 Methodology**

This study made use of a mixed-method research methodology as mentioned, as the use of both qualitative and quantitative methods aided the researcher in developing a thorough and reliable understanding of the impact of DBP on promoting SDL skills and MtL in Grade 12 EHL learners. According to Wisdom and Creswell (2013:1), a mixed-method study allows for the researcher to collect and analyse both quantitative (close-ended) and qualitative data (open-ended) data. The quantitative element (close-ended data) was generated by participants' completion of Williamson's (2007) SRSSDL. The purpose of the structured questionnaire was to measure participants' level of SDL skills before the intervention and the possible impact of DBP on the promotion of SDL skills after the intervention. The qualitative element (open-ended data generated through focus group interviews) was used for the purpose of establishing how motivated the participants were to study poetry before the implementation of DBP and to determine the impact of DBP on the promotion of MtL after the intervention. The interviews were structured but allowed for follow-up questions to probe. As stated above, both the SRSSDL and focus group interviews were conducted twice: once before and once after the five-week intervention. Furthermore, the structured interviews were done to support both the data collected on learners' increase in MtL poetry following their engagement with drama-based activities, and to answer this study's secondary research question: *What is the level of Grade 12 EHL learners' engagement with learning activities underpinned by DBP?*

### **3.4 Research paradigm**

The research paradigm that underpinned this study was pragmatism. According to Frey (2018), pragmatism is particularly useful for guiding a mixed-method research methodology as its premise is to focus on "what works" by using a combination of different data collection methods related to both qualitative and quantitative research methods. Making use of a single method (either quantitative or qualitative), he elaborates, is rejected by pragmatists, as it does not allow the researcher access to the entire truth because the focus is shifted from the research problem to the research method. Therefore, the "adopted data collection methods" (Creswell, 2003:16) (such as focus group interviews or questionnaires, for example) are seen as the most likely contributors to gaining a complete understanding of the research problem. For this reason, pragmatism was best suited for this mixed-method research methodology.

### **3.5 Population and sampling strategy**

The population of this study was Grade 12 EHL learners (n = 20) from diverse backgrounds at a private school in the Gauteng province of South Africa. Non-probability purposive sampling was used for this study. Maree and Pietersen (2016:197–198) explain that this type of sampling is used when the researcher has a specific purpose in mind and does not use a random selection of participants. Since the researcher collected data on the impact of DBP on EHL learners' SDL skills and MtL, the participants were selected for a specific purpose and had to meet the following criteria: the learners had to be in their final year of secondary education (Grade 12), and the learners had to study EHL. Furthermore, the selection was convenient as the research was conducted at the private school where the researcher was employed. This meant that the researcher could conduct the research at her workplace and did not have to take off from work or travel to another location to conduct the research.

For the researcher to recruit participants, a third-party, independent person was identified and briefed about the purpose and outline of the study so that this person could inform all potential participants. This had to be done as the researcher was also the EHL teacher of these potential participants and it was important to ensure that no potential participant felt intimidated or manipulated to partake in the study. The third party was a Physical Sciences teacher who had no relative knowledge of the subject EHL. Furthermore, the researcher felt that this third party was the most logical choice as she had completed her own master's study a few years prior to this study and understood the importance of recruiting participants to a study in a non-biased, objective way. The learners were approached in January 2022 by the third party, who explained the aims of the study, informed the learners how they would take part in the study, and provided them with an example hand-out to contextualise the application of DBP in the EHL classroom for the promotion of SDL skills and MtL. This handout is supplied in Annexure B. The learners were then given two consent forms, one for their parents (see Annexure C) to provide permission for their children to take part in the study, and one for themselves to assent to the study (see Annexure D). The learners were given a week to read through the study's aims and to ask the third party any questions they might have for the researcher herself. Originally 19 of the 20 possible participants indicated that they would voluntarily take part in the study. After observing the drama-based activities in which her peers took part, the Grade 12 learner who had initially indicated that she preferred not to take part in the study, requested to be included in the study. The consent forms were completed by this learner and her parents and she was included from the second week of the five-week intervention period.

All recruitment procedures took place in the Physical Sciences classroom at the chosen school in January 2022. This site was both convenient and purposeful for the participants, as, firstly, the participants attended the chosen school and, secondly, since the site was not an EHL classroom, the participants' decisions could not be manipulated by their association with their EHL teacher and her venue. There was no unnecessary time consumption or costs involved due to travelling, and since data collection took place either outside on the school grounds or in their EHL classroom, it was easy for the participants to attend the data collection opportunities.

### **3.6 Data collection methods**

The data collection methods that were used for this mixed-method study included Williamson's (2007) SRSSDL questionnaire (quantitative component), focus group interviews (qualitative component) and structured observations. Williamson's (2007) SRSSDL was used as both a pre- and post-test to determine learners' levels of SDL before and after their engagement with drama-based activities. This was done to determine the difference in learners' SDL scores preceding and following their engagement in drama-based activities to examine the impact of DBP on learners' SDL skills. Focus group interviews were conducted before and after the five-week intervention period. The focus group interview questions pre-DBP exposure were different from the post-DBP exposure questions (see Annexure E). The focus group interview questions before the intervention were asked to establish how the participants experienced poetry teaching in the past, their perceptions of drama-based activities, their general reasons for motivation, among other things. The focus group interview questions after the intervention were asked to establish learners' experiences while engaging in the drama-based activities, their level of enjoyment of the activities, which activities they enjoyed the most, whether they would use the pedagogy again, etc.

That being said, each focus group was asked the exact same focus group interview questions to identify themes from the groups' answers. These themes for both the pre- and post-interview questions are included in Chapter 4. Colours were assigned to each of the four groups of five learners to differentiate the responses for the data analysis. These colours are included in Addendum H (pre-DBP exposure interview responses) and I (post-DBP exposure interview responses). Furthermore, the pre-DBP focus group interviews took about 30 minutes on average per group, while the focus group interviews after the intervention took about 17 minutes on average per group. The longer duration for the focus group interviews before the intervention was attributed to the fact that the participants had never participated in a study before and were unsure of what to expect when answering questions in front of other group members. The short duration of the focus group interviews after the intervention was attributed to the fact that the participants

understood what was expected of them and could answer the questions quicker and with more comfort and ease.

The structured observations were done during the periods the learners engaged with the drama-based activities (a double EHL period, thus an hour each) through spot checks either in the researcher's own classroom, or outside on school grounds.

The qualitative research was conducted during the COVID-19 (Coronavirus Disease of 2019) pandemic. This affected the implementation of the drama-based activities as the learners had to maintain a one-metre distance from each other at all times, and the researcher had to ensure that all of the country and school's COVID-19 regulations were followed. In the context of this study, for example, this included the maintenance of a one-metre distance during the drama-based activities and ensuring that learners did not compromise each others' health by touching hands during the dramatisations.

### **3.7 Data analysis and interpretation**

Firstly, Williamson's (2007) SRSSDL was analysed both prior to and after the use of DBP to teach poetry as sample content. The initial questionnaire was used to determine the level of learner participants' SDL skills, while the data from the post-questionnaire indicated the effect of the use of DBP on the development of learner participants' SDL skills. Secondly, the structured observations were interpreted as an aid to understanding how Grade 12 EHL learners engaged with the DBP activities. The observation data were further used to analyse the level of learner participants' engagement with the drama-based activities linked to their MtL. Finally, the focus group interviews were analysed, like the questionnaires, both before and after the implementation of DBP to teach poetry to determine the effect of the intervention on learner participants' MtL. By comparing the two sets of data generated by the aforementioned focus group interviews, the researcher could determine if the intervention led to any change in Grade 12 learner participants' motivation levels to learn poetry in EHL. The interpretations emanating from all of these source materials were collated to establish the impact of DBP on Grade 12 learners' MtL and SDL skills. The data collection methods from both the qualitative and quantitative components of this mixed-method study required unique processes of analysis.

The data from Williamson's (2007) SRSSDL questionnaire both before and after the intervention were analysed by a qualified statistician from the Statistical Consultation Services (SCS) at the North-West University (NWU). The results are described in Chapter 4.

For the structured observations, the researcher made notes on learners' actions and words that reflected their engagement with the drama-based activities, their motivation to take part in the activities, and their SDL stages according to those indicated by Grow (1991). This meant that the researcher had to have predetermined questions to answer during her interviews to ensure that the observations were structured, reliable and supportive of the study's questions and problem statement. These included:

- How do the learners react to working in randomly selected groups?
- How do the learners engage with the drama-based activities? Which words, actions, behaviours contribute to this observation?
- In which stage of Grow's (1991) do the learners seem to be in? Which words, actions, behaviours contribute to this observation?
- Do learners appear to have a raised affective filter? Are they anxious, apprehensive or appear lost during the activities?
- Do the learners ask for much help during the activities or are they self-reliant or reliant on collaborative feedback from group members?
- Can aspects of your theoretical framework be observed? In particular: Social constructivism, the reader response theory, advantages of using DBP, Krashen's affective filters, language benefits of DBP, etc.

The following poems were selected from the 19 poems prescribed by the Independent Examination Board (IEB) for EHL Grade 12 studies: "*Nightsong City*" by Dennis Brutus, "*Touch*" by Hugh Lewin, "*Portrait of a Loaf of Bread*" by Mbuyiseni Oswald Mshali, and "*The Cry of South Africa*" by Olive Schreiner. The researcher made this selection in collaboration with her supervisors after analysis of the texts to determine their suitability to drama-based activities. Some poems from the prescribed list lend themselves to drama-based activities to a lesser extent, especially with the time constraints of the allocated EHL periods and the large quantity of other content (such as novel study, film study, etc.) to be taught in Grade 12. For example, another poem selected by the IEB was "*Ulysses*" by Alfred Tennyson. This poem is made up of 70 lines of narrative blank verse, written in the form of a dramatic monologue, inspired by a prominent character for Greek mythology's journey (Spacey, 2022). Seventy lines of poetry would take much longer to analyse and dramatise through drama-based activities than one of the poems selected above.

The poems mentioned above were chosen as “sample content” for the application of DBP after the completion of the first SRSSDL questionnaire and set of focus group interviews. The following activities were applied to each poem: performance carousel for “*Nightsong City*”, sculpting for “*Touch*”, essence machine for “*Portrait of a Loaf of Bread*”, and choral verse for “*The Cry of South Africa*”. These activities were chosen after the researcher, in collaboration with her research supervisors, had analysed the poems’ respective forms, diction, images and messages, among other poetic devices, and had selected activities that would help learners better understand the poems’ messages. To illustrate, the poem “*The Cry of South Africa*” by Olive Schreiner includes the repetition of the line, “Give back my dead!”. Considering the repetition of this line and the emphasis indicated by the exclamation mark, the researcher felt that the poem would be better understood through choral verse (the collective use of learners’ voices to dramatise lines of poetry) than a drama-based writing activity such as writing in role. The tone of the poem and the implied anger of the speaker would also be better understood by shouting out the lines rather than exploring the poem through a passive writing activity.

The directional worksheets for each of these poems can be found in Addendum A, while the verbatim focus group interview transcriptions can be found in Addendum B. Furthermore, since the researcher had to act as a facilitator when the learners engaged in the drama-based activities, the researcher was an observer as participant, which is defined by Sauro (2015), as a researcher who, “is known by the participants and...the participants know the research goals of the observer.” However, the interaction with the participants was limited and the researcher endeavoured to play as neutral a role as possible.

The focus group interviews were transcribed in their entirety using transcribing software called *Otter*, after which they were edited and then analysed with the use of Atlas.ti. Self-created codes were developed and the data categorised into thematic codes. These thematic codes were tested against the literature review and represented either in networks to illustrate relationships between concepts, or verbatim tables were used to illustrate how the researcher identified and interpreted certain thematic codes. This data are presented in Chapter 4.

### **3.8 Quality assurance criteria**

The terms *validity* and *reliability* explain the quality assurance process related to the quantitative data of this mixed-method study, and *trustworthiness* in the context of the qualitative data.

### **3.8.1 Quantitative quality assurance**

The reliability of a measuring instrument can be determined by the extent to which the instrument can be repeated with consistent results (Maree & Pietersen, 2016). Since Williamson's (2007) SRSSDL questionnaire was taken by the learners twice, the questionnaire's internal reliability can be confirmed as indicated under Chapter 4, section 4.3 under the quantitative data descriptions.

Internal and external validity was increased by employing strategies to the threats outlined in Table 3-1 and 3-2. Maree and Pietersen (2016:169) explain that Internal validity is ensured when the variables other than "the treatment" (DBP in this study) are sufficiently controlled and the treatment alone is cause of any given change in the dependant variables. On the other hand, external validity, they explain, refers to the extent to which the entire population is represented by the generalised data. Unfortunately, due to the minimal size of the sample of this study, the entire population (all Grade 12 EHL learners) cannot be represented by the data of this study, affecting the external validity. However, the data of the study is still relevant and would have the potential to represent the entire population should a larger sample size have been used.

### **3.8.2 Qualitative quality assurance**

While validity and reliability are standards of quality assurance in quantitative data, trustworthiness, "is of the utmost importance in qualitative research" (Nieuwenhuis, 2016:123). Furthermore, Creswell (2003), Thomas (2010) and Nieuwenhuis (2016) discuss four criteria that ensure trustworthiness of qualitative findings. These are outlined in Table 3-3, in addition to the strategies the researcher employed to increase the trustworthiness of the qualitative component of this mixed-method study.

### **3.8.3 Triangulation**

Triangulation was used to increase the trustworthiness of the study, as Noble and Heale (2019:67) state that triangulation, "by combining theories, methods or observers in a research study, can help ensure that fundamental biases arising from the use of a single method or a single observer are overcome". Therefore, through the simultaneous use of both qualitative and quantitative methods (questionnaires, focus group interviews and observations), and finding correlations and contradictions between the two types of data to provide a more in-depth understanding of the research problem, the researcher was able to provide complete and comprehensive answers to the primary and the secondary research questions.

### **3.9 Ethical considerations**

Permission to conduct the study was obtained from the NWU EMELTEN\_REC (see Annexure F) Conflict of interest was minimised during the process of recruiting the voluntary participants since a third-party person identified by the researcher in consultation with the chosen school's chairperson, principal, and general manager managed the recruitment process (these authorities also gave the researcher permission to conduct the study at the chosen school; see Annexure G). The third party explained that participation in the study was voluntary. They were assured that the study did not intend to analyse them in their personal capacity, nor would it be used to evaluate their academic performance, but rather to answer the research questions that had been formulated. The detail of the study was shared with potential participants in the Physical Sciences classroom. It was not the venue where the questionnaires would be completed, and the observations and intervention (DBP) would take place. The researcher was absent when the detail of the study was shared with the potential participants. The choice of the venue where detail of the study was shared with potential participants and the absence of the researcher ensured that the potential participants would not be placed in an uncomfortable position should they not have wished to take part. Secondly, this ensured that the reliability of the study would not be compromised. It also prevented bias, as no personal connection between the researcher and participants existed at the time. Moreover, permission to take part in the research, observe the participants' engagement with the drama-based activities, and to record and transcribe the focus group interviews was obtained from the participants' parents and the learners themselves through signed consent and assent forms. The participants were assured of confidentiality. The participants were reminded repeatedly that they would be able to withdraw at any point without fear of prejudice of any kind and would receive feedback on the research once it had been complete, should they wish to receive such feedback. The data collected from the study was dealt with confidentially and will be stored on a password-protected computer for five years after the final submission of the research project for degree completion.

### **3.10 Summary**

In summary, this study employed a mixed-method convergent parallel design within a pragmatic paradigm. Focus group interviews, observations and questionnaires were used as data collection methods. The focus group interviews and questionnaires were conducted twice as pre- and post-tests to determine the impact of DBP on Grade 12 learners' SDL skills and MtL. In total, 20 respondents participated in the study and the main data collection site was at the school where the researcher was employed. As mentioned above, the researcher took specific steps to ensure

the data were gathered ethically and the participants' safety and confidentiality were secured throughout the data collection period.

**Table 3-1: Steps that were employed to increase the internal validity of quantitative data**

Threat	Description	Strategy
History	Factors unrelated to the independent variables or unplanned events that may affect the dependant variable that exists between the pre- and post-test.	The pre and post-tests were administered directly before and directly after the participants took part in drama-based activities. The activities were integrated with poetry study in the EHL curriculum over a period of five weeks. However, the drama-based activities that required group work were affected by COVID-19 regulations. Thus, precautions were taken such as sanitising learners' hands and keeping a 1m physical distance between participants during the performance of activities. Despite these regulations, all the activities could be completed without any incident.
Maturation	Respondents may change in physical, emotional or intellectual ways that could influence the results of the study should the study take place over a long period of time.	Participants were all EHL learners in their final year of secondary education. Data collection took place over a five-week period in one term of the academic year.
Research mortality	Participants may not be able to continue throughout the study or may withdraw from the study.	All the Grade 12 EHL learners from the chosen school were given the opportunity to participate in the study to increase the sample size.
Testing or pre-test sensitisation	Exposure to the pre-test may influence the results of the post-test	The period between pre- and post-test can be extended if necessary.
Instrumentation	Different testing instruments can influence the outcome	The same test, Williamson's SRSSDL (2007)

		questionnaire, was used for both the pre- and post-tests
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**Table 3-2: Steps that were employed to increase external validity of quantitative data**

<b>Threat</b>	<b>Description</b>	<b>Strategy</b>
Insufficient realism	When participants do not sufficiently represent a realistic population, representation of the entire population is limited.	The research findings can be generalised due to the diverse backgrounds of the Grade 12 EHL participants.
Ecological validity	Represented findings across all settings are limited.	Setting of both pre- and post-tests were consistent, namely on the chosen school's grounds, which generalised the findings across the contexts.
Failure to explicitly describe independent variables	The research is difficult to replicate if the independent variables have not been described unambiguously.	The independent variable (DBP) was unambiguously described in Chapter 1.

(Adapted from Maree and Pietersen, 2016).

**Table 3-3: Steps that were employed to increase trustworthiness of qualitative data**

<b>Criteria</b>	<b>Description</b>	<b>Strategy</b>
Credibility	The extent to which the research findings are believable.	<ul style="list-style-type: none"> <li>• Limitations of the study are stated plainly in Chapter 5 to ensure readers have a better understanding.</li> <li>• All focus group interviews were audio-recorded and transcribed verbatim.</li> </ul>
Transferability	The extent to which the research findings can be generalised.	<ul style="list-style-type: none"> <li>• Participants from diverse backgrounds were included to ensure generality and trustworthiness (transferability).</li> <li>• Incorrect generalisation across the population was avoided by focusing on gaining a clear understanding from the different participants' perspectives.</li> </ul>

Criteria	Description	Strategy
Dependability	The extent to which the research findings can be replicated within a similar context with similar participants.	<ul style="list-style-type: none"> <li>• The dependability of the SRSSDL (quantitative data), in particular, was measured by the statistician assigned to the study. The qualitative data are also dependable as the sample of the study is small and could definitely be replicated in a similar context with similar participants if the drama-based activities are facilitated correctly.</li> </ul>
Confirmability	Confirmation or authentication of research findings by other people	<ul style="list-style-type: none"> <li>• Researcher's biases (expectations) were controlled by seeking expert advice from her supervisor and co-supervisor.</li> <li>• Audio-recorders were used and recordings were transcribed verbatim.</li> <li>• An experienced coder was asked to review the data to enhance the trustworthiness in coding data.</li> </ul>

## CHAPTER 4 DATA ANALYSIS AND INTERPRETATION

### 4.1 Introduction

As clearly outlined in Chapter 3, a mixed-method approach was used to determine the impact that drama-based activities may have on Grade 12 EHL learners' SDL skills and MtL poetry. The qualitative component included structured observations and focus group interviews before and after the intervention to determine learner participants' level of engagement with the drama-based activities, which would be indicative of their level of MtL. The quantitative instrument was Williamson's (2007) SRSSDL as a pre- and post-measurement tool of learner participants' SDL skills. This chapter presents the findings from the data analyses. It discusses the prominent themes that emerged from the structured observations and content analyses of the focus group interviews, and explains the descriptive statistics based on the analyses of Williamson's (2007) SRSSDL pre- and post-tests.

#### 4.1.1 Classroom observations: determining learners' level of engagement with drama-based activities

During the observations of the Grade 12 EHL learners as they grappled with the prompts of the drama-based activities to explore poetry texts, it became clear that the learners were happily engaging with the drama-based activities and did not seem to find these activities intimidating or overwhelming in any way. The learners were seen laughing, smiling, communicating animatedly and generally enjoying the drama-based activities. Moreover, other factors linked to DBP, MtL and SDL skills were prevalent. Firstly, the observations did indeed reflect that, "drama-based teaching and learning...fosters [learners'] social skills, critical thinking, communication and comprehension skills, and integrate knowledge and expand horizons" (van Heerden & Veldsman, 2021:78), and "focus on process-orientated and reflective experiences" (Patall *et al.*, 2015:4). The learners showed an ability to socialise, think critically, communicate ideas, and comprehend what other learners' visions were. They integrated and expanded their own knowledge based on their encounters with other learners in their group. This required them to focus on a process and reflect whether the plan to be implemented will work or not.

Vygotsky's theory of social constructivism (cf. par. 2.3; Chap. 2) and the reader response theory (cf. par. 2.4; Chap. 2) also played a major role in the way in which learners represented themselves as objects, complex ideas, or characters during the drama-based activities. This is exemplified by the following example:

For the poem “*Nightsong City*” by Dennis Brutus (Annexure A, Worksheet 1), the drama-based activity assigned to the poem was *performance carousel* (cf. Table 2-2; Chap. 2). Learners were randomly divided into groups and each group was allocated a stanza of the poem. The groups were then instructed to create movements that would reflect the actions in the stanza that had been allocated to them. The second line of the poem reads, “*the harbour lights glaze over restless docks,*” for which the group decided that one learner should pretend to be a boat by resting on their haunches and swaying slightly from left to right to represent the “restless docks”, and another the harbour lights that glaze over the docks by making waving motions with his/her arms. In the “reflection” aspect of the activity, which (Kemp *et al.*, 2022) states is an imperative step in developing SDL skills, the learners not included in the demonstration were asked to reread the lines of each stanza and reflect and comment on the way the group represented the lines. One spectator learner asked what the learner swaying from left to right was supposed to be, and the learner pretending to be the boat replied that he/she was pretending to be a boat to represent “the restless docks”. The spectator learner then replied that she might not have pretended to be a boat in the same way as the learner who was pretending to be the boat, but he/she could see the connection. This led to engaged learner discussions on the poet’s use of imagery to bring across the message of the poem.

It became clear to the researcher that the learners relied on their social and cultural background and environment to make meaning of the poem (thus acknowledging the reader as an active participant and interpreter of the text), and that there was opportunity for the learners to learn from each other through the “cooperative nature” of the drama-based activities. Furthermore, the reflection process at the end of each activity proved invaluable as the learners were able to learn from each other, apply empathy and look at the representations through the eyes of their peers. Moreover, both Kobayashi’s (2012:30) broad reasons to use DBP in the language classroom (cf. par 2.3 p 26; Chap 2), and Uysal and Yavuz’s (2018:377-378) language-specific benefits of using DBP (cf. par 2.3 p 26; Chap 2) were also observed. Among other mentioned benefits on both lists, the learners were perceived to be more creative, more confident, engaged in group activities with non-competitive interaction, authentically using English to communicate ideas, and using all four language skills. They read the instructions and respective poems, wrote notes while analysing the poem for dramatisation, communicated their ideas to their group members, and listened to their group members’ ideas about how to dramatise their section or stanza of the poems.

Throughout the entire process, however, and true to the DBP style of teaching, the teacher assumed the role of innocent bystander and facilitator, only guiding learners’ understanding and thinking towards the goal of the drama-based activity: to introduce a new way of learning poetry

that may increase learners' MTL and SDL skills. In this way, the teacher was able to ensure that the activity's purpose was not lost due to the "fun factor" of it.

The learners' MTL appeared to increase as they engaged in more drama-based activities. While the learners were apprehensive to engage in the drama-based activities at first and seemed to have "a raised affective filter" (Krashen, 1979:164) (cf. par 2.6; Chap 2) as they were unsure what to expect, they were able to readjust their expectations quite quickly and seemed to really enjoy the activities. This was attributed to the fact that Keller's (1979) four strategies to increase motivation and combat the "affective filter" – creating relevance to learners' lives, stimulating interest in the topic, developing an expectancy of success, and producing satisfaction in the outcome through intrinsic and extrinsic rewards – were employed. The learners were, firstly, able to relate the poem and the relevant activities to their own lives by representing complex ideas and objects in a way that was understandable to them. Secondly, the learners were increasingly interested in the activities as the DBP exposure continued. Thirdly, the learners seemed to have no expectancy of failure due to the encouragement to bring their own understanding and interpretation of the poem into the performance of activities. This encouragement came from both their peers and the teacher. Lastly, the role of both intrinsic and extrinsic motivational factors was evident from the way in which learners engaged with activities. Their pure enjoyment was tangible as they got to engage with poetry in a completely different way in a different setting (away from the classroom), escaping the boredom of dissecting the poem to a 'bloody mess' and then being expected to appreciate the craftsmanship of the poet, as is typical of direct teaching methods. This is later supported by direct quotations based on learners' input in the focus group interview analysis of the chapter.

With regard to SDL skills, learners were observed to take initiative and be pro-active in their learning while planning and engaging in the drama-based activities. With specific reference to Grow's (1991) stages of SDL, however, the learners initially appeared to be in Stage 1 as their apprehension about learning through a completely new teaching strategy manifested in their over-reliance on the teacher, and a performance or test-driven mindset: they were looking for a "right way" to do the drama-based activities. Being steadfast in the role of facilitator, as the DBP requires, however, the teacher/researcher gave the learners examples unrelated to the selected poems to illustrate the process of engaging in the drama-based activities. She encouraged the learners to use their own creativity and to communicate and rely on their group members when representing their given stanzas of poetry through the selected drama-based activities. This encouragement, guidance and "relinquishing" of acting as the sole information provider seemed to empower the learners and moved them onto Stage 2 of Grow's (1991) stages of SDL, as they were, "open to motivation and guidance from the teacher". As learners progressively planned for

and engaged in more drama-based activities, they moved onto Stage 3, where they actively started to explore the meaning of selected poems through peer and group discussions. During this process of studying poetry in a new and interesting way that allowed for learners' creativity and interpretation as informed by their diverse backgrounds and lived experiences, the facilitative role of the teacher became smaller. From the observations it became obvious that learners were having fun, instead of worrying about formal summative assessments and passing the test.

On the note of the "fun factor" linked to DBP, the teacher routinely checked the learners' progress in their groups and ensured that they remained on task. While engaging in discussion about their representation of their given stanzas, the learners could be observed to be at Stage 4 in Grow's (1991) SDL model, as the teacher had only to consult the learners because they were able to identify and coordinate their own learning goals as a group. Furthermore, as aforementioned, the reflection process at the end of each activity was beneficial to the learners, as, together with collaboration and critical engagement, reflection is an important aspect in developing SDL skills (Kemp *et al.*, 2022). It was also an interesting way to allow learners to express themselves and explain their reasoning behind certain actions or words they used when representing given stanzas of the poem. However, the impact of DBP on SDL skills is better illustrated in the quantitative analysis part of this chapter, which focuses on the difference in the learners' SDL skills levels before and after the application of DBP as measured and analysed with the use of Williamson's (2007) SRSSDL. Furthermore, the impact of DBP on Grade 12 EHL learners' MtL and its related themes are better illustrated below in the focus group interview data.

#### **4.1.2 Focus group interviews: determining the impact of drama-based pedagogy on learners' motivation to learn**

##### **4.1.2.1 Research before the intervention with drama-based activities**

In order to measure the effect DBP had on Grade 12 EHL learners' MtL and SDL skills, it was necessary to first understand what the Grade 12 EHL learners are motivated by in their learning in general terms. It was also important to gauge their perception of English as HL subject, their MtL EHL, and then their perception of poetry teaching and learning. These aspects were discussed in the focus group interviews before the learners engaged in drama-based activities.

##### **4.1.2.2 General reasons for learners' motivation to learn**

During the pre-DBP interviews (cf Annexure E; question 4), it became clear that the learners were motivated by both intrinsic and extrinsic factors. The extrinsic and intrinsic factors that could be identified are presented in Figure 4-1 below. Intrinsically, learners appeared to be motivated by

their ambition to achieve the career goals they had set for themselves, by their own inner drive to achieve good marks and maintain high levels of academic performance, and by a general interest in the content they are exposed to in Grade 12 EHL. Extrinsically, learners were motivated by meeting the expectations of their teachers and parents, perceived benefits – *“the fact that there’s always a reward in the end if you work hard enough”* [PG1]; *“a learning a technique that’s efficient and gets us good grades but also allows us to have our own free time”* [GG2]; and *“practical application and, um...like, progress...”* [PG4] – passionate teachers and interesting teaching strategies, and the fear of failure or lack of job opportunities due to academic performance. Learners generally acknowledged that their MtL became heavily reliant on intrinsic motivation, but that their levels of motivation were also influenced by extrinsic factors. As they progressed through the grades in secondary education and subject content became more complex, their reliance on intrinsic motivation became more important. Extrinsically there is always the fear of failure and the reality that their applications to enrol for a chosen degree study may be rejected due to unsatisfactory academic achievement in Grade 12. What was interesting though, was the fact that the learners acknowledged that they had to learn more complex skills in the higher grades of secondary education, as opposed to using what one of them termed *“cramming, passing and forgetting”* [GG2] to satisfy both their intrinsic and extrinsic expectations for their MtL. This means that learners, perhaps unconsciously, realise that they have to use higher cognitive levels and more effective studying strategies that will sustain their knowledge and aid them in acquiring lifelong learning skills. As stated in Chapter 2 (cf. par. 2.1.1), acquiring lifelong skills are imperative in aiding learners to prepare for real-life situations and the world of work or tertiary education after secondary education (Mentz & Van Zyl, 2018). Lifelong learning skills are also linked to the acquisition of SDL skills and coping in the world of work after secondary education, which can only be acquired through using higher-order thinking skills (Faizah *et al.*, 2021) through teaching strategies other than rote and linear teaching and learning. However, signs of a test-driven culture could also be detected in learners’ responses during the focus group interviews. In Table 4-1, learners’ identification and acknowledgement of higher-order thinking skills is contrasted with responses linked to a test-driven culture

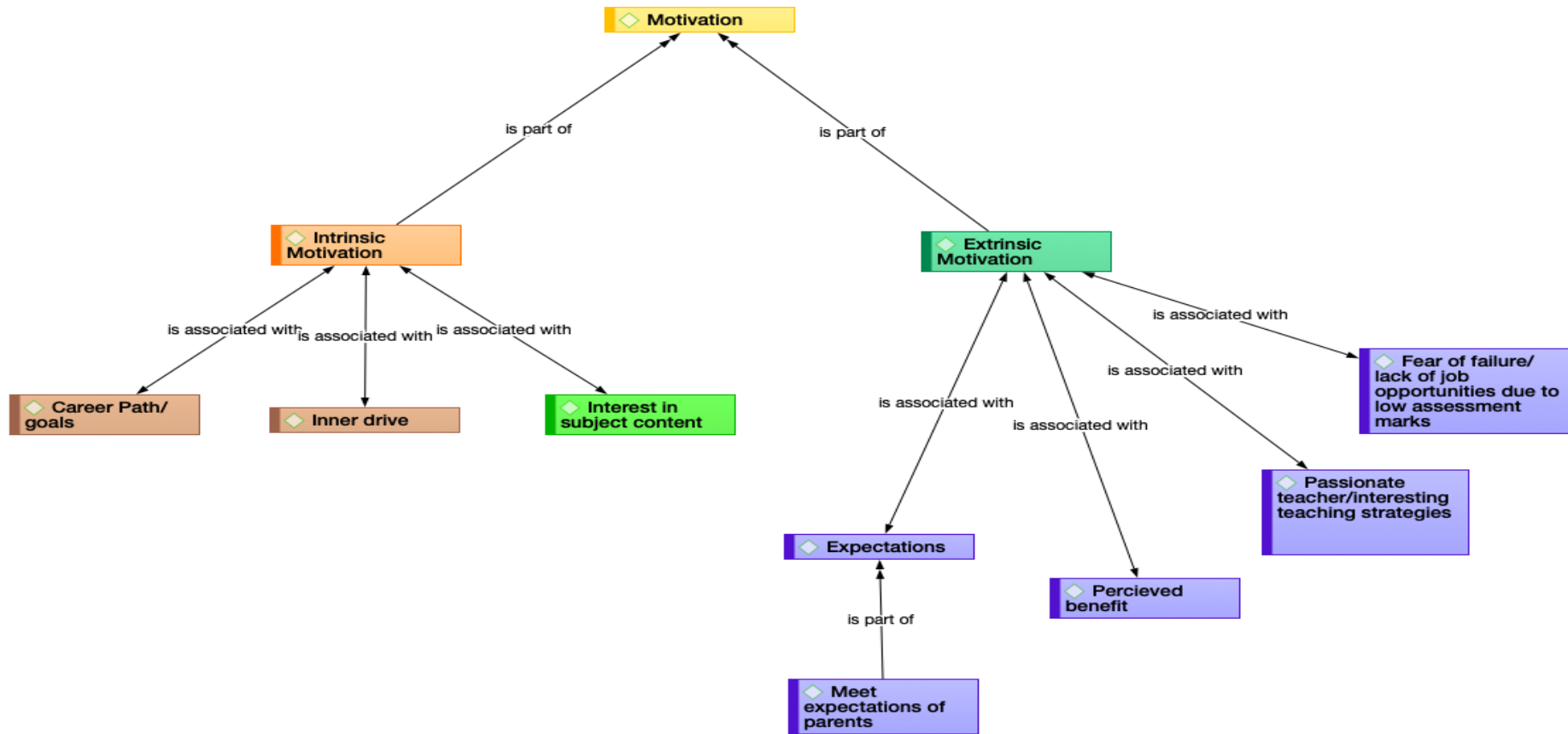


Figure 4-1: The extrinsic and intrinsic factors that motivate Grade 12 English Home Language learner participants to learn

**Table 4-1: Learner participant responses regarding higher-order thinking skills versus responses linked to a test-driven culture**

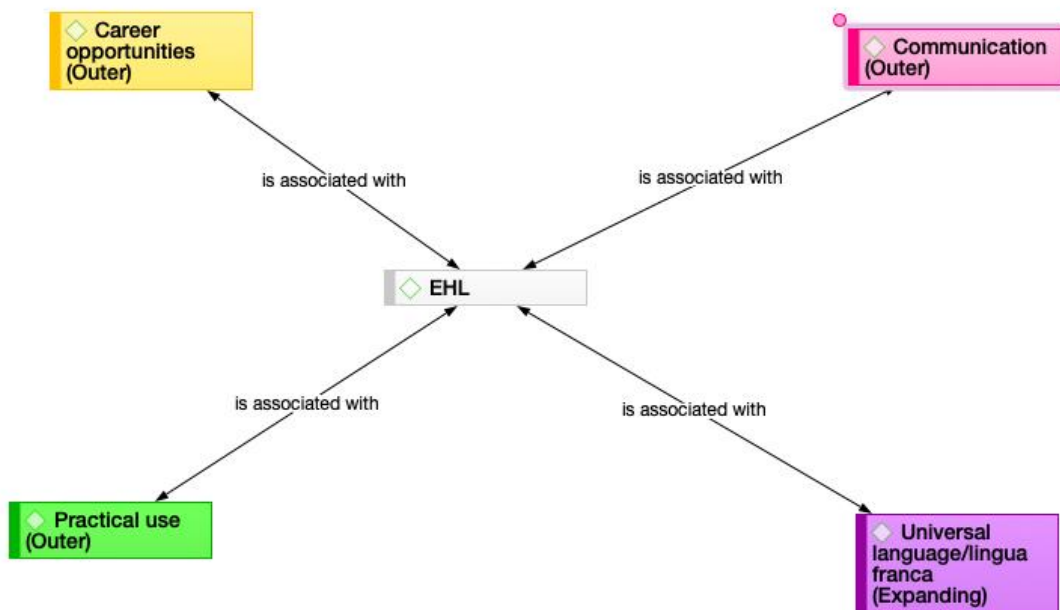
Learner participant responses regarding higher-order thinking skills	Learners participant responses linked to test-driven culture
GG2: "You can't use methods like 'cramming, passing and forgetting'. You have to adjust...readjust, like, learning strategies."	GG4: "...Whereas in Grade 8, we just learn things before a test just to pass it and now it's actually having to know all of it."
PG1: "... because before, in primary school, it was all fun and games but once you reach high school, your parents and teachers inform you that these high school years are very important for your future, so you need to really 'dig deep'."	YG4: "For example, you get...in an exam, most of the questions are 3 to 5 marks. So, you really need to write down every single last detail in order to be able to get all the marks."
PG2: "I was just thinking that the way the English exams are set out, like some of the questions are quite complex and you have to focus and really get an analysis of a very specific thing. So, that's quite challenging."	YG2: "...because usually it would be something like, 'oh no, this won't be asked'...so then, like, it's not important."

What these quotes indicate is that while the learner participants understood that their MtL is influenced by their ability to acquire or use higher-order skills such as "analysis" and lifelong learning skills, their MtL is also influenced by their ability to mimic test-related information. This test-driven culture will have detrimental effects on the learners' ability to acquire SDL skills and sustain themselves in their future places of work or tertiary education. As indicated in Chapter 2 (cf. par. 2.1.2), the profile of first-year students indicated that they experience difficulty in making the transition from secondary to tertiary education due to a lack in SDL skills because teaching and learning in high school are mostly test-driven. Furthermore, rote learning or, as termed by the learners, "cramming, passing and forgetting", will not sustain the learners in tertiary education since lecturers expect students to be more independent, take on higher workloads and use higher cognitive skills (Fraser & Killen, 2003; Iwu *et al.*, 2015; Schreiner & Young, 2017). This is confirmed by the last quote in the "test-driven culture" column: "[YG2]...because usually it would be something like, 'oh no, this won't be asked'...so then, like, it's not important." This quote supports Jordaan's (2015:154-155) (cf. par. 2.3.1; Chap. 2) observations that the joy of learning is lost as learners are only concerned with what is to be assessed, rather than what is being learned and how it can be applied to their daily lives. This supports the use of DBP to shift learners' focus from assessment to the enjoyment of learning, especially since the learners indicated that one extrinsic factor that affects their MtL is interesting teaching strategies and passionate teachers (Figure 4-1). However, since this study is more concerned with learners' MtL and SDL

skills in EHL and the effect of DBP on these, learners' perception of the EHL subject and the factors that influence its application to their lives, are discussed in more detail below.

#### 4.1.2.3 Participants' perception of the English Home Language subject and its application to their lives

When learners were asked about their motivation to continue to learn EHL, it became clear that, as stated in Chapter 2, South Africa is a difficult country to plot in any one of Kachru's (1985:12) dissemination of English circles (cf. par 2.1; Chap 2), as the language has a multitude of uses in the South African context. As illustrated in Figure 4-2, the learner participants felt that EHL will give them access to their future career opportunities, allow them to communicate effectively with those around them, aid them in completing practical tasks such as writing emails, and will give them access to the world at large as English is perceived as the global *lingua franca*.



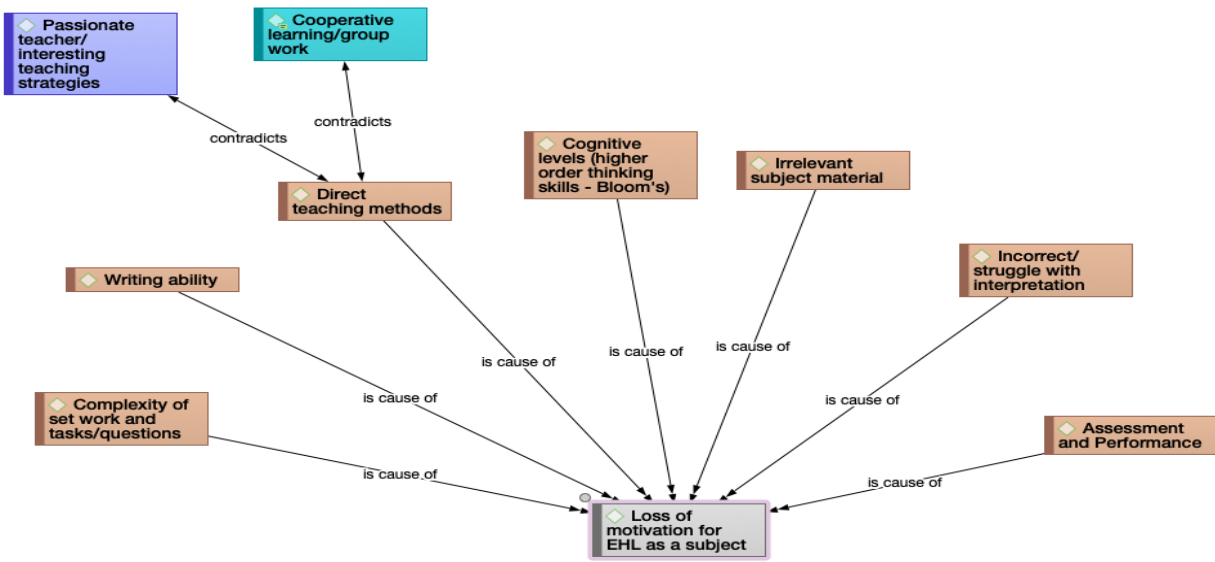
**Figure 4-2: Participants' perception of the purpose of English Home Language as a subject**

The first three aspects that the learners associated with EHL fall into Kachru's (1985:12) outer circle, while the last aspects fall into Kachru's (1985:12) expanding circle. This indicates that English, while not being all the participants' HL (as indicated in Figure 4-3), is valued for its status in the community and the access it grants its users to their career paths, for example, as opposed to its usefulness in the various sectors of the South African society (Van der Walt & Evans, 2019).

As a continuation of participants' perception of the EHL subject, learners were asked what they felt affected their MtL English as a HL.

**4.1.2.4 Factors that affect participants' motivation to learn English Home Language**

As illustrated in Figure 4-3, participants identified more negative factors that affected their MtL EHL than positive factors, hence the umbrella label "loss of MtL EHL". The negative factors include the complexity of set works (such as novels and poetry) and tasks, learners' lack of writing skills, direct teaching methods that result in teachers reading from their PowerPoint slides ('death' by PowerPoint), the demand for high level cognitive engagement from Grade 12 learners (such as analysis), learners' perception that the subject content is irrelevant to their lives outside of school, inability to read for meaning e.g., not being able to interpret questions in assessment tasks or test and examination papers correctly, and the fear of failure or the inability to maintain good academic performance.



**Figure 4-3: Factors that affect participants' motivation to learn English Home Language**

Furthermore, some learners reported that they were not motivated to learn EHL as they felt they would rather study other languages due to English being their HL:

*PG2: "Um...I am not that motivated to learn English because I feel I'd rather learn more languages"*

All these negative factors indicate that there seems to be a disconnect between teachers and learners and that learners are unable to "connect" with their learning material in a meaningful and

sustainable way. It was also evident from learner participant responses that they had little or no exposure to teaching methodologies underpinned by theories such as Vygotsky's social constructivism and the reader response theory in their English classes, nor was there any focus on the development of higher-order thinking skills, such as analysis. Learners indicated that they lacked motivation due to "direct teaching methods", "irrelevant subject material", "incorrect/struggle with interpretation", "the demand for high-level cognitive engagement" and "the emphasis on assessment and performance". This indicates the need for a radical change in the way EHL content is delivered, not only by connecting the content to learners' real lives, but by teaching learners how to engage with the discipline at higher cognitive levels by using different pedagogies aligned with interesting, meaningful learner activities. This is supported by the factors that contribute to MtL EHL in Figure 4-3, namely: "passionate teachers or interesting teaching strategies", and "cooperative learning or group work". DBP covers both of these bases and has the ability to increase learners' MtL EHL. DBP is underpinned by Vygotsky's social constructivism and the reader response theory. Furthermore, DBP is aligned with the approaches to language learning advocated by the CAPS for EHL, Grades 10–12 (DBE, 2011a): the communicative approach, the process approach and the text-based approach. Moreover, the aspect of "writing ability" had learners mention:

*GG5: "I battle to express my feelings in writing..."*

*GG3: "...whereas here when I come to English and it's expressing in paragraphs and poetry, it's not my cup of tea."*

*PG3: "Yes, the most complex thing for me is, like, um...literary essays, like, specific structure and criteria must be met."*

*GG2: "I think English is...it could be...it's difficult to tackle. You don't know how to tackle it sometimes. I just don't know...like, for example, if we're going to study for it...you know, Maths you can practice and the theory you can learn. English, you just don't know how to tackle it even when you're doing the question paper, you just um...it's just very difficult to tackle."*

*GG2: "And it's like, okay, now we have to, um... we have to write... we're used to speaking and now we have to write literary essays, and we have to, you know, not use personal pronouns, and focus on the more technical, more analytical part of English [interviewer offers affirmative noises]."*

What these quotes indicate is that while learners take English as a HL subject, they still struggle to express themselves in writing. Using DBP in the language classroom may combat this, as both receptive and productive skills (thus the four language skills) are practised and developed during

drama-based activities. For example, drama-based activities help with independent reading and reading for meaning (Vodickova, 2009). Meaningful engagement with reading as a receptive skill and the practice that learners get when communicating and portraying their understanding of the content during drama-based activities and listening to and observing the performance of other groups, help them to express their understanding in writing (productive skills). Not only does this allow learners to practise their writing skills, but also to explore their creativity, boost their confidence, support learner autonomy, and develop the four language skills (Kobayashi, 2012; Uysal & Yavuz, 2018). All these mentioned benefits are conducive to developing learners' SDL skills and MtL. A boost in creativity and confidence will increase learners' MtL, which in turn will increase their SDL skills. What follows is that an increase in learner autonomy and development of the four language skills will increase SDL skills as learners progressively gain more independence due to mastering the skills related to the study of EHL. Of equal importance to this study, however, is the "sample content" that was used to test the effect of DBP on Grade 12 EHL learners' SDL skills and MtL, namely poetry.

#### **4.1.2.5 Motivational factors that affect learning poetry in English Home Language**

Figure 4-4 illustrates the factors that negatively affect participants' MtL poetry in EHL. As with the factors that affected learners MtL EHL, more negative factors were mentioned than positive ones. These are: direct teaching methods, irrelevant subject material, the demand for high-level cognitive engagement, incorrect or challenges with interpretation, complexity of set work and tasks, and discouragement of own interpretation. Once again, like with the lack of MtL EHL as a subject, these factors indicate a disconnect between the EHL teacher and the learners.

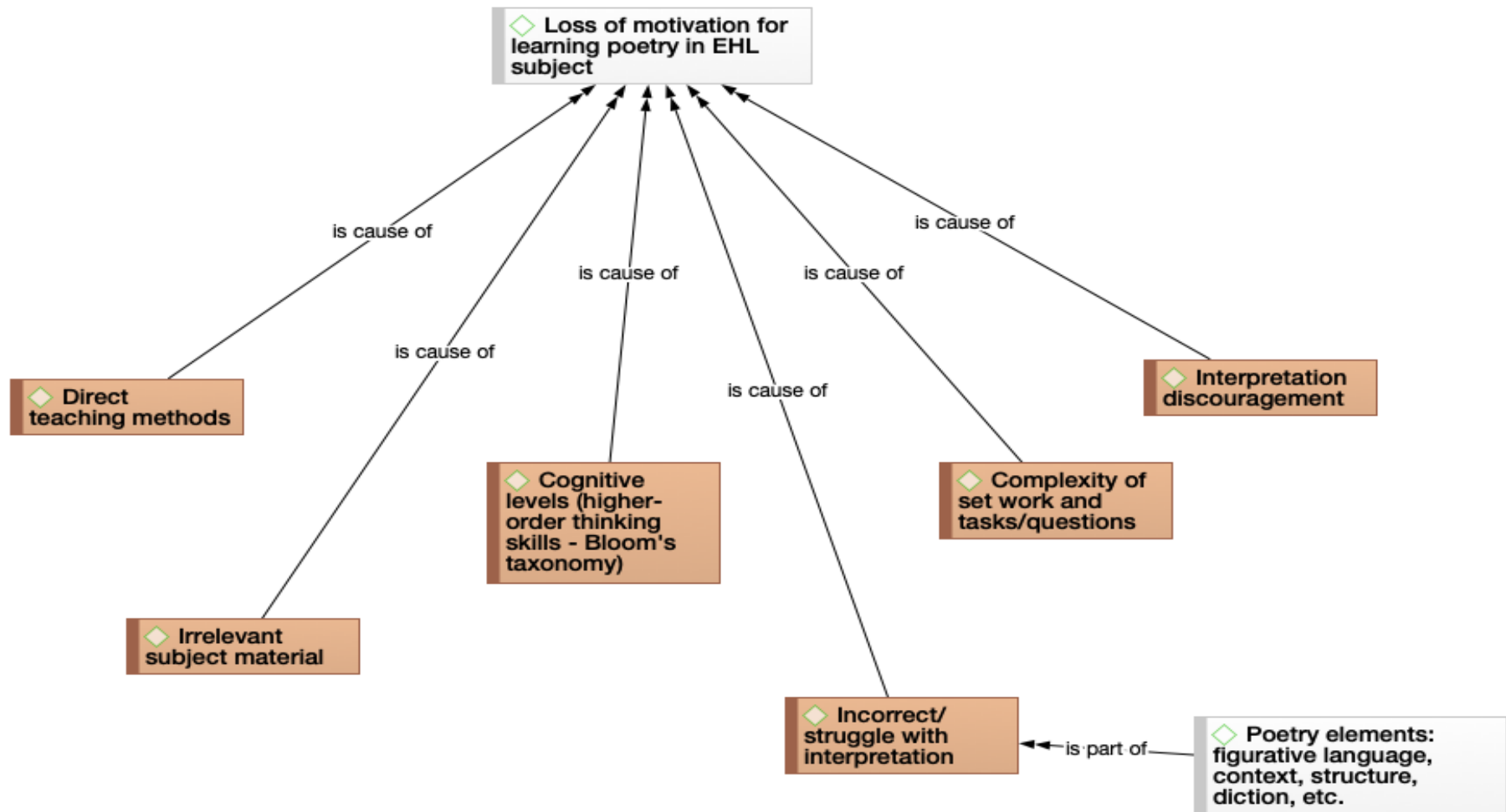


Figure 4-4: Motivational factors that affect learning poetry in English Home Language

Poetry study is perceived as one of the most challenging parts of EHL studies because of its figurative language, tough grammar, and complicated structures (Syed & Wahas, 2020). Learners are challenged to analyse poems by “breaking them down”. This is generally done by “breaking the poem down” into poetic elements such as form, diction, imagery (figurative language), tone, and sound devices such as rhyme, repetition, and rhythm. One activity that might help with this process is allowing learners to interpret what the poet is trying to say through engaging with different elements, e.g., clapping the rhythm, saying the words that rhyme, acting out certain images. However, active engagement in making meaning is often discouraged:

*“Interviewer: Okay. [Long beat of silence] Nothing else? [Learners shake their heads] Alrighty, um...have you ever been asked to give your interpretation of the poem as you read or study?”*

*PG1: “No.” [PG3: Never] “No.”*

*PG 1: “She would give us the poem, we had to read through it and then answer it. Only afterwards, she would tell us what the answers were supposed to be, and she wouldn't, like, pause and let us reflect on some of our answers. She would just rush through every poem, and it didn't give you a lot of time to connect your thoughts or like make corrections, and yeah...”*

*PG1: Other than that, it was just you're given the poem, you read the poem, answer the questions.”*

*PG4: I think it was just more here's the poem, here's what it means...”*

*PG4: “Yeah, it was more just, ‘here's the poem, here's what it's meant to be”.*

*PG3: “For me, there was no interaction or interpretation. We would just get the poems and that's what you needed to study and those are the questions and that's it.”*

*YG4: “Most of the line's answers would just be given to us and we'd have to know every single meaning of every line without kind of figuring it out.”*

*YG3: “Cause I remember getting the poem, the questions and the answers and then, like, all at once. So, then we wouldn't have to figure it out ourselves, so it was very difficult, especially in exams.”*

What these quotes indicate is that not only were the learners discouraged from interpreting the poems themselves, they were taught directly and encouraged to learn rote answers to given questions in preparation for tests and examinations. This supports Pushpa and Savaedi (2014:2014) who state that, “...teaching poetry is for using it as a means to prepare the [learners]

for some final exams...where [learners] just listen to the teachers; memorize certain words or grammatical points to get high grades instead of teaching [learners] independent thoughts and rational expressions.” This explains why learners feel that the poems are irrelevant to their lives, that they cannot apply higher-order thinking skills, struggle to interpret poems or interpret poems incorrectly, and find tasks or assessment related to poetry difficult. Learners will never be able to develop SDL skills or increase their MtL linked to appreciating the art of poetry, if it is only taught with the intention to pass exams. Not only is this putting learners at a serious disadvantage, but it works against both the language development opportunities poetry can provide (Gönen, 2018) *and* the critical outcomes of CAPS for EHL Grade 10–12 identified in Chapter 2. These are to:

- Identify and solve problems and make decisions using critical and creative thinking;
- Work effectively as individuals and with others as members of a team;
- Organise and manage themselves and their activities responsibly and effectively;
- Collect, analyse, organise and critically evaluate information; and
- Communicate effectively using visual, symbolic and/or language skills in various modes.

Therefore, not only is the teacher-centred approach to language teaching counterproductive, but it is also ineffective when teaching poetry. This is unfortunate, as Pushpa and Savaedi (2014) mention that the emotional content of a poem not only has the ability to increase motivation if the correct teaching approaches are applied, but that poetry study also focuses on learner engagement and can also increase communication skills as it allows learners to talk about things they can relate to and care about. Therefore, using poetry as a means to increase MtL and (simultaneously) SDL skills through DBP can make all the difference in EHL learning, as an increase in learners’ MtL ensures the effective use of SDL skills (Tohidi, 2019:26). In order to measure the impact of DBP on the learners’ SDL skills and MtL, the researcher first had to gain insight into learners’ perception of drama-based activities before implementing them in the language classroom with poetry as “sample content”.

4.1.2.6 Learners' perception of drama-based activities

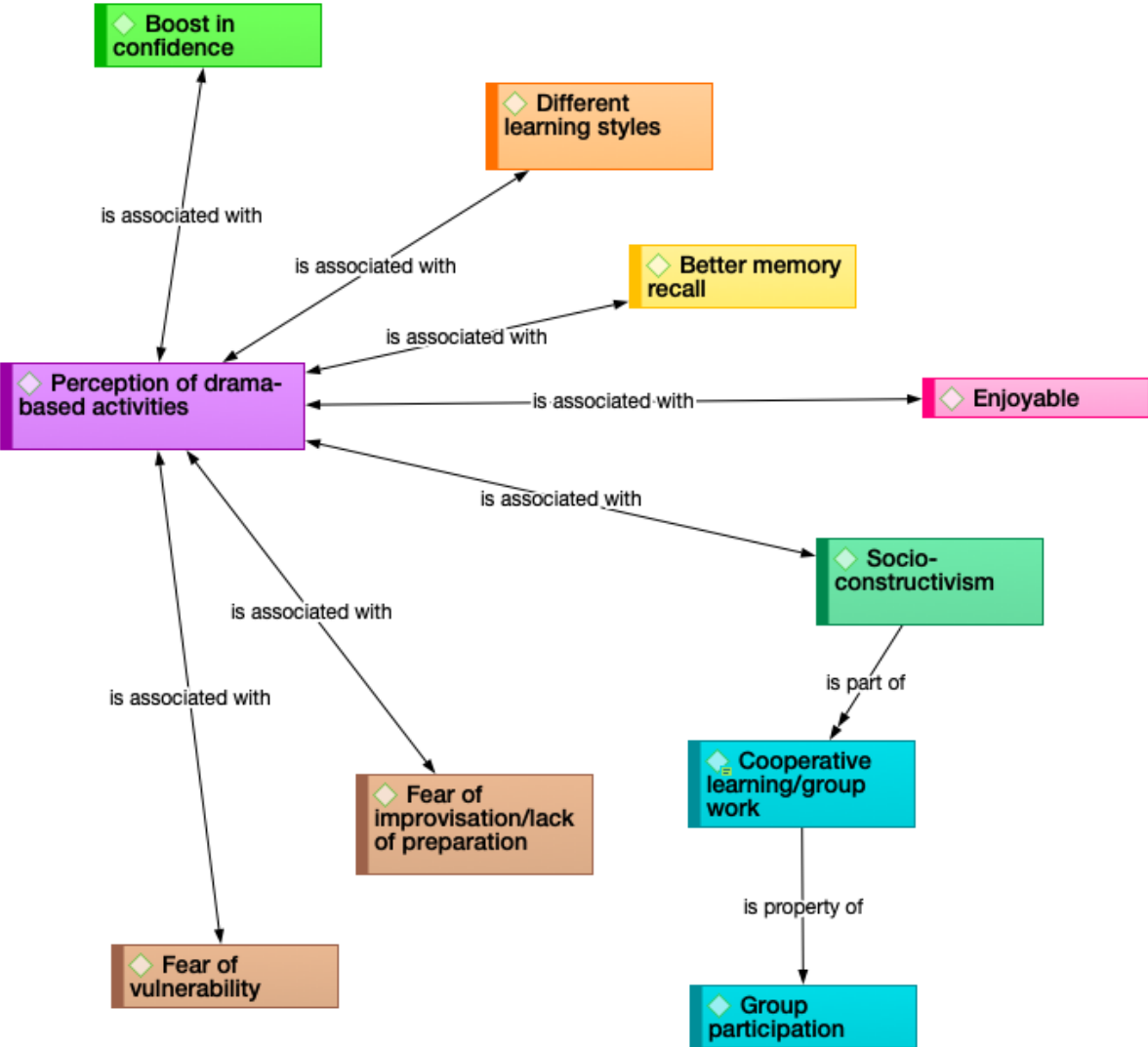


Figure 4-5: Learners' perception of drama-based activities

Figure 4-5 illustrates the learner participants' perceptions of drama-based activities before having engaged with them. In terms of positive perceptions, learners thought that drama-based activities would boost their confidence, accommodate different ways of learning, aid in better memory recall of important information, be enjoyable, and allow them to participate in groups and learn from each other (linked to social constructivism). On the negative side, participants mentioned that they were fearful of being vulnerable in front of their peers and fearful of being unprepared and having to improvise. As illustrated in Figure 4-5, the positive perceptions outweigh the negative perceptions, and, unconsciously, the learners mentioned all the named benefits of using DBP in the language classroom as mentioned in Chapter 2 (cf par 2.3; Chap 2). The negative perceptions

indicate that the learners lack the confidence to express themselves. They appear to be at Stage 1 of Grow's (1991) SDL model, as they are fearful of guiding their own learning in the moment and may need to be given instructions or be prepared before the activity. Both negative perceptions can be remedied by the application of DBP to the language classroom, and more specifically when studying poetry, as the pedagogy increases learners' confidence to express themselves and increase their ability to improvise and explore the activities in the moment (Farmer, 2020; Kobayashi, 2012). Increases in learner confidence for self-expression and their ability to improvise and explore activities in the moment, will lead to the development of SDL skills and an increase in MtL. These are discussed below.

#### **4.1.2.7 Perceptions after the drama-based activities**

#### **4.1.2.8 The impact of a drama-based pedagogy on learners' motivation to learn**

Since the learners had taken part in the drama-based activities (cf Addendum A), they experienced a myriad of positive experiences related not only to learning poetry but also to their MtL. The researcher attributes this to the fact that all the theories that underpin pedagogy and approaches to language teaching that were mentioned in Chapter 2 (social constructivism, the reader response theory, the communicative teaching approach, the text-based approach and the process approach) were applied with the implementation of DBP. In addition, the researcher ensured that she remained in the assigned role of facilitator while the learners were engaging in the drama-based activities. This was done in the following way:

- The text-based approach was applied by providing the learners with a text (physical copies of the poems) to use as source material for the activities. This required them to read and then analyse the text before making decisions together on creating movements, for example. This also tapped into social constructivism as there will always be a link between the social and cultural background of each learner and their interpretation of a text if the pedagogy allows for critical engagement and meaning making;
- The process approach was followed as the learners had to, "engage in different stages of listening, speaking, reading, and writing" (DBE, 2011a:11), during the learning process while keeping the message of the written text in mind;
- The communicative approach was followed by providing learners with ample opportunity to practice and produce the language through group work, subsequently relying on social constructivism as they had to share ideas and learn from each other, and finally;

- The reader response theory was applied when each learner was given the opportunity to share their ideas with the group and then, as individuals or as a group, learners were encouraged to use their creativity and present their stanzas in ways that felt relatable to them. This acknowledged the reader as part of the process when analysing and interpreting the text, which again, aligned with social constructivism, which acknowledges and valorises learners' social and cultural backgrounds.

Furthermore, the process above includes the development of the critical outcomes identified by the CAPS for EHL Grades 10–12 (cf par 4.2.2.5; chap 4).

Thus, the use of DBP in language teaching allows for the use of alternative approaches to language teaching. DBP boosts learner creativity, confidence and self-expression while eliminating low levels of engagement and rote learning aimed at passing tests and examinations. If implemented effectively, DBP has the power to reignite a passion and enjoyment for both learning and teaching, which was one of the factors that learners stated would increase their MtL. Consequently, learners' SDL skills will be developed, enabling them to move from Grow's (1991) Stage 1 of SDL skills all the way to Stage 4. This will not only benefit them in their daily lives and aid them in reaching their academic goals but may make their integration into the world of work or tertiary education easier, therefore minimising first-year drop-out rates attributed to a lack in SDL skills (Strydom, 2019). The benefits mentioned as a consequence of using social constructivism, the reader response theory and the approaches to language teaching advocated by CAPS (DBE, 2011a:11) are listed in Table 4-2. This table shares participants' direct words regarding poetry teaching and learning after engaging in drama-based activities, and the researcher's identification of the linked benefits to engaging in drama-based activities. These aspects are also illustrated in Figure 4-6 to provide a more comprehensive picture.

**Table 4-2: Learners' experiences with drama-based pedagogy and its effect on their motivation to learn poetry**

<b>Participants' responses</b>	<b>Researcher's interpretation of participants' experiences with poetry teaching and learning after engaging in drama-based activities</b>
GG1: "I find that my memory of the poem has improved because if you ask us about the poem about bread, I'll think about the essence machine or whichever activity we did."	Better memory recall
GG5: "I understood the poem a lot more, compared to when we just read off the slides."	Better understanding of the poem due to engagement with drama-based activities as

<b>Participants' responses</b>	<b>Researcher's interpretation of participants' experiences with poetry teaching and learning after engaging in drama-based activities</b>
But when we physically did it, I understood the message and also can remember what the poem is about."	opposed to being inactive and disengaged because of direct teaching methods
GG4: "The activities gave us a new referencing point to remember specific parts of the poem and so, a new approach to learning, so..."	Better understanding and memory recall
GG3: "We didn't dread doing poetry as much, like, when we were doing poetry, we were smiling instead of, 'ugh!'. It was actually, like, we're looking forward to it."	Increased enjoyment and MTL poetry
GG4: "Compared to other times, we were not very excited, but we were actually looking forward to it."	Increased enjoyment and MTL poetry
YG1: "It was fun."	Fun factor/more enjoyable learning experience
GG3: "It was a lot more fun because everybody's trying to throw in their own ideas, and to try and make everybody's ideas fit together. It was quite fun. And it also helped us understand what other people think of the thing."	<ul style="list-style-type: none"> <li>• Engaging learner activities that promote communication, collaboration and cooperative learning underpinned by social constructivism</li> <li>• Fun factor/more enjoyable learning experience</li> </ul>
GG4: "And it was so nice to see other people's perspectives on how they interpreted the poems in their own ways."	<ul style="list-style-type: none"> <li>• Promotion of communication, social cohesion, sharing of ideas, all underpinned by social constructivism</li> </ul>
GG5: "I think it also taught us teamwork and working differently but at the same time...we may not have the same ideas, but you'll work together to integrate your ideas to get to the same picture..."	<ul style="list-style-type: none"> <li>• Fostering the ability to work effectively as individuals and as members of a team (cooperative learning)</li> </ul>
GG1: "I think because most of us are probably visual learners, and seeing it happen helped us understand it and also helps us remember it."	<ul style="list-style-type: none"> <li>• Accommodation of different learning styles</li> <li>• Demonstrations/performance simplify content and allow for knowledge access</li> <li>• Better memory recall</li> <li>• Made content easier to understand</li> </ul>
GG3: "I feel like it helps us understand the context more, because normally when we've done poetry, we just learn stuff about like the structure and the tone, but we don't actually ever really understand what the poem is	<ul style="list-style-type: none"> <li>• Relatable content</li> <li>• Interpretation is scaffolded</li> </ul>

Participants' responses	Researcher's interpretation of participants' experiences with poetry teaching and learning after engaging in drama-based activities
about. [Interviewer: hmm] So, it helped us to get some context behind what we're doing."	
GG1: "I think even the whole class's attitudes have changed."	<ul style="list-style-type: none"> <li>• Increase in MtL</li> </ul>
GG4: "When you change things, other than the same old monotonous kind of way of learning, it makes things more interesting. Now, it gave us a little break than having English the way through and just staring at slides, staring at slides and just sitting in class the whole way through."	<ul style="list-style-type: none"> <li>• Creative and inviting teaching strategies that focus on actively engaging learners</li> <li>• Increase in MtL</li> </ul>
GG4: "I mean, from my side I can definitely say, you know, essays and other kinds of texts...it has definitely changed up a few things other than basic trial and error, you know. I'm more motivated to get higher marks and in English."	<ul style="list-style-type: none"> <li>• Increased intrinsic motivation</li> </ul>
GG5: "Physically doing them, working together with others as well, and integrating others' perspectives."	<ul style="list-style-type: none"> <li>• Active, physical learner engagement</li> <li>• Cooperative learning</li> <li>• Promotion of social cohesion</li> </ul>
PG1: "Because during those activities, you can see what really the poem was about other than reading. So, acting it out, you really saw what it meant. So, yeah...it increased my motivation."	<ul style="list-style-type: none"> <li>• Increased MtL</li> <li>• Ensuring knowledge access</li> </ul>
PG3: "And it's better to understand what is happening in the poem."	<ul style="list-style-type: none"> <li>• Ensuring knowledge access</li> </ul>
PG4: "Yeah, it was a fun way to learn poetry"	<ul style="list-style-type: none"> <li>• Fun factor/more enjoyable learning experience</li> </ul>
PG3: "And it's fascinating to see how people interpreted it from how you would"	<ul style="list-style-type: none"> <li>• Growth in confidence and collaboration underpinned by social constructivism</li> </ul>
PG2: "I feel better about learning poetry"	<ul style="list-style-type: none"> <li>• Increased MtL</li> </ul>

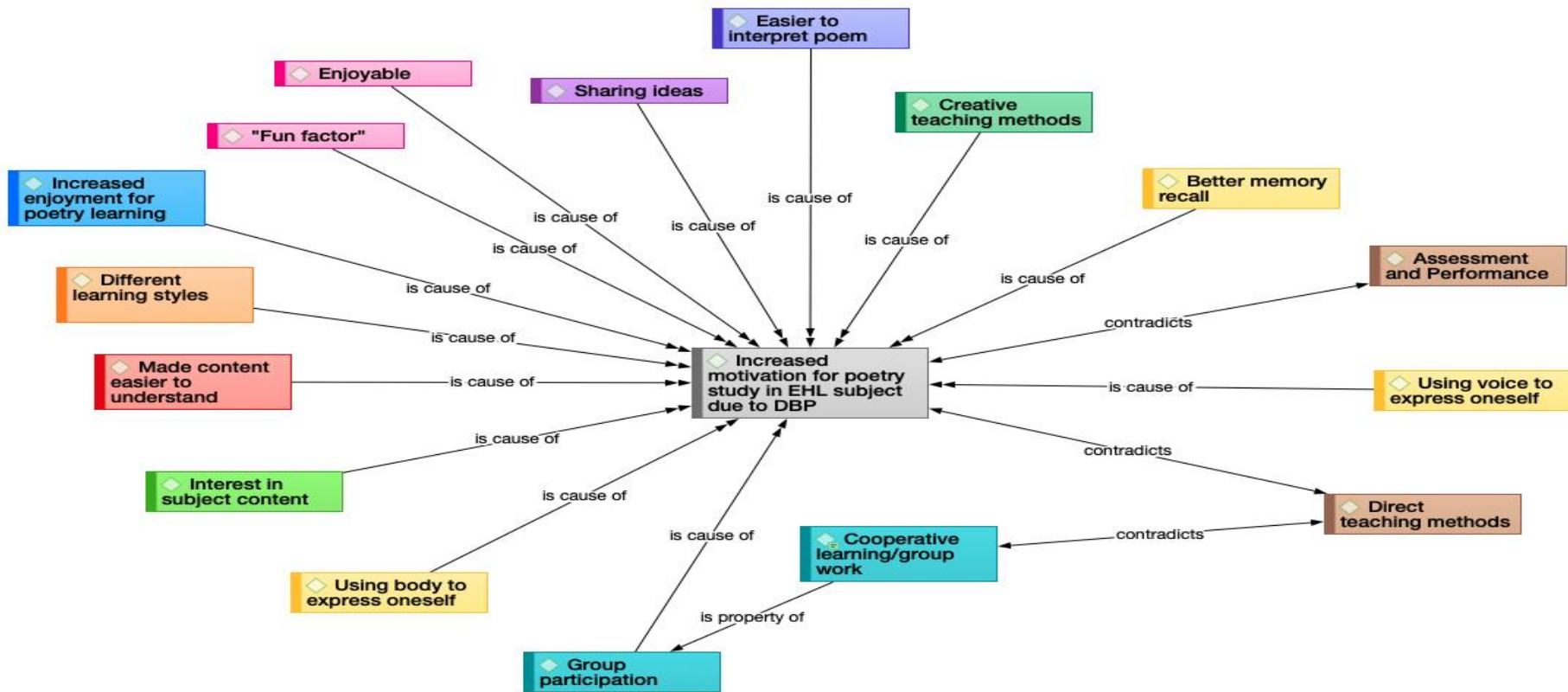


Figure 4-6: Increase in participants' motivation to learn poetry due to drama-based pedagogy

As can be seen in Table 4-2 and Figure 4-6, participants reacted positively to the drama-based activities. Participants' positive mindset links directly with the affective factors that Krashen (1979) identified and that were discussed in Chapter 2. This study can report on an increase in participants' MTL poetry because DBP made it easier for them to interpret poems; allowed them to express their own interpretations and ideas; allowed them to share their ideas through movements and speech as they actively engaged with different physical activities; gave them opportunities to work collaboratively; and assisted them in remembering what they have learned. Participants furthermore reported that their MTL poetry was negatively affected by direct teaching methods and learning poetry just to pass exams. This proves that DBP positively affected participants' MTL poetry, which was used as the sample content for this study. Therefore, if teachers would be willing to integrate DBP into their lessons and adapt drama-based activities to other literary genres in EHL such as drama and novels, EHL teaching may become more effective in preparing learners for the world after secondary education. Furthermore, considering the negative perceptions the participants shared about engaging in drama-based activities in the previous section, *none* of the participants reported on anything they did not like about the activities. One of the participants admitted that working with group members she might not have otherwise worked with proved challenging. Another reported that he preferred certain drama activities over others. With regard to the fear of being unprepared and the fear of being vulnerable in front of their peers, the participants stated that:

*YG5: "Yeah, you couldn't prepare for it. That's what I liked. The fact that you had to think on the spot. You had to get your gears going on the spot."*

*YG2: "I liked the 'on the spot' as well. Like, it was nice to work, like, unprepared. It was a lot less...it was a lot more relaxed."*

*PG2: "I get along with everybody so I'm just, like, I'll make a fool out of myself."*

*PG2: "It wasn't that bad. The first one was a bit scary but after that it was quite enjoyable."*

Table 4-2, Figure 4-6 and the quotes above illustrate that DBP provides the learners with opportunities to learn and understand in a way that no other teaching pedagogy can replicate as mentioned by Van Heerden and Veldsman (2021) and Patall *et al.* (2015). It can enhance student achievement, persistence and engagement because of the pedagogy's adaptability.

Unexpectedly, one student reported that the pedagogy inspired them to read or engage with more poetry outside of the classroom. One can thus hypothesise that DBP may trigger learners' interest in poetry as a genre, keeping in mind that it was not the purpose of the study to establish if that

would indeed be the case. With regard to the effect DBP had on the learners' SDL skills, however, it can be reported that the increase in MtL discussed above aided in the participants moving from Grow's (1991) Stage 1 of SDL to higher and "more self-directed" stages.

#### 4.1.2.9 The impact of drama-based pedagogy on learners' self-directed learning skills

While Williamson's (2007) SRSSDL was used to measure the effect of DBP on learners' SDL skills in quantitative terms as a pre- and post-test, Grow's (1991) model of SDL development (cf par 2.8; Chap 2) could also be applied in analysing the data generated by the focus group interviews and the observations discussed earlier. The focus group interview responses relative to Grow's (1991) SDL model are illustrated in Table 4-3.

**Table 4-3: The stages of Grow's self-directed learning model relative to the learners' responses in focus group interview questions on the drama-based activities**

Stage of SDL	Learners' responses
<p>Stage 1 – learners have little to no SDL skills. They are dependent on the teacher as the sole information provider.</p>	<p>PG5: "I think the first time I didn't know what to expect, so then I was a bit, like, apprehensive."</p> <p>YG1: "The first one, it was more, like, I was still like very quiet because I didn't know what to do. And I was like, scared to pitch my ideas."</p> <p>YG3: "I wasn't really sure, I was a bit like despondent, thinking of, 'Okay, how could I do this? How can I do that?'"</p> <p>PG2: "I think the very first activity I was very, very unsure of what exactly to do."</p>
<p>Stage 2 – learners are self-directed in general terms and are, "interested and interestable" (Loeng, 2020:4). They are open to motivation and guidance from the teacher and can identify the purpose of certain learning tasks.</p>	<p>PG2: "...as time went on, I got much more comfortable..."</p> <p>PG1: "Definitely more excited as we went through the activities, because it's like it got more fun..."</p> <p>GG5: "I started liking it. It changed as the activities went, but I came out liking poetry more."</p> <p>YG3: "But then as we went on, we had fun with it and towards the end, I think we all just enjoyed doing the whole activity."</p>
<p>Stage 3 – learners are involved in discussions facilitated by the teacher and become active participants in their own</p>	<p>GG4: "I also contributed as much as they also contributed, you know, it as a team effort."</p>

Stage of SDL	Learners' responses
learning. Some learners may still need guidance, but others “function” on their own and find their own resources to supplement their own learning.	YG3: “I think it's working with other people and working with people that you don't really work with. That's what I enjoyed.”  GG5: “...working together with others as well, and integrating others' perspectives.”
Stage 4 – learners are thoroughly self-directed and can identify and coordinate their own learning goals. The teacher is now a consultant, and learners learn on their own.	Early signs of this stage could be observed as the teacher gave the instruction and the learners did as requested and cooperated in their groups and learned on their own. Only if and when learners needed guidance, did the teacher act as a “consultant”.

Table 4-3 illustrates that the learners moved from Stage 1 to the beginning of Stage 4 as they progressively engaged with more drama-based activities. While the participants were hesitant and unfamiliar with a pedagogy that called for their active involvement and for taking responsibility for gaining understanding without explicit direction and instruction from the teacher, their confidence and motivation increased, and they developed skills and characteristics related to becoming self-directed. Knowles (1975) and Jennett (1992) mention these as:

- Able to set clear learning goals;
- Monitor own learning process;
- Evaluate outcomes of his/her own learning;
- Autonomous;
- Self-motivated;
- Open to learning;
- Curious;
- Value learning;
- Self-controlled; and
- Takes initiative to learn.

Knowles (1975) furthermore lists the competencies of a self-directed learner as follows:

- Ability to step into a respectful and learning-friendly relationship with other learners;
- Establish an environment conducive to open interaction and cooperation;
- Determine his/her own learning needs;

- Ability to set goals;
- Plan, implement and reflect on learning activities;
- Find resources to supplement learning; and
- Evaluate learning processes and outcomes.

With regard to the “reflective” and “evaluative” aspects of becoming self-directed, the learners were asked to reflect after each group’s presentation and they asked questions such as “*Who are you?*”, and “*What are you doing?*”. Many explained that it helped them reflect, collaborate and critically engage, which are all important aspects to developing SDL skills (Kemp *et al.*, 2022):

*YG2: “I think it helped us understand, like, more at the end kind of finalise everything we just did. It tied it together to make sure everyone understood because if every group is doing something different, you might not understand what the other groups are doing. So, reflecting at the end really helps.”*

*YG4: “I think it's good to reflect because it gives open to new ways of interpretation. And with those new, like, ways of interpretation, you could come up with a method on how to understand something better to the extent that everyone in the group understands it better.”*

*PG4: “It just showed how everyone has a different idea and interprets it differently. So, when you ask, we're able to get from their point of view how they saw that part of the poem.”*

These quotes also indicate that the learners learned from each other, which emphasises how invaluable using DBP informed by social constructivism really is. In one participant’s words, “*It just showed how everyone has a different idea and interprets it differently*”. This indicates that they were developing the ability to accommodate different views and to adjust their learning and learn from each other, which contributes to becoming more self-directed.

Of equal importance is the fact that all the learners indicated that their preparation for EHL classes did not change after engaging in the drama-based activities. However, they were more confident and motivated in their abilities to take initiative and raise their opinions in their groups while engaging in the drama-based activities. This also serves as confirmation of the positive effect of DBP on the development of participants’ SDL skills. It can furthermore be reported that the pedagogy has the capacity to increase learners’ SDL skills. Like an increase in MTL, acquiring SDL skills is imperative, especially in the South African context, as the test-drivenness often encouraged in basic education hinders the development of these skills and may later cause first-year drop-out or an inability to cope with the ever-changing 21<sup>st</sup> century marketplace (Stauffer, 2020; Strydom, 2019). Making use of DBP also addresses the 21<sup>st</sup> century skills mentioned in

Chapter 2 (namely: critical thinking, creativity, collaboration, and communication) as can be observed in both the quotes provided in Table 4-2 and Table 4-3. More evidence of an increase in learners' SDL skills can be found in the analysis of quantitative test data before and after engaging in drama-based activities. In the section below, additional information is shared that emerged from the implementation of DBP in studying poetry.

#### **4.1.2.10 Additional information regarding the implementation of drama-based pedagogy in poetry studies**

It is interesting to note that participants preferred the more physical drama-based activities such as "Essence Machine" and "Performance Carousel" to the less physical activities such as the choral verse and the "Sculpting" activity. They reported that the physical activities were 'more fun'. Furthermore, the participants said that they would like to use DBP in other subjects such as Biology, Life Orientation and Afrikaans, but from their understanding it would be difficult to use DBP in the study of Accounting and Mathematics. After having worked with the pedagogy, the researcher feels that it may be possible to implement it when teaching so-called "numerically-based" subjects. For example, learners in lower grade levels could represent complex ideas such as numbers and "attract" or "subtract" themselves from another group of learners to understand mathematical processes better. Moreover, some of the participants indicated that they would use DBP to study in future, while others felt that the "group work" aspect of it would make it difficult to implement it on one's own.

Finally, an interesting aspect of this study was the fact that one of the participants who had previously decided not to take part in the study changed her mind as she observed how interesting and fun the pedagogy could be. She was observed leading one of the group activities and remained a participant in the study until its eventual completion.

The discussion now moves to the quantitative data and its analysis.

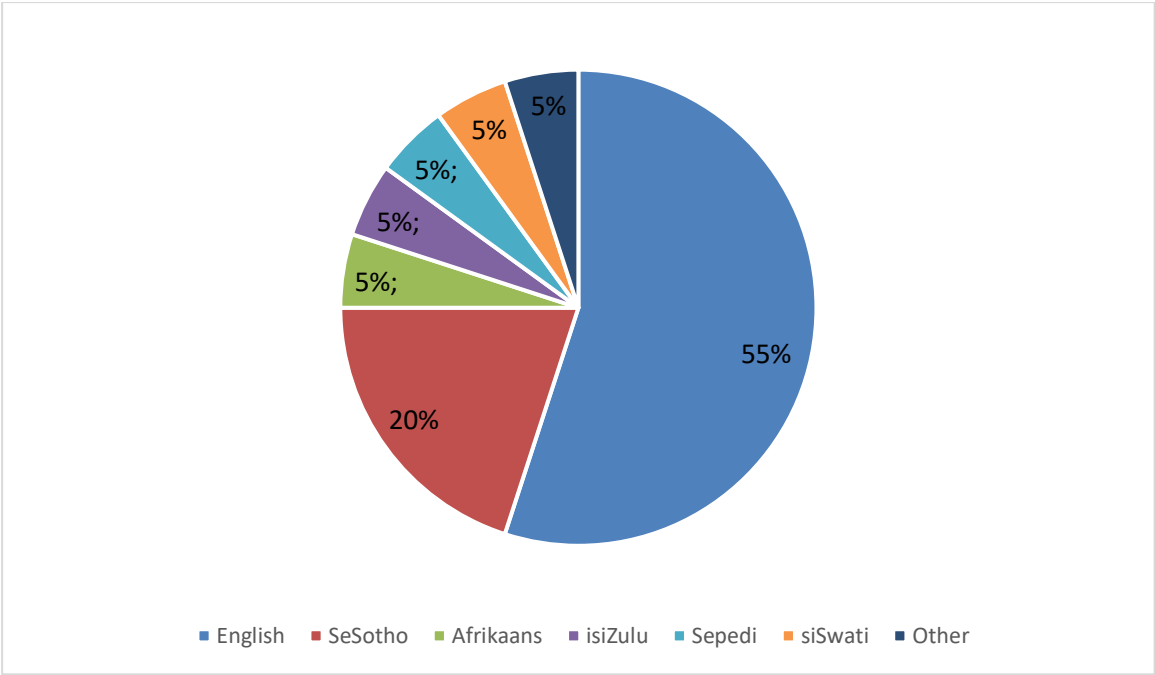
#### **4.1.3 Quantitative data analysis and procedures**

The quantitative data refer to the data recorded using Williamson's (2007) SRSSDL questionnaires before and after the intervention. The descriptive statistics following the data analysis is visually presented below in table and graphic format. Each presentation gives the numerical scores and percentages according to the related categories in the groupings of the SRSSDL. The Statistical Consultation Services (SCS) of the North-West University Potchefstroom Campus aided in the organisation, analysis and interpretation of the data. After this, the researcher could identify patterns and draw links to the research questions, aims,

theoretical framework and qualitative data. Therefore, an analysis and discussion of the information that came from the SRSSDL, aimed at measuring participants' levels of SDL pre- and post-exposure to DBP and its relative activities, is presented below.

**4.1.4 Descriptive statistics**

The population, as described in Chapter 3, was specifically Grade 12 learners who study English as a HL. However, as described in Chapter 2, English as a subject, especially in the South African context, is often not South African learners' HL. Therefore, the researcher felt that as an introduction to Williamson's (2007) SRSSDL, learners' biographical information – such as age, gender, but most importantly, HL – should be collected, analysed and reported in case the information presented any interesting findings. As such, a total of 20 respondents from the chosen school completed both the pre- and post-SRSSDL questionnaire. All 20 indicated their gender. Of the 20 respondents, 10 (50%) were male, and 10 (50%) were female. With regard to age, all 20 respondents indicated their age. As the study's data gathering took place over five weeks, the ages of the respondents did not change. Eight (40%) of the respondents were 18 years old, while 12 (60%) of the respondents were 17 years old. Furthermore, regarding the respondents' HL, 11 (55%) of the respondents indicated that they spoke English at home, 4 (20%) indicated that they spoke Sesotho at home, and 1 (5%) for each of the following languages respectively: Afrikaans, isiZulu, Sepedi, siSwati, and "Other". This distribution is indicated in Figure 4-1 below:



**Figure 4-7: Home language distribution of respondents**

If anything, while indicative of South Africa's label as "The Rainbow Nation", this distribution further exemplifies that learners, especially in the South African school classroom context, do not use English as a HL but may enrol for EHL due to its status in the community (Van der Walt & Evans, 2019) (as indicated in Figure 4-1).

Thereafter, participants' level of SDL was gauged by their responses to each prompt in Williamson's (2007) SRSSDL, using a scale of 1 to 5 (5 being always, 1 being never). When all 60 item numbers are added, the total number determines the level of self-directedness. A maximum score of 300 and a minimum score of 60 can be obtained. However, Williamson (2007) considers a score between 60 and 140 as "low", which indicates that the respondent needs facilitation and guidance. A score of 141–220 is considered average and indicates that there are areas of improvement in SDL, and a score of 221–300 is considered effective for SDL. According to the participants' responses on the pre-test, 11 (55%) participants fell into the "moderate" category – a score between 141–220 – while 9 (45%) participants fell into the "high" category – a score of 221–300. After a three-week exposure period to DBP and its relative drama-based activities, the scores "switched places". Nine (45%) participants fell into the "moderate category, while 11 (55%) participants fell in the "high" category. Therefore, of the original 11 participants who fell into the "moderate" category, 7 moved to the "high" category, while 4 stayed in "moderate", and of the original 9 participants who fell into the "high" category, 2 moved to "moderate" and 7 stayed in "high". According to the cross-tabulation analysis, only some movement occurred. However, this movement was statistically significant as the Pearson chi-square value was 0.064. This value indicates that there is potential for DBP to affect learners' SDL skills as the value is smaller than 0.05, which classes the descriptive statistics as statistically significant. Furthermore, the Cramer V value, based on the Pearson chi-square value, indicates that the effect of DBP on learners' SDL skills has a medium practical effect as the value was indicated as 0.4. This is because a Cramer V's value of 0.1 indicates a minimal practical effect, 0.3 a medium practical effect and 0.5 a high practical effect.

The dependant or paired T-tests also indicated a statistically significant change between the pre- and post-SRSSDL questionnaires, as the "P-value" indicates a value of 0.58. As a value of 0.2 reflects minimal change, a value of 0.5 a moderate change and 0.8 a large change, 0.58 indicates a medium effect, tending to a large effect, which indicates that the effect of DBP on participants' SDL skills was practically significant. The dependant T-tests' or paired tests' significant change is further illustrated in Table 4-1 below.

**Table 4-4: Questionnaire-dependant T-tests and Cohen's d**

<b>Statistical value name /SDL Category</b>	<b>Mean (Post-test)</b>	<b>Standard Deviation (Pre-test)</b>	<b>Mean (Post-test)</b>	<b>Standard Deviation (Post-test)</b>	<b>T-test p-value (statistical significance)</b>	<b>Cohen's d (practical significance)</b>
Interpersonal Skills	43,60	5,78	45,47	5,97	0,101	0,39
Evaluation	43,70	6,22	46,50	5,66	0,023	0,55
Learning Activities	41,30	5,70	43,20	6,28	0,143	0,34
Learning Strategies	44,15	4,58	41,30	4,78	0,168	0,32
Awareness	45,90	5,43	46,40	6,06	0,623	0,11
Total	218,65	19,61	227,82	21,38	0,017	0,59 (0,586)

As indicated in the table above, the mean values indicate a significant difference between the pre- and post-SRSSDL questionnaire values particularly for the "Evaluation" construct and the "Total". This, again, indicates the practical significance of the application of DBP in the EHL classroom to increase learners' SDL skills.

Finally, the Cronbach's alpha value had to be determined to validate the use of the SRSSDL questionnaire and the relative data mentioned above. The Cronbach's alpha for each sub-section or construct of the questionnaire is presented in Table 4-2 below to report on the questionnaire's reliability. However, only the pre-test scores are given as the exact same SRSSDL questionnaire was used for the post-test. It is therefore a given that if the pre-test scores indicate that the questionnaire is reliable, so will the post-test scores.

**Table 4-5: Reliability analysis: Cronbach's alpha per construct of Williamson's (2007) Self-rating Scale for Self-directed learning**

	<b>Cronbach's alpha value</b>
Construct Name	Pre-test
Interpersonal Skills	0,713
Evaluation	0,541

	<b>Cronbach's alpha value</b>
Learning Activities	0,667
Learning Strategies	0,764
Awareness	0,681

Simply put, the scores indicated in the above table illustrate that Williamson's (2007) SRSSDL questionnaire is reliable and is therefore trustworthy for use in this study.

## **4.2 Summary**

The learner observations, focus group interviews and quantitative data analysis indicated that DBP has an undeniably positive effect on participants' MtL and SDL skills. The initial focus group interviews and pre-test before engaging in drama-based activities revealed that there was a disconnect between the teacher and learners, and that they had moderate SDL skills. They were also observed to be in Stage 1 of Grow's (1991) SDL model and unconsciously acknowledged that they needed higher-order cognitive engagement to successfully meet their academic goals. Due to the test-driven culture to which participants had predominantly been exposed to in basic education, evident from their direct verbal responses, and the teacher-centred way in which they had mostly been taught, there seemed to be little opportunity to develop higher-order cognitive and SDL skills in preparation for leading meaningful lives, especially after school. This was confirmed by their perception that the purpose of studies in EHL would provide an avenue to complete certain tasks related to Kachru's (1985:12) dissemination of English, such as use the language to communicate and provide access to jobs outside of South Africa. After engaging in drama-based activities, however, the learners' MtL and SDL skills increased. This can be ascribed to the nature of DBP, as well as the teaching strategies and approaches that are aligned with the pedagogy (such as inviting and valorising readers' responses and implementing the text-based, communicative and process approaches). While the learners were initially apprehensive and unsure of how to engage in the drama-based activities, they soon became more confident and motivated to share their ideas and work cooperatively.

The quantitative data indicated an increase in learners' SDL skills, which further proves the value of DBP. Other interesting aspects were brought to the researcher's attention, such as the fact that learners prefer more physical activities to less physical ones, and that the learners felt that the pedagogy could be adapted to be used in other subjects such as Life Sciences and Accounting. However, of the most value was the fact that of the 20 potential participants, only 1 chose not to

take part. After watching the other learners engage in the drama activities, she changed her mind and remained an enthusiastic participant in the study until its completion. This and all the other data discussed proves that DBP informed by other language theories and approaches may offer a solution to the challenge of teaching EHL to learners who find the content difficult, especially when it comes to teaching and learning poetry.

## **CHAPTER 5 CONCLUSION, LIMITATIONS AND RECOMMENDATIONS**

### **5.1 Introduction**

In response to the researcher's concern for the future of South African learners, the purpose of this study was to determine the effect of DBP on Grade 12 EHL learners' SDL skills and MtL. After outlining the research problem and identifying the researcher questions in Chapter 1, the researcher reviewed the available literature on the research phenomena in Chapter 2. Chapter 3 outlined the methods and procedures that were followed to conduct the study and analyse its findings. Chapter 4 provided the findings following the data analysis procedures outlined in Chapter 3, and this chapter concludes and combines all the research and findings of the study.

### **5.2 Responding to the research questions and hypothesis**

#### **5.2.1 Secondary research questions**

The researcher can now respond to the secondary research questions posed in Chapter 1 following the extensive literature review in Chapter 2 and the findings documented in Chapter 4.

- **What is the effect of drama-based pedagogy on Grade 12 English Home Language learners' self-directed learning skills?**

The findings of the study clearly show that the effect of DBP on Grade 12 EHL learners' SDL skills is positive. This was evident from the observations (Section 4.2.1), the focus group interview responses (Section 4.2.2.9) and the quantitative data analysis of Williamson's (2007) pre- and post-questionnaire (Section 4.3). The learners were observed and reported to be in Grow's (1991) Stage 1 of the SDL model, but they gradually acquired skills that moved them into Stage 2, 3 and the brink of Stage 4. They also displayed some of the qualities of self-directed learners mentioned by Knowles (1975) and Jennet (1992), such as: self-motivation and an openness to learning and curiosity. This proves that DBP, informed by well-known theories underpinning language teaching such as the reader response theory and social constructivism, and prominent approaches to language teaching such as the communicative approach, the process approach, and the text-based approach, has a positive effect on learners' SDL skills and could equip them with lifelong skills that would help them navigate the world after secondary education.

- **What is the effect of drama-based pedagogy on Grade 12 English Home Language learners' level of motivation to learn?**

The effect of DBP on Grade EHL learners' MtL was, like in the case of their SDL skills, positive. Initially the participants spoke more of what negatively influenced their levels of MtL, but after their engagement with drama-based activities they reported on positive experiences that increased their MtL. They were especially positive about the opportunity to work with their peers and learn from them, and the change of scenery (from being passive recipients of knowledge between the four walls of a classroom to being actively engaged in drama-based activities outside of the classroom). English language teachers should build in this increase in MtL by inviting learner participation while focusing on the development of higher-order thinking skills.

- **What is the level of Grade 12 English Home Language learners' engagement with learning activities underpinned by drama-based pedagogy?**

When participants had to perform the drama-based activities, they were observed to be smiling and laughing as they eagerly and animatedly contributed to the demonstrations of the lines or stanzas allocated to their groups. During the focus group interviews, participants reported that they really enjoyed the activities. Furthermore, none of the learners stopped participating in the study at any time. In fact, the only learner who had initially opted not to partake in the study, changed her mind due to the "fun factor" and the creativity she observed the other learners using. The learners also reported that that they were comfortable to act in front of their peers despite being fearful of being vulnerable in front of their peers before engaging in the drama-based activities.

### **5.2.2 Primary research question**

- **What is the effect of drama-based pedagogy on the promotion of self-directed learning and the motivation to learn in Grade 12 English Home Language learners?**

In summarising answers to the secondary research questions, the researcher can respond to the primary research question of the study. In a nutshell, the effect of DBP on the promotion of Grade 12 EHL learners' SDL skills and MtL is positive. Based on the research findings, both aspects (SDL skills and MtL) increased as a result of implementing DBP in the EHL language classroom, but more specifically, with teaching and learning poetry. However, it must be noted that this positive impact is attributed to an in depth study and understanding of the expected outcomes of the CAPS for Grade 10–12 EHL (DBE, 2011a), the approaches to language teaching advocated by CAPS and theories such as social constructivism and the reader response theory, the implementation of drama-based activities and knowledge of how to facilitate them in the language

classroom, motivational influences such as extrinsic and intrinsic aspects, and SDL skills and stages. Thus, any teacher or researcher who wishes to replicate this research must be well-informed of all of the aspects included in the study. This includes the ability to stay focused while facilitating drama-based activities (as they are truly enjoyable and can take up time) and ensuring that learners stay on topic. The challenge is for the teacher to ensure that activities are purposeful and constructively aligned with learning outcomes.

### 5.2.3 Hypothesis

- **Making use of a DBP when teaching Grade 12 EHL classes will promote the SDL skills of Grade 12 EHL learners and will positively affect their MtL. This increase in learners' MtL will also encourage learners to actively engage the drama-based activities included in this study.**

Based on the research findings and the answers for both the primary and secondary questions, it can be concluded that the hypothesis of the study can be accepted. As a result of the Grade 12 EHL learners engaging in the drama-based activities, learners' SDL skills were promoted and their MtL was positively affected. Both changes were recorded in the pre- and post-focus-group interviews and pre- and post-SRSSDL questionnaires respectively. As for the encouragement of learners' engagement with the drama-based activities, the learners (during the observations) were observed to be enjoying themselves while grappling with the drama-based activities (especially from the first activity to the last) and shared their ideas animatedly with their group members.

### 5.3 Limitations of the study

The first limitation of the study is that the total number of participants was too small to generalise the data to represent a larger population. That is, the 20 respondents included in this study cannot necessarily speak to or represent the feelings of the larger population, being all Grade 12 EHL learners, as the sample is too small. However, there were two reasons for the small size of the sample. The first reason, as previously explained, is that purposive sampling was used as the participants were selected for a specific purpose. The second reason is related to convenience sampling: the researcher works at a private school with a maximum of 20 learners per class, per grade. Furthermore, the learners generally come from middle to higher-class backgrounds. Consequently, the data may have been more generalisable should the study have been conducted at a public school with participants from more varying socio-economic backgrounds, and with classes of bigger size.

The second limitation of the study is that the study cannot be generalised in terms of other subjects or English disciplinary content as the data were informed by a specific sample group: Grade 12 EHL. Thus, the findings and views expressed in this study only relate to the participants of this sample group and are not necessarily shared by learners in other grades or those who take English as a FAL, for example.

The third limitation addresses the willingness of both the teacher and his/her learners. The teacher had to read up and research DBP thoroughly to implement the pedagogy while teaching. All drama-based activities had to be aligned with the pedagogy and had to be purposeful to attain learning outcomes. This requires thorough planning and a willingness, once the activity is implemented, to take a facilitative role, which some educators may find difficult. In the case of the learners, the researcher was lucky that her learners displayed a high level of engagement with the activities, but some learners may experience challenges to engage with the activities due to a lack in confidence, lack in motivation, or high anxiety levels. Therefore, both the teacher and learners should be willing to be expressive and extroverted if they are to reap the benefits of this pedagogy. For this reason, it may not be conducive to introverted learners and teachers and may do more harm than good.

The fourth and final limitation of this study is the “sample content” to which the pedagogy was applied. While the results of the study indicated that there are immense benefits for poetry teaching and learning, these results cannot speak to other EHL subject content. Therefore, DBP should be adapted to other EHL content material to provide a full generalisation of the entire spectrum of EHL subject material.

#### **5.4 Recommendations for further study**

In line with the limitations of the study, the researcher recommends that the study be applied to a larger sample of the identified population that reflects a more diverse socio-economic background. Furthermore, the researcher recommends that DBP be applied to other literary genres in EHL studies and to other disciplines, such as biology, for example, to generalise and report on the effects DBP may have on the development of learners’ critical engagement, higher-order thinking skills and SDL. Teaching in a teacher-centred way and expecting learners to be passive recipients of knowledge needed to pass high stakes test and examinations, is part of outdated pedagogies that fall short of equipping young people with the skills to lead meaningful lives in the ever-changing global society of the 21<sup>st</sup> century.

## **5.5 Summary**

DBP has clearly been proven to have a positive effect on Grade EHL learners' SDL skills and MtL. While the sample group may have been small, this study gathered indispensable data on the value of implementing DBP in the language classroom, but more specially with regard to the teaching and learning of poetry. For future studies, DBP should be tested on other literary genres and in other subjects such as Life Sciences or Life Orientation. More importantly, it should be tested on a more representative group of EHL learners.

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## ANNEXURE A: WILLIAMSON'S SRSSDL QUESTIONNAIRE AND OTHER RELEVANT QUESTIONS (QUANTITATIVE COMPONENT)

Dear student

Research on teaching pedagogies that aid in enhancing self-directed learning skills and motivation to learn is a necessity in ensuring quality teaching and learning at this institution. With this questionnaire, the researcher aims to get an overview of how self-directed you are. This forms part of a research project that aims to investigate the impact of drama-based pedagogy on twelfth grade English Home Language self-directed learning skills and motivation to learn. Please remember that this questionnaire (as well as the focus group interviews) will be done twice. Once before class attendance, and again after a five-week class attendance period. Your participation is non-obligatory and will be kept anonymous. It will not reflect negatively upon you if you decide not to participate. If you do complete the questionnaire, however, you give your permission that the data may be used for the purpose of the research.

### GENERAL INFORMATION

#### 1. Gender (for example, male, female, other)

--

#### 2. Age

1	17	4	20
2	18	5	21 - Older
3	19		

#### 3. What language is your home language?

1	English	4	isiZulu	7	siSwati	10	isiNdebele
2	Afrikaans	5	Sepedi	8	Tshivenda	11	isiXhosa
3	Sesotho	6	Setswana	9	Xitsonga	12	Other

**4. Do you take English as a Home Language or First Additional Language?**

1	HL	2	FAL
---	----	---	-----

**5. Expected academic achievement in THIS subject (ENGV 211):**

1	40% and lower	4	61% - 70%
2	41%-50%	5	71% - 80%
3	51% - 60%	6	81% and higher

<b>Awareness: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
<b>6</b>	I identify my own learning needs.	1	2	3	4	5
<b>7</b>	I am able to select the best method for my own learning.	1	2	3	4	5
<b>8</b>	I consider teachers as facilitators of learning rather than providing information only.	1	2	3	4	5
<b>9</b>	I keep up to date on different learning resources available.	1	2	3	4	5
<b>10</b>	I am responsible for my own learning.	1	2	3	4	5
<b>11</b>	I am responsible for identifying my areas of deficit.	1	2	3	4	5
<b>12</b>	I am able to maintain self-motivation.	1	2	3	4	5
<b>13</b>	I am able to plan and set my learning goals.	1	2	3	4	5
<b>14</b>	I have a break during long periods of work.	1	2	3	4	5
<b>15</b>	I need to keep my learning routine separate from my other commitments.	1	2	3	4	5
<b>16</b>	I relate my experience with new information.	1	2	3	4	5
<b>17</b>	I feel that I am learning despite not being instructed by a lecturer.	1	2	3	4	5

<b>Learning strategies: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
<b>18</b>	I participate in group discussions.	1	2	3	4	5
<b>19</b>	I find peer coaching effective.	1	2	3	4	5
<b>20</b>	I find "roleplay" is a useful method for complex learning.	1	2	3	4	5
<b>21</b>	I find inter-active teaching and learning sessions more effective than just listening to lecturers.	1	2	3	4	5
<b>22</b>	I find simulation in teaching and learning useful.	1	2	3	4	5
<b>23</b>	I find learning from case studies useful.	1	2	3	4	5
<b>24</b>	My inner drive directs me towards further development and improvement in my learning.	1	2	3	4	5
<b>25</b>	I regard problems as challenges.	1	2	3	4	5
<b>26</b>	I arrange my self-learning routine in such a way that it helps develop a permanent learning culture in my life.	1	2	3	4	5
<b>27</b>	I find concept mapping is an effective method of learning.	1	2	3	4	5
<b>28</b>	I find modern educational interactive technology enhances my learning process.	1	2	3	4	5
<b>29</b>	I am able to decide my own learning strategy.	1	2	3	4	5
<b>Learning activities: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
<b>30</b>	I rehearse and revise new lessons.	1	2	3	4	5
<b>31</b>	I identify the important points when reading a chapter or an article.	1	2	3	4	5
<b>32</b>	I use concept mapping/outlining as a useful method of comprehending a wide range of information.	1	2	3	4	5

33	I am able to use information technology effectively.	1	2	3	4	5
34	My concentration intensifies and I become more attentive when I read complex study content.	1	2	3	4	5
35	I keep annotated notes or a summary of all my ideas, reflections and new learning.	1	2	3	4	5
36	I enjoy exploring information beyond the prescribed course objectives.	1	2	3	4	5
37	I am able to relate knowledge with practice.	1	2	3	4	5
38	I raise relevant question(s) in teaching-learning sessions.	1	2	3	4	5
39	I am able to analyse and critically reflect on new ideas, information or any learning experiences.	1	2	3	4	5
40	I keep an open mind to others' point of view.	1	2	3	4	5
41	I prefer to take a break in between learning tasks.	1	2	3	4	5
<b>Evaluation: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
42	I self-assess before I get feedback from instructors.	1	2	3	4	5
43	I identify the areas for further development in whatever I have accomplished.	1	2	3	4	5
44	I am able to monitor my learning progress.	1	2	3	4	5
45	I am able to identify my areas of strength and weakness.	1	2	3	4	5
46	I appreciate when my work can be peer reviewed.	1	2	3	4	5
47	I find both success and failure inspire me to further learning.	1	2	3	4	5
48	I value criticism as the basis of bringing improvement to my learning.	1	2	3	4	5
49	I monitor whether I have accomplished my learning goals.	1	2	3	4	5
50	I check my portfolio to review my progress.	1	2	3	4	5

51	I review and reflect on my learning activities.	1	2	3	4	5
52	I find new learning challenging.	1	2	3	4	5
53	I am inspired by others' success.	1	2	3	4	5
<b>Interpersonal skills: Response key: 1 = Never; 2 = seldom; 3 = sometimes; 4 = often; 5 = always</b>						
54	I intend to learn more about other cultures and languages I am frequently exposed to.	1	2	3	4	5
55	I am able to identify my role within a group.	1	2	3	4	5
56	My interaction with others helps me to develop the insight to plan for further learning.	1	2	3	4	5
57	I make use of any opportunities I come across.	1	2	3	4	5
58	I need to share information with others.	1	2	3	4	5
59	I maintain good interpersonal relationships with others.	1	2	3	4	5
60	I find it easy to work in collaboration with others.	1	2	3	4	5
61	I am successful in communicating verbally.	1	2	3	4	5
62	I identify the need for inter-disciplinary links for maintaining social harmony.	1	2	3	4	5
63	I am able to express my ideas effectively in writing.	1	2	3	4	5
64	I am able to express my views freely.	1	2	3	4	5
65	I find it challenging to pursue learning in a culturally diverse milieu.	1	2	3	4	5

(Self-directed learning of Teacher trainees, Williamson, 2007)

# ANNEXURE B: SDL POETRY ACTIVITIES AND INSTRUCTIONS

## ENGLISH HOME LANGUAGE

### GRADE 12

# DBP IN POETRY W/S 1

## INSTRUCTIONS

- ✓ Refer to the given notes which will guide you through a drama-based activity to aid you in the understanding of the poem. A more detailed explanation will be provided to you in class.
- ✓ Listen carefully, follow instructions and try to be cognisant of how you feel about participating in the drama-based activity.
- ✓ Keep in mind that how you feel about participation in these activities will not be used against you, and this activity will have no negative repercussions on your academic results.

### Nightsong City

Sleep well, my love, sleep well: 1  
the harbour lights glaze over restless docks,  
police cars cockroach through the tunnel streets;

from the shanties creaking iron-sheets  
violence like a bug-infested rag is tossed 5  
and fear is imminent as sound in the wind-swung bell;

the long day's anger pants from sand and rocks;  
but for this breathing night at last;  
my land, my love, sleep well.

- Dennis Brutus

[Source: [https://www.babelmatrix.org/works/en/Brutus,\\_Dennis-1924/Nightsong:\\_City](https://www.babelmatrix.org/works/en/Brutus,_Dennis-1924/Nightsong:_City) Accessed: 17 Nov 2021]

## **DRAMA-BASED ACTIVITY: PERFORMANCE WAVE/CAROUSEL**

### **INSTRUCTIONS:**

1. Using the lines assigned to your group, create movements that reflect the actions included in the lines. Collectively freeze as soon as you have completed them.
2. Present your dramatised lines as a group in the order of the poem's structure. As soon as one group freezes, the next begins to create a seamless "performance carousel." Once the entire class is frozen, the poem should reflect as one long "freeze frame".
3. As a class, "melt" down to the ground in slow motion as if the carousel was shutting down.
4. Dramatisations should last no longer than a minute each.

# ENGLISH HOME LANGUAGE

## GRADE 12

# SDL & DBP IN POETRY W/S 2

### INSTRUCTIONS

- ✓ Refer to the given notes which will guide you through a drama-based activity to aid you in the understanding of the poem. A more detailed explanation will be provided to you in class.
- ✓ Listen carefully, follow instructions and try to be cognisant of how you feel about participating in the drama-based activity.
- ✓ Keep in mind that how you feel about participation in these activities will not be used against you, and this activity will have no negative repercussions on your academic results.

### Touch

When I get out  
I'm going to ask someone  
to touch me  
very gently please  
and slowly,  
touch me  
I want  
to learn again  
how life feels.

5

I've not been touched  
for seven years  
for seven years  
I've been untouched  
out of touch  
and I've learnt  
to know now  
the meaning of  
untouchable.

10

15

Untouched- not quite  
I can count the things  
that have touched me

20

One: fists At the beginning fierce mad fists beating beating till I remember screaming don't touch me please don't touch me	25
Two: paws The first four years of paws every day patting paws, searching -arms up, shoes off legs apart- prodding paws, systematic heavy, indifferent probing away all privacy.	30     35
I don't want fists and paws I want to want to be touched again and to touch I want to feel alive again I want to say when I get out Here I am please touch me.	40     45   50

- Hugh Lewin

[Source: <https://yay-youcanread.tumblr.com/post/11130156372/a-poem-written-by-an-innocent-prisoner-touch/amp> Accessed: 17 Nov 2021]

## **DRAMA-BASED ACTIVITY: SCULPTING**

### **INSTRUCTIONS:**

1. Using the lines assigned to your group, select one person to perform the role of the "sculptor". The sculptor is responsible for giving the other members of the group directional instructions. Subsequently, he/she will "mould" the other members of the group into a frozen image that reflects the given lines.
2. Present your sculpture to the rest of the class, explaining why you reflected the given lines in this manner and how it relates to the lines of the poem.

3. Treat each group's sculpture as you would a piece of art. By analysing and studying it, allow it to broaden your understanding of the poem, as well as the lines that are not yours. Pose questions to the sculptor perhaps asking why something is presented in a certain way or what the sculptor is trying to portray with the placement of the "clay's" position.

# ENGLISH HOME LANGUAGE

## GRADE 12

# SDL & DBP IN POETRY W/S 3

### INSTRUCTIONS

- ✓ Refer to the given notes which will guide you through a drama-based activity to aid you in the understanding of the poem. A more detailed explanation will be provided to you in class.
- ✓ Listen carefully, follow instructions and try to be cognisant of how you feel about participating in the drama-based activity.
- ✓ Keep in mind that how you feel about participation in these activities will not be used against you, and this activity will have no negative repercussions on your academic results.

### Portrait of a Loaf of Bread

Look back to the rolling fields 1

Waving golden-topped wheat stalks

Mowed by the reaper's scythe,

Bundled into sheaves

Carted to the mill 5

And ground into flour.

Kneaded into mountains of dough

To be churned by rollers

And spat into pans as red hot

As Satan's cauldron. 10

Brought to the café,

Warmly wrapped in cellophane,

By "East Fresh Bread" bakery van;

For the waiting cook to slice and toast

To butter and to marmalade 15

For the food-bedecked breakfast table

Whilst the laborer  
With fingers caked with  
Wet cement of a builder's scaffold  
Mauls a hunk and cold drink  
And licks his lips and laughs  
"Man can live on bread alone."

20

- Mbuyiseni Oswald  
Mtshali

[Source: <https://www.times.co.zm/?p=66363> Accessed: 18 Nov 2021]

### **DRAMA-BASED ACTIVITY: ESSENCE MACHINE**

This activity is usually done in a standing class circle. Each person in turn enters the circle and performs a very short and continuously repeated sound, word *and* a gesture (or short movement) that links to and portrays some aspect or moment in a poem. For example, in a poem about bullying a person might repeatedly shake a fist and say, "Get out of here!" and another person might repeatedly flinch and gasp. The sounds, words and movements build up as each person enters and may or may not directly connect with what is already being performed and repeated. They sum up the essence of the drama.

#### **INSTRUCTIONS:**

1. Each learner in the class will be allocated to one of the four groups.
2. Each group will be assigned one verse from *The Portrait of a Loaf of Bread*.
3. Using continuously repeating sounds, words and gestures or short movements, plan how you will reflect your assigned lines.
4. As a group, prepare your given stanza to present to the class. Group presentations must be chronologically presented. Remember that your purpose is to capture the essence of the stanza focusing on the speaker's use of diction.
5. Reflect on each group's presentation and discuss whether the essence of the stanza has been captured or not.

# ENGLISH HOME LANGUAGE

## GRADE 12

# SDL & DBP IN POETRY

### INSTRUCTIONS

- ✓ Refer to the given notes which will guide you through a drama-based activity to aid you in the understanding of the poem. A more detailed explanation will be provided to you in class.
- ✓ Listen carefully, follow instructions and try to be cognisant of how you feel about participating in the drama-based activity.
- ✓ Keep in mind that how you feel about participation in these activities will not be used against you, and this activity will have no negative repercussions on your academic results.

### The Cry of South Africa

Give back my dead! 1  
They who by kop and fountain  
First saw the light upon my rocky breast!  
Give back my dead,  
The sons who played upon me 5  
When childhood's dews still rested on their heads.  
Give back my dead  
Whom thou hast riven from me  
By arms of men loud called from earth's farthest bound  
To wet my bosom with my children's blood! 10  
Give back my dead,  
The dead who grew upon me!

- Olive Schreiner

[Source: <https://rickrozoff.wordpress.com/2012/01/05/olive-schreiner-give-me-back-my-dead/>  
Accessed: 18 Nov 2021]

## **DRAMA-BASED ACTIVITY: CHORAL VERSE**

### **INSTRUCTIONS:**

1. As a class, identify and make suggestions to the teacher on how certain lines might be spoken in unison and performed for dramatic effect.
2. Practice what you have planned as a class.
3. Ensure you articulate accurately and execute the actions given to you for a seamless delivery of the choral speech/verse.

# ANNEXURE C: PARENTS CONSENT FORM ALLOWING PARTICIPANT PARTICIPATION



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Dear Parent(s)/Guardian

## REQUEST FOR PERMISSION TO CONDUCT RESEARCH

We hereby wish to request permission from you as the parent(s)/guardian to allow Ms Chanene Nordgaard, a teacher at the school, to gather data from your child in grade 12 at the school as part of a master's study.

The title of the study is "The impact of drama-based pedagogy on twelfth grade English Home Language learners' SDL skills and motivation to learn". The aim thereof is to establish whether drama-based pedagogy has an impact on twelfth grade English Home Language learners' self-directed learning (SDL) skills and motivation to learn.

Data gathering will include the completion of a pre-SDL questionnaire by participating learners, pre-intervention interviews with these learners, a poetry intervention period in which poetry will be taught through drama-based instruction, a post-SDL questionnaire, post-intervention interviews and class observations in the English Home Language class specifically.

While learners may be used to linear teaching methods in which the teacher is the sole information provider, it may be that using a drama-based pedagogy will accommodate the diverse contexts and background of your child and his/her peers and simplify the complexity of teaching poetry as

part of the English Home Language grade 12 curriculum. We trust that this study will generate valuable data in order for the researcher to come up with hands-on drama-based strategies that teachers of English Home Language may implement to enhance the learners' SDL skill and motivation to learn.

Please be advised that this study will not interfere with your child's completion of the Grade 12 syllabus but, rather, will form part of it. The study will also be conducted during school hours, however, should Miss Nordgaard need to use after-school hours, you will be contacted well in advance. Furthermore, the study will be conducted with the application of the school's regular COVID-19 protocols and will take place in your child's regular English Home Language classroom.

Your child's participation in this study is voluntary and should he/she or you not wish for them to take part, it will not affect their academic record or have any negative repercussions whatsoever. Participation in the study will also be explained to your child in detail and should you/he/she choose to take part in the study, he/she may withdraw at any time.

Please respond by means of completing the form below:

I, (name and surname) \_\_\_\_\_,  
parent/guardian of \_\_\_\_\_ (your child's name and surname) grant  
permission for him/her to take part in the above mentioned study. I understand that my child's  
participation is voluntary and should I/he/she not wish to take part, he/she will suffer no negative  
repercussions either academic or otherwise. I also understand that should my child take part in  
the study mentioned above, he/she may withdraw at any time.

\_\_\_\_\_  
Signature Date

Yours sincerely



Prof. Maryna Reyneke

**SUPERVISOR**

Director: School of Language Education

Faculty of Education



## **ANNEXURE D: LEARNERS CONSENT FORM TO PARTAKE IN THE STUDY**

The Faculty of Health Sciences Ethics Office of the North-West University is acknowledged for the use of their document with minor adjustments made by the North-West University Education, Management and Economic Sciences, Law, Theology, Engineering and Natural Sciences Research Ethics Committee (NWU-EMELTEN-REC).



### **INFORMED CONSENT DOCUMENTATION FOR GRADE TWELVE ENGLISH HOME LANGUAGE LEARNER**

**TITLE OF THE RESEARCH STUDY:** The impact of drama-based pedagogy on twelfth grade English Home Language learners' SDL skills and motivation to learn

**ETHICS REFERENCE NUMBER:** NWU-01052-21-S2

**PRINCIPAL INVESTIGATOR:** Prof. E. M. Reyneke

**POST GRADUATE STUDENT:** Ms. Chanene Michaela Nordgaard

**ADDRESS:** 11 Hoffman Street, North-West University, Potchefstroom, 2531

**CONTACT NUMBER:** 018 299-4774

You are being invited to take part in a **research study** that forms part of a Master study. Please take some time to read the information presented here, which will explain the details of this study. Please ask the researcher or person explaining the research to you any questions about any part of this study that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you might be involved. Also, your participation is **entirely voluntary** and you are free to say no to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part now.

This study has been approved by the North-West University Education, Management and Economic Sciences, Law, Theology, Engineering and Natural Sciences Research Ethics Committee (NWU-01052-21-S2) and will be conducted according to the ethical guidelines and principles of Ethics in Health Research: Principles, Processes and Structures (DoH, 2015) and other international ethical guidelines applicable to this study. It might be necessary for the research ethics committee members or other relevant people to inspect the research records.

#### **What is this research study all about?**

- We plan to gather data through pre- and post SDL questionnaires and interviews to study the impact of drama-based teaching strategies and activities on your self-directed learning skills and motivation to learn. Since research states that drama-based teaching strategies and activities are beneficial to both of these, drama-based teaching strategies and activities will be used to teach you poetry in order to verify these claims.
- This study will be conducted in your English Home Language classroom with your English Home Language teacher (Miss C. Nordgaard) and will be done by an experienced researcher trained in Curriculum Studies and ±20 participants will be included in this study.

#### **Why have you been invited to participate?**

- You have been invited to be part of this research because you are in Grade 12, you take English as a Home Language and your English teacher is in the process of completing her Masters study and you are the most convenient participants because she already teaches you English as a Home Language.
- You will unfortunately not be able to take part in this research if you are not in Grade 12, do not take English as a Home Language and are not attending the chosen school that the researcher teaches English as a Home Language at.

### **What will be expected of you?**

- You will be expected to:
- complete a self-directed learning questionnaire and take part in focus group interviews with your peers in groups of five before the intervention;
- take part in drama-based activities designed for four poems you will need to learn as part of your Grade 12 syllabus;
- complete a self-directed learning questionnaire and take part in focus group interviews with your peers in groups of five after the intervention.

The difference in these pre- and post-questionnaires and interviews will indicate the impact of the drama-based teaching strategies and activities for teaching English as a Home Language with poetry as the sample data.

### **Will you gain anything from taking part in this research?**

- The gains for you if you take part in this study will be the development and increase of your self-directed learning skills and motivation to learn (which are especially beneficial for university or the workplace of your choice after Grade 12), and an awareness of creative teaching methods.
- The other gain of the study is for researchers. By gaining knowledge about teaching methods that might increase learners' ability to become self-sufficient and motivated in their learning, these teaching methods can be developed and adapted to various contexts and backgrounds and help other learners reach their academic/work-related goals.

### **Are there risks involved in you taking part in this research and what will be done to prevent them?**

- The risks to you in this study are minor. You may experience bashfulness as you may be shy to share your opinion with your peers in your focus-interview groups. This risk will be limited by ensuring that you understand that your participation in these focus group interviews are voluntary and that you are not required to share any information that you do not wish to in front of your peers during these interviews.
- You also will not experience any mental, emotional or bodily harm should you wish to take part in the study.
- The prescribed COVID-19 research protocols and procedures will be strictly adhered to during the execution of this study.
- There are more gains for you in joining this study than there are risks.

### **How will we protect your confidentiality and who will see your data?**

- Anonymity of your data will be protected by password-protected computers and signed confidentiality agreements by the primary investigator and the researcher. Your privacy will be respected by not using or mentioning any of your personal data in the written research, but only using data that is relative to the study and its primary and secondary research questions. Your results will be kept confidential by a confidentiality agreement signed by the primary investigator, the researcher, statistician and anyone else involved in the process of your data. Only the researcher and the primary investigator and statistician will be able to look at your data. Data will be kept safe by locking hard copies in locked cupboards in the researcher's office and for electronic data it will be password protected. (As soon as data has been transcribed it will be deleted from the recorders.) Data will be stored for five years.

### **What will happen with the data or samples?**

- The data of this study will only be used for this study. After a period of five years it will be destroyed.

### **How will you know about the results of this research?**

- We will share the results of this research with you when the researcher has completed her Masters study
- You will be informed of any new relevant data by email or telephonic communication applications such as WhatsApp, should you choose this kind of communication type.

### **Will you be paid to take part in this study and are there any costs for you?**

- No you will not be paid to take part in the study because the poetry used for data collecting forms part of your Grade 12 curriculum and you do not get paid to attend school lessons.
- You will have no travel expenses and do not to be refunded for traveling.
- There will thus be no costs involved for you, if you do take part in this study. A small token of appreciation will be given to you, should you decide to participate in this study.

### **Is there anything else that you should know or do?**

- You can contact the researcher at [chanenemn@gmail.com](mailto:chanenemn@gmail.com) if you have any further questions or have any problems.

- You can also contact the North-West University Education, Management and Economic Sciences, Law, Theology, Engineering and Natural Sciences Research Ethics Committee via Mrs Villera le Roux at 018 299 4707 or [villera.leroux@nwu.ac.za](mailto:villera.leroux@nwu.ac.za) if you have any concerns that were not answered about the research or if you have complaints about the research.
- You will receive a copy of this information and consent form for your own purposes.

Declaration by participant

By signing below, I ..... agree to take part in the research study titled: The impact of drama-based pedagogy on twelfth grade English Home Language learners' SDL skills and motivation to learn.

I declare that:

I have read this information/it was explained to me by a trusted person in a language with which I am fluent and comfortable.

- The research was clearly explained to me.
- I have had a chance to ask questions to both the person getting the consent from me, as well as the researcher and all my questions have been answered.
- I understand that taking part in this study is **voluntary** and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be handled in a negative way if I do so.
- I may be asked to leave the study before it has finished, if the researcher feels it is in the best interest, or if I do not follow the study plan, as agreed to.

Signed at (*place*) ..... on (*date*) ..... 20....

.....

Signature of participant

.....

Signature of witness

**Declaration by person obtaining consent**

I declare that:

- I clearly and in detail explained the information in this document to the grade twelve learner at the chosen school.
- I did/did not use an interpreter.
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I gave him/her time to discuss it with others if he/she wished to do so.

.....

Signature of person obtaining consent

**Declaration by researcher**

I Chanene Michaela Nordgaard declare that:

- I explained the information in this document to the delegated independent person at the chosen school who I trained for this purpose.
- I did/did not use an interpreter
- I encouraged him/her to ask questions and took adequate time to answer them
- or I was available should he/she want to ask any further questions.
- The informed consent was obtained by an independent person.
- I am satisfied that he/she adequately understands all aspects of the research, as described above.
- I am satisfied that he/she had time to discuss it with others if he/she wished to do so.

Signed at Sterkfontein on 1<sup>st</sup> May 2021



.....

**Signature of researcher**

## **ANNEXURE E: PRE- AND POST-DBP EXPOSURE FOCUS GROUP INTERVIEW QUESTIONS**

Qualitative motivation focus group interview questions before five-week class attendance:

1. How has your motivation to learn changed since grade eight?
2. Specifically for English Home Language as one of your compulsory subjects, how motivated are you to learn or continue to learn English? How has your motivation to learn English changed since grade eight? Does your home language contribute to this?
3. What do you dislike/hate about learning English Home Language?
4. What motivates your learning?
5. Have you ever been responsible for your own learning?
6. Since this study specifically deals with the learning of poetry, how do you feel about learning poetry? / How did you experience poetry teaching in the past?
7. Have you ever had the opportunity to improvise?
8. Have you ever been asked to give your interpretation of the poems you read/study?
9. What kind of activities do you feel would increase your motivation to learn?
10. Have you ever been involved in drama-based activities?
11. Do you think you would engage in drama-based activities? Why/why not?
12. Have previous teaching pedagogies ever allowed you to deconstruct? (This means to try to understand why the work was created by examining the “context” of the poem’s creation: history, era, culture, society, and other similar works. Also, to find out where and why the poem was written, and for what purpose: was it a response to cultural norms, or a reflection of self-examination? Who was the writer and why was this poem, at the time, so important? How does diction contribute to this, etc.)

Qualitative motivation focus group interview questions after five-week class attendance:

1. Since you have been involved in drama-based pedagogy, has your motivation to learn changed since last we spoke?
2. Since last we spoke, how do you feel about learning poetry? How easy did you find dramatization?
3. Did this kind of pedagogy help you understand poems better?
4. Did this kind of pedagogy motivate you to read and engage with more poems/poetry?

5. Specifically for English Home language as one of your compulsory subjects, how motivated are you to learn or continue to learn English after engaging in drama-based activities? How has your motivation to learn English changed since our last interview?
6. How/Did your preparation for English classes change after our last interview?
7. What kind of activities have you done that you feel have increased your motivation to learn?
8. Would you use this kind of pedagogy to learn poetry/other subject content in the future?

## ANNEXURE F: NWU-EMELTEN REC ETHICS CONFIRMATION



Private Bag X1290, Potchefstroom  
South Africa 2520

Tel: 086 016 9698

Web: <http://www.nwu.ac.za/>

**North-West University Education, Management  
and Economic Sciences, Law, Theology,  
Engineering and Natural Sciences Research  
Ethics Office (NWU-EMELTEN-REC)**

Tel: +2718 299 4707

Email: [lukas.meyer@nwu.ac.za](mailto:lukas.meyer@nwu.ac.za)

19 October 2021

Dear Prof Reyneke -

### ETHICS APPROVAL LETTER OF STUDY

Based on approval by the North-West University Education, Management and Economic Sciences, Law, Theology, Engineering and Natural Sciences Research Ethics Committee (NWU-EMELTEN-REC) on 18 October 2021, the NWU-EMELTEN-REC hereby approves your study as indicated below. This implies that the NWU-EMELTEN-REC grants its permission that, provided the general and specific conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

**Study title:** The impact of drama-based pedagogy on Grade 12 English Home Language learners' SDL skills and motivation to learn.

**Principal Investigator/Study Supervisor/Researcher:** Prof Maryna Reyneke **Student:**

Ms Chanene Michaela Nordgaard

**Ethics number:**

N	W	U	-	0	1	0	5	2	-	2	1	-	A	2
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Institution                      Study Number                      Year                      Status

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation;

A = Authorisation

**Application Type:** Single study

**Commencement date:** 05/10//2021

**Expiry date:** 04/10/2022

**Risk:**

**Greater than minimal risk but  
provides the prospect of direct  
benefit**

**Approval of the study is provided for a year, after which continuation of the study is dependent on receipt and review of a twelve-monthly monitoring report and the concomitant issuing of a letter of continuation.**

**General conditions:**

*While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:*

*The principal investigator/study supervisor/researcher must report in the prescribed format to the NWU-EMELTEN-REC:*

- twelve-monthly on the monitoring of the study, whereby a letter of continuation will be provided annually, and upon completion of the study; and*
- without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.*

*The approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the principal investigator/study supervisor/researcher must apply for approval of these amendments at the NWU-EMELTEN-REC, prior to implementation. Should there be any deviations from the study proposal*

*without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.*

- Annually a number of studies may be randomly selected for active monitoring.*
- The date of approval indicates the first date that the study may be started.*
- In the interest of ethical responsibility, the NWU-EMELTEN-REC reserves 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 study are revealed or suspected;*
    - it becomes apparent that any relevant information was withheld from the NWU-EMELTEN-REC or that information has been false or misrepresented;*
    - submission of the twelve-monthly monitoring report, the required amendments, or reporting of adverse events or incidents was not done in a timely manner and accurately; and/or*
    - new institutional rules, national legislation or international conventions deem it necessary.*
- NWU-EMELTEN-REC can be contacted for further information via [Ethics-EMELTEN-apply@nwu.ac.za](mailto:Ethics-EMELTEN-apply@nwu.ac.za) or 018 299 4707*

**Specific conditions:**

1. The commencement and execution of the study are subject to COVID-19 restrictions and regulations and strict adherence to the prevailing COVID-19 research protocols and procedures.

The NWU-EMELTEN-REC would like to remain at your service and wishes you well with your study.

Please do not hesitate to contact the NWU-EMELTEN-REC for any further enquiries or requests for assistance.

Yours sincerely,

*L. W. Meyer*

---

Prof Lukas Meyer  
Chairperson NWU-EMELTEN-REC

Current details:(23239522) G:\My Drive\9. Research and Postgraduate Education\9.1.5.4 Templates\9.1.5.4.2\_NWU-HREC\_EAL.docm 20 August 2019

File Reference: 9.1.5.4.2

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9.1.5.4.2 Ethics Approval Letter of Study

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**ANNEXURE G: PROOF OF PERMISSION GIVEN TO CONDUCT THE STUDY AT THE CHOSEN SCHOOL BY CHAIRPERSON, MANAGER AND PRINCIPAL**

29 November 2021

Dear Professor E. M. Reyneke

This letter serves to place on record that we, B. Mans (Chairperson), J. Isaac (Business Manager) and A. Vicente (Principal), hereby grant Miss Chanene Nordgaard permission to conduct her study entitled *The impact of drama-based pedagogy on Grade 12 English Home Language learners' SDL skills and motivation to learn* as per the request letter dated 9 November 2021 during Term 1 of 2022.

Yours sincerely

  
B. Mans  
CHAIRPERSON

  
J. Isaac  
BUSINESS MANAGER

  
A. Vicente  
PRINCIPAL

jeb

## ANNEXURE H: FOCUS GROUP INTERVIEWS BEFORE DRAMA-BASED PEDAGOGY EXPOSURE

### GREEN GROUP (GG)

Interviewer: Okay, so the first question is: how has your motivation to learn changed since Grade 8?

GG1: You can't cram [inaudible]

Interviewer: Sorry, pull your mask down and try again.

GG1: You can't cram, pass and forget.

Interviewer: Okay...

GG2: You can't use methods like *cramming, passing and forgetting*. You have to adjust...readjust, like, learning strategies. Because obviously we don't want to be learning all day. Obviously, we don't want to be all in our books, so we have to learn a learning technique that's efficient and gets us good grades but also allows us to have our own time, you know, a life.

Interviewer: [NODS IN UNDERSTANDING]

GG3: I think because I've changed so schools so many times, where in my first school I was literally fed...learn this sentence. And this other schools, you would just get the chapter. So, it's the ability to learn more information and retain more information.

Interviewer: Okay, but we're specifically talking about motivation. So, has it increased or decreased since Grade 8?

GG4: Probably increased because we know that there's more pressure now in the higher grades to get better marks, otherwise we're not going to do well. Whereas in Grade 8, we just learn things before a test just to pass it and now it's actually having to know all of it.

GG5: I think also we are now not having to learn everything *parrot form*, we have to physically do activities and that's the better way of learning.

Interviewer: Okay.

GG1: In some subjects, that's the better way to study.

Interviewer: Okay, so in that way has your motivation to learn increased or decreased?

GG1: Increased because it's self-study.

GG2: It's also increased because of the increased stakes, you know, our future...

Interviewer: Okay...Nothing else?

[BEAT OF SILENCE]

Interviewer: Cool. Alright, so the second one here says, specifically for English Home Language, what I teach you, as a compulsory subject, how motivated are you to learn or continue to learn English?

GG1: After school?

Interviewer: What do you mean?

GG1: Continuing after this, or...?

Interviewer: No. As in, in general. So, how motivated to are you to learn or continue to learn English every day or further on after from here, or...

GG1: Not really.

Interviewer: So, it's decreased, then?

GG1: Yeah, well, I speak the language, so basically it's alright.

Interviewer: So, you feel that conversation skills are what is important as opposed to learning English as a compulsory subject with analyses, and...?

GG1: Yes.

Interviewer: Okay.

GG4: Some parts of the subject seem a little bit, like, we're never gonna use them again.

Interviewer: Like?

GG4: Like poetry. Like, I feel like we'll probably never need that again, but stuff like summary writing and speeches and stuff seem like they'd be more useful [Interviewer nods in agreement].

So, it doesn't make it as bad to take English every single day, whereas Math isn't as nice to take every day because we know we're not going to use most of it.

Interviewer: Hmm...so, has your motivation to learn increased?

GG4: Yup.

Interviewer: Okay.

GG3: Mine's decreased over the years because I'm more of a Maths and Science child. So, I'm more used to the practical situations, whereas here when I come to English and it's expressing in paragraphs and poetry, it's not my cup of tea.

GG5: English has never really been my strongest point because I battle to express my feelings in writing but I still excited to come to English because of you, Ma'am, but other than that...

GG2: I think English is...it could be...it's difficult to tackle. You don't know how to tackle it sometimes. I just don't know...like, for example, if we're going to study for it...you know, Maths you can practice and the theory you can learn. English, you just don't know how to tackle it even when you're doing the question paper, you just um...it's just very difficult to tackle, so then motivation is on a moderate level. I think things like speeches, I think, we're motivated to do, but things like poetry, Shakespeare seem irrelevant. Yeah...

Interviewer: Okay. Uhh...what do you dislike or hate about learning English Home Language?

GG2: Poetry [GG1, GG3, GG4, GG5: Poetry]

[ALL LEARNERS LAUGH]

Interviewer: Is that the only thing?

GG3: Poetry and Shakespeare.

GG1: Useless stories we'll never use again.

Interviewer: So, what about poetry don't you like?

GG4: It's difficult to understand and it seems kind of pointless.

GG5: And to get the poet's perspective on what he or she is trying to say.

GG1: And you realise there's more than one perspective, so which one's correct? [GG5 laughs in agreement]

Interviewer: So, the interpretation is the difficult bit?

ALL LEARNERS AGREE

GG2: And we literally write maybe a paragraph of an answer and still not hit the mark. We don't understand, we can't really interpret what the poet is trying to convey. And a lot of times when we think of *simple things*, you know, what a poet would say, it turns out to be farfetched idea of, like, interpretation. It seems like, "oh, I would have never thought of that" [Interviewer nods in understanding] and we get that a lot of times.

Interviewer: Mmm. So, you almost feel like poetry is inaccessible because of how complex it is?

GG2: I would say unnecessarily complex. That's what I would say.

Interviewer: Okay.

GG2: Yes.

Interviewer: Alrighty, so what motivates your learning?

GG3: My future goals and where I want to be in the future.

Interviewer: Okay...

GG1: You need a job [laughs], you need a job at the end of matric.

GG4: It's just also about getting the marks that you need to get into the course you want.

GG5: And maintaining the marks you know you can get and how far you can go with those marks [Interviewer nods in understanding].

GG2: For the future.

Interviewer: So, there's two different types of motivation. You get intrinsic and extrinsic motivation. So, intrinsic happens within yourself. So, like setting goals, reaching a particular grade, whatever. Extrinsic is external. So, that would be like, umm...a university course or your teacher telling you that you need to get a certain grade or your family or friends or anything outside of you. So, what you're telling me is more external factors. Okay. Are any of you motivated by internal factors? I think, like maintenance of marks is probably one of them.

GG2: I think in the drive just to not be a failure, and to, you know, ummm...to hold yourself to your own expectations. I think we all have certain expectations of ourselves.

Interviewer: Okay. Anything else?

[BEAT OF SILENCE]

Interviewer: Uh...have you ever been responsible for your own learning?

GG1, GG3: Yes.

Interviewer: In which case?

GG1: Mathematics.

Interviewer: Okay. Anything else?

GG3: My seventh subject is Brainline, so I have to self-study Business Studies.

GG4: We have to self-study Tourism.

Interviewer: Okay. And during COVID?

[GG1, GG3, GG4, GG5 nod in acknowledgment]

GG2: For me it's like schoolwork was one dish and there's like five other plates that I learn and that kind of takes a lot of my time. So, I found myself practicing how to learn and how to be more efficient in learning and taking in more information. So, schoolwork is one dish and each subject is like, you know, items of the dish, and there's other things that I have a desire really to learn, so...

Interviewer: So, you had to learn to become more efficient at doing schoolwork while maintaining "the other dishes"?

GG2: Yes! [laughs].

Interviewer: Cool. Um... since this study specifically deals with the learning of poetry, how do you feel about learning poetry?

GG5: I don't like poetry. [GG1, GG2, GG3, GG4 laugh in agreement].

Interviewer: Okay. So, we were talking about the aspects that you don't like, right, so can we just maybe elaborate?

GG4: It seems pointless to sit and study somebody's, just, rambling on about metaphors and stuff [GG1 and GG2 laughs]. Like, it seems more productive to read someone's straightforward opinion on something rather than have to try to figure out what they're trying to say and spending ages on trying to study a poem.

GG1: You can't throw that on your CV. Oh, I know poetry. It's not going to have a massive influence on your life, or even a single influence on your life.

GG2: Before, in your grades, we just had to read the poem and brush it off. Here now we have to interpret every single line and try to get the message of the poem, which ends up being exhausting because you actually lose focus.

Interviewer: Mmm.

GG2: We need to interpret what the poet is trying to convey, but then we don't understand the point of it, like everybody said. We don't understand...a lot of times, as I said, for...I, when I read poetry, just see one sentence and then the next sentence and then the next sentence. I can't follow the poet's thought pattern, so it's just like a bunch of random sentences that whenever he introduces... he or she introduces a lot of ideas and another idea and another...I can't...my mind's all over the place and I can't understand what or how...

Interviewer: Are you talking about the application of figurative language? Or diction?

GG2: Yes. Yes.

Interviewer: Both?

GG2: Metaphors. Similes and all these other things.

Interviewer: Okay. Anyone else?

[BEAT OF SILENCE]

Interviewer: Okay. Um... how did you experience poetry teaching in the past? So, what kind of teaching...or how was poetry taught to you in the past? What was your experience?

GG4: Line-by-line analysis.

GG3: I had to self-study poetry. Just given the PowerPoint slides and says, “Here. Here’s the PowerPoint, here’s the poem. Try and figure it out.”

Interviewer: Okay. [To GG4] And how was your experience of the line-by-line analysis?

GG4: It helps you understand the poem better, but it also doesn’t help you understand and completely appreciate the whole theme of the poem. Like, we can understand line-by-line but it’s hard to get the whole, like, message that they’re trying to put across even though you know what it means [Interviewer nods in understanding].

GG5: And I think analysing each line, you’re just writing what the slide says and not actually taking in what’s happening in the entire poem. You’re just like, this line means this, this line means that and not connecting and joining it together.

Interviewer: Okay...

GG1: We’ve been together for four years and I experience the same problem [GG5 laughs].

Interviewer: Alrighty. Okay, have you ever had the opportunity to improvise? Not just in English but in any other subject? Improvise your way of interpreting something or um...had to just deal with the information in a way that you felt was authentic to the way you understood it?

GG3: No.

GG4: I’m confused at the question [GG1: exactly].

Interviewer: So, instead of a teacher just giving you the answer, have you ever had the opportunity to improvise an answer or interpretation?

GG4: Oh, yeah.

GG1: It’s never your opinion. There’s always one answer.

GG4: Like, when we have to do it by ourselves, like, line-by-line analysis by ourselves, normally it doesn’t go very well [GG2, GG3, GG5, GG1 agree]. And we always interpret something different than what it’s supposed to be.

GG5: And it’s easy to notice personification, you can notice that, but you don’t understand what it’s *getting at*.

GG3: I think with you we have an open conversation where our opinions are still valid but, in the past, it was just the teacher's answer that's how it's going to work.

Interviewer: Okay. Anything else?

[BEAT OF SILENCE]

Interviewer: Okay. Then then it's: have you ever been asked to give your interpretation of the poems you read or study?

GG3: Yup. In class by you.

Interviewer: Okay, so let's talk about before me.

GG3: OK, no. Before you, no.

GG5: We were asked for our opinion in Grade 8 and 9.

Interviewer: Okay.

GG4: We did have to say what we thought the poem was about but sometimes it wasn't always right [GG5: because it was always wrong]. [laughs] because it was always wrong.

Interviewer: Okay.

GG2: Um...our teacher actually, uh...we had a sonnet as a poem that we had to, uh...not a modern sonnet but an old, old sonnet that we had to analyse and it was quite fun, actually.

Interviewer: Okay. Were you asked for your interpretation?

GG2: Yes, like what the lyrics meant and...

Interviewer: Okay...any other comments?

[BEAT OF SILENCE]

Interviewer: Okay, uh... what kind of activities do you feel would increase your motivation to learn?

G5: Physical activities.

GG3: Physical. Acting out the poem, maybe.

GG4: Like, group work.

GG2: Like when we did the penguin poem. Yeah, that was...I understood the poem a little bit more.

Interviewer: Okay.

GG1: It's all been said.

Interviewer: Okay, so you agree with everybody else? So, practical activities, group work...?

GG5: It helps you remember when you need to study, because when we did *Penguin*, just those little pictures, I still remember that day clearly of when we learned it and then I could remember what you were saying in class that day [Interviewer nods in understanding].

GG2: Whereas the other poems [GG5: were just writing] [GG2, GG5 laugh in agreement].

GG1: We're visual learners.

Interviewer: You're visual learners, all of you?

GG4: Kinetic.

GG3: I don't really know what my learning style is.

Interviewer: Okay, but you feel the pictures and doing this practically helped you though?

[GG3 nods in affirmation]

Interviewer: Okay. Anything else?

[BEAT OF SILENCE]

Interviewer: Next question is: Have you ever been involved in drama-based activities?

GG3: No.

GG4: We had to act out a poem [GG5: for Afrikaans] for Afrikaans.

Interviewer: Okay.

GG2: I was at an art school, and I was involved in the drama department, so two hours a week, I mean two hours every day.

Interviewer: Okay, so did you do any drama activities like roleplay...?

GG2: We did all of it. We did roleplay, monologue, we did...yeah, reading. We did plays.

GG2: We also took drama and we had to act out poems and plays by Shakespeare.

Interviewer: So, like, roleplay?

GG2: Yeah, and even the kids who were too shy to take part would sit and watch everybody else, and because they were entertained, rather than just listening to it, it helped them remember even though they weren't part of it.

Interviewer: Alrighty, cool. Any other drama activities you've been involved in?

GG5: No.

Interviewer: Okay, um... Do you think you would engage in drama-based activities? Why or why not?

GG1, GG2, GG3, GG4 and GG5: Yes [GG2: definitely].

Interviewer: Everybody yes?

[All learners nod in assent]

Interviewer: Okay. Why?

GG5: It motivates you to want to learn about the poem and it doesn't feel like you're working. You're having fun but taking information in.

GG3: Because I learn when I do something physically, then I take in more information and actually understand what's going on.

GG4: When you make it practical, it makes more sense [Interviewer offers an affirmative response].

GG2: And entertaining.

GG1: Yes.

Interviewer: Cool. Anything else?

[GG1, GG2, GG3, GG4, GG5 shake their heads]

Interviewer: The last question asks: Have previous teaching pedagogies ever allowed you to deconstruct? So, what this means is, umm...through learning literature, for example, or poetry, have you ever been um... exposed to the writer's history, for example, the context that they came from, the era that the poem is from? Has it ever happened before to help you contextualise where the poem comes from?

GG4: We have been told more about, like, the backstory but it doesn't necessarily always help [Interviewer offers affirmative noises], sometimes it's actually a lit bit more boring.

GG5: It's different if they say, okay he fought in a war that's why he's talking about...but not to hear about his whole backstory [GG4: but to talk about his kids and his wife and where he comes from, and...] and which year he was born in [GG1: Someday he saw a plant and he was amazed; GG2: ...and then he wrote a poem about the plant].

Interviewer: Okay...

GG3: With you, yes you show us the history but before, no.

Interviewer: And do you feel that it helps or not in understanding where the literature comes from?

GG3: It doesn't help [GG1, GG4: not really].

Interviewer: Oh, really? Okay.

GG3: No.

Interviewer: Okay. And then, I realized I missed a question. It says: How has your motivation to learn English changed since Grade 8, which we spoke about, but I wanted to know, does your home language contribute to this? So, does the fact that you speak English as a home language, or not, does that contribute to the increase or decrease of your motivation since Grade 8?

GG3: Yup. Because of... like, in my previous school, I learned three other languages with English, so it was always, like, I couldn't solely focus on English and then, obviously, as I grew up, my family want me to only speak my home language. They don't want me to speak English, so... it's a bit harder to...

Interviewer: So, did that increase or decrease your motivation?

GG3: Decreased it a bit.

Interviewer: Okay. Okay.

GG5, GG4: We speak English at home [GG4: ... so it doesn't make a difference].

Interviewer: So, your motivation is just, like, generally [GG4: normal; GG1: ...the same].

GG2: We mix...we mix a lot at home. Sometimes we speak Sesotho, sometimes I speak English, yeah... so, I mean, most of... like, when you watch TV and any type of content, it's mostly English. So, I think that's motivating but it kind of... demotivates also because now we're looking, we're analysing, we're going deep into the language that we already know. And it's like, okay, now we have to, um... we have to write... we're used to speaking and now we have to write literary essays, and we have to, you know, not use personal pronouns and focus on the more technical, more analytical part of English [interviewer offers affirmative noises].

GG4: I guess it does make a difference that it's our home language because we learn how to do summaries and stuff in English seems more...like, logical, than to learn to do them in Afrikaans [GG2: in Afrikaans], because we know that we'll actually have to use them [Interviewer nods in understanding]. So, it makes use more interested to do it in English because we know it might come up one day [Interviewer: practical application...], rather than Afrikaans.

Interviewer: Okay. [Directed at GG1] So, can I just speak about what you spoke about before? You said that you...because English is your home language, you said that you feel that using it for communication is enough [GG1: yes]. Okay, so then has your motivation decreased to learn English as a compulsory subject?

GG1: For me personally, I think it should be until Grade 10 where you learn all your basic stuff, and then Grade 11 and 12 should be a separate subject. So, if you want to take English later, perfect [Interviewer: Interesting]. But for me, I'm not going to use it later, well, what we're doing now. If I want to go into mechanics, so what am I going to do with summarising poetry, what am I going to do with poetry, what am I going to do with this? I'm not going to use it, so that's why it's decreased [Interviewer nods in understanding].

Interviewer: And do any of you have a hobby of reading poetry?

GG1, GG2, GG3, GG4, GG5: No.

Interviewer: Not at all?

[All learners shake their heads]

Interviewer: Okay. Alrighty, so obviously as part of my study, there are three aspects: self-directed learning, drama-based pedagogy, and then motivation to learn. With regard to those three aspects, is there anything else you want to mention?

[BEAT OF SILENCE]

Interviewer: Okay. Thank you so much for your time, guys.

## **PINK GROUP (PG)**

Interviewer: How has your motivation to learn changed since Grade 8?

PG1: For me, I think it has increased over the years, Grade 10 and 11, seeing that it is very important for my future, so uh... because before, in primary school, it was all fun and games but once you reach high school, your parents and teachers inform you that these high school years are very important for your future, so you need to really *dig deep*.

Interviewer: OK. So, there's two different types of motivation: intrinsic and extrinsic. So, extrinsic motivation is exterior to your person. So that's things like, parents, teachers, etc. Intrinsic is inside yourself like academic goals, university goals. So, you feel it's more extrinsic?

PG1: Yes, much more that way. Because I didn't really understand but once they showed me that you are going to be like *this* one day and explained that your career is really important and what you do with your future...then I realised it's up to me now to achieve.

PG2: I kind of feel maybe a bit different. I think for me it's more within me than from other people. Even though Grade 10, 11 and 12 has been more important than Grade 8 and 9, I think I've still stayed constant in that motivation to do well.

Interviewer: Ok, so you feel your motivation is more intrinsically based?

PG2: Yes.

PG3: My motivation started changing when I changed schools. I felt I was just doing *it* to pass and not actually pushing yourself to your limit. Now that I've changed schools and seen how other people do *it*, I push myself. It also become an internal thing.

Interviewer: Okay. In what way?

PG3: Like, I'll set goals for myself and say for *this* subject, I want a certain percentage, or for the end of the term I want this percentage. So, I just focus inside.

Interviewer: Okay.

PG4: I also think it's more within me but, it might sound weird, but the stress of wanting to do good and everything that you need to do that motivates me more than being relaxed. So, in a way stress helps me to be more motivated. The future and wanting to good now for yourself later also contributes to my motivation to learn.

Interviewer: Ok. Does anyone else have anything to add? So basically, in all cases, motivation to learn has increased since Grade 8?

PG1, PG2, PG3, PG4: Yes.

Interviewer: Ok. So, the second question is: specifically for English Home Language, so what you learn with me, as one of your compulsory subjects, how motivated are you to learn or continue to learn English?

PG1: For me, I...I think the English language is a *big*, broad language. I think after high school there'll be a lot more to learn about English. Also, like pursuing my career, you need English so...I'm still very motivated to learn English.

Interviewer: So, English is used for a specific purpose, right? [GG1 agrees] So, your motivation is still externally based then? [GG1 agrees].

PG4: I like most of the parts of English. I like the writing part and how we read *The Handmaid's Tale*. I like that. So, I would definitely want to keep learning English. It's just certain aspects aren't as interesting as others. [GG3: I see it as...]

Interviewer: Sorry, what are "certain aspects" that aren't interesting?

PG4: If poetry is difficult to understand, then its more frustrating than enjoyable.

PG3: I think the poetry is not like that. Like, reading the poems is fine but when it comes to analysing it and finding deeper meaning than what you actually think and having to put that on paper, is what makes it difficult. So, same goes with literature. Reading it is...is fine but analysing it and asking questions about it is what makes it difficult.

Interviewer: Ok. So, remember we're talking about English being a compulsory subject and are you still motivate to learn English. How do you feel?

PG3: I am still motivated because the course that I want to do also involves English because it's one of the main requirements to get into varsity. So I think it's an external motivation as well.

PG2: Um...I am not that motivated to learn English because I feel I'd rather learn more languages.

Interviewer: Is it because English is your home language?

PG2: Yes. So, I'd rather learn different languages.

Interviewer: Okay. What do you...what do you feel decreases your motivation to learn for English as a compulsory subject?

PG2: I think it's quite complicated to understand and analyse, especially the poetry, to...grasp the idea that it's trying to convey, and how to answer it as well.

Interviewer: Okay. Uh...the next question is: How has your motivation to learn English changed since Grade 8 and does your home language contribute to this? So, has your motivation to learn English increased or decreased since Grade 8? And does the fact that it might not be or is your home language change that fact?

PG1: For me, uh...I don't think it has really...since Grade 8 it's been, like, normal. It hasn't risen because the home language I speak is Sesotho, but that's just with my mom. My dad speaks normal English and teaches me about the language. So, I don't really think it has risen since Grade 8, I just think it's been normal.

Interviewer: So, your home language has had no effect on your motivation to learn English?

PG1: No.

PG3: [My home language] has also had no effect because when you are at school you speak English but when you get home, you speak something else. It has increased since Grade 8 because most of the time you're seeing [English] as that common language that everybody uses, but there's more to it than just speaking it. There's also analysing, and...

Interviewer: Okay.

PG4: I also think my interest has increased since Grade 8 because when we were in the lower grades, it was more language and things like that but when we get to the bigger grades, it's more literature and writing and that's interesting to me...I like it.

Interviewer: Okay.

PG3: My home language is English, so my motivation to learn hasn't really changed in that aspect, but I think, um...it has gotten more interesting in the higher grades than perhaps, um...in the lower grades. So, more motivation to learn more new things in English.

Interviewer: Since Grade 8?

PG3: Yeah [nods in agreement].

Interviewer: Okay. So, what do you dislike or hate about learning English Home Language? I think we've just touched on this but what are some specifics that you dislike about learning English?

PG1: Well, for me, I don't hate the language, I just dislike some of the...like, poetry, I don't hate the whole *thing*, it's just that some poems, for me, I don't know why we have to learn them. Especially old poems. New poems I can understand because they're more modern to our understanding, but old poems... [ALL AGREE] Hey, and the language...we don't use those words anymore and those type of techniques they were using. We use other techniques [GG2 agrees].

Interviewer: Okay, so just poetry then?

PG1: Yeah [nods in agreement]. Because the rest that we learn is something, like, we've been taught from the past and we still use some things, but...

Interviewer: So, you feel some poetry is useless?

PG1: Yeah [nods in agreement].

PG4: I think also poetry and some Shakespeare, not because it's...I wouldn't say it's useless...it's just very difficult to understand. If...like, when you explain it to us then it's fine, then it's easier to understand but if I had to go and sit and read the poem on my own, it's VERY difficult to understand. [ALL AGREE] So, I think if you remove the difficulty and it's easier to understand, then I wouldn't mind it as much.

PG2: I was just thinking that the way the English exams are set out, like some of the questions are quite complex and you have to focus and really get an analysis of a very specific thing. So, that's quite challenging.

Interviewer: Okay.

PG3: I agree with what they're saying. Well, especially Shakespeare, for me, is more difficult to learn than poetry. The words, the language is quite difficult to understand [ALL NOD IN AGREEMENT].

Interviewer: So, without an explanation, it's quite difficult?

PG3: Yeah [All nod and laugh in agreement].

Interviewer: Ok, so the fourth question here is: What motivates your learning? So, again, we've touched on this. We've spoken about intrinsic versus extrinsic, but specifics?

PG1: Mmm...What motivates us to learn?

Interviewer: [nods in encouragement]. I mean, you spoke about the fact that you...you know that it's important now and you want to do a certain degree, and things like that.

PG1: Yeah, and I also think as a whole because you know the world talks English. I feel the same towards their languages like Chinese. Its dominating now, but uh...for the future. Yeah, because you're gonna have to use it depending on what you have to do. It differs for all people and for their future but for me, its...it's big. Because I have to use it a lot.

Interviewer: Okay.

[PG2 and PG4 try to speak at the same time and laugh]

PG2: Could motivation be, like, getting good marks?

Interviewer: Definitely.

PG2: Because you always try to maintain those marks.

Interviewer: So, your motivation to learn is about maintenance of marks?

PG2: Yes.

PG4: I feel like once you reach a certain point with your results and marks, you don't want to fall back to what you got before. You just...you want to stay constant or you want to get better, and I also think it's the future that motivates your learning because what you do now does inevitably determine what you can or can't do in the future.

Interviewer: [NODS IN UNDERSTANDING]

PG3: Same. It's just maintenance and...the future.

Interviewer: Okay. Do you have any...let's call it family or friend aspects that motivate your learning? Or relationships that motivate your learning? Or is it just the future and your own goals.

PG3: I think it's family as well because they put pressure on you to do well.

Interviewer: Okay.

PG4: I just think your parents also expect, like, the best for you so you don't really want to disappoint them [ALL NOD IN AGREEMENT].

PG1: I also think...I think the only...It's not only one of the reasons why they put pressure on you because they want the best for you. You know, because if there's no pressure on you, they're not really gonna think you're going to try to do your best because you have more options or little options because you didn't try to do your best.

Interviewer: [NODS IN UNDERSTANDING] Okay. Alrighty, uh...have you ever been responsible for your own learning?

PG1: [NODS IN CONFIRMATION]

PG2: COVID. [ALL LAUGH IN AGREEMENT].

Interviewer: Due to COVID?

PG4: I think since COVID, I think we've all had to be responsible for our own learning. [ALL NOD IN AGREEMENT]

PG2: Especially when we had to stick with the due dates, so you don't have somebody always telling you, "do this and this and this and this", it's just you.

Interviewer: [NODS IN UNDERSTANDING] Anything else to add?

PG1, PG2, PG3. PG4: [SHAKES HEAD].

Interviewer: Okay. So, since this study specifically deals with poetry, how do you feel about learning poetry?

PG1: Uh...I feel fine. It's just some of the poetry...ugh.

Interviewer: Is it specifically about poetry choice, then?

PG1: Yeah. I think some poems are not supposed to be there. They're just taking our time to understand it. But some poetry I do go with it and do support it because it does teach you some things, so yeah...

PG2: And I think, like, visualising what's actually happening gives you better understanding since we're in a world of, you know, videos and we tend to take things in better when we see it on your screen.

Interviewer: Hmm...so, you're talking about a change in analysis, almost. So, visually might be easier?

PG2: Yeah.

PG4: Ma'am, like I said poetry...it's not a *bad* thing. I just think that when we don't understand it, it's difficult and it's frustrating. But once you do understand it and understand the messages and what they're trying to show you, then it becomes much easier and it's not that much of a hassle.

PG3: I enjoy the poetry when it's more on topic of what you can relate to and things you are interested in, rather than things that are just boring.

PG2 and PG4 laugh in agreement.

PG1: Ma'am, also it's nice...poetry's nice because when you read the poem, you can envision the poem. The whole thing.

Interviewer: So are you talking about figurative language use?

PG1 nods in agreement.

Interviewer: Okay. How did you experience poetry teaching in the past?

PG1: It was fine until we got to the Shakespeare language and part of the...I think as the grades go higher and higher, they're always going to tap on poetry and it's going to get more difficult and difficult, so...as you go on it's tough.

Interviewer: [NODS IN UNDERSTANDING] Okay.

PG3: It's got more difficult, but I think we've also gotten used to the fact that we don't understand it at first but eventually you will understand.

Interviewer: Okay. So, this question deals more with the way poetry was taught to you in the past. So, what was your experience of that?

PG3: It hasn't...There hasn't been different ways of how we've been taught. It's always been: we look at the analysis and we analyse it. Yeah.

Interviewer: [NODS IN UNDERSTANDING].

PG2: I think the analysis you give us gives us more understanding. So, like, if I just go and sit and try and find the hidden meaning behind the words, it's not the same. [Previous teaching of poetry] was not great but it was not that bad so long as you can still understand and answer questions on it.

PG4: Yeah.

PG1, PG2, PG3 laugh at awkward silence.

Interviewer: Okay, so were there any particular ways that your teachers taught you poetry that you felt a certain way about or that you preferred or didn't prefer?

PG4: When we did those pictures...when we had to find pictures of the stanzas, it was better because it makes you analyse it, but you also have to get a picture to [illustrate] it, so...

Interviewer: Okay and before I got here? Because remember that I am conducting this study, so...

PG3: It was a simple way of analysing it.

PG2: I think it was, in a way, less interactive...if that makes sense.

PG3: We'd just sit...

PG2: We'd just sit, and the teacher would read, you'd have to try and figure out what was being said.

Interviewer: Okay, and how did that influence the way that you interacted with poetry? How did that influence the way that you felt about learning poetry?

PG1: I mean, if for the first time they just read it to you and show you the PowerPoint and not interact with the poem, I think that made me also not want to interact with the poem.

Interviewer: Alrighty, umm...have you ever had the opportunity to improvise. So, specifically in poetry learning, have you ever had the opportunity to improvise your learning?

PG3: With you with the visual literacy [inaudible].

Interviewer: Sorry?

PG3: With the visual literacy. When we looked at a picture and just say what you see it as and not what other's see it as. And it makes you realise that everyone has a different interpretation.

Interviewer: Okay. Any other opportunities you've had to improvise as opposed to telling you this is what it should be?

PG1: Like, the way we learn the poems?

Interviewer: Anything.

PG1: Umm...let's say, like in the past, not with you, but in the past maybe when I didn't understand the poem and I go back home and analyse it myself, I asked questions like, "What do you think about this?" and realise that yes, the analysis makes sense. I would just go with my own understanding.

PG2: Also, when we have class discussions, like, when you ask, "What do you think about this line?" and, "What do you think about this line?" That's when you get the chance to improvise and say what you think even if it's wrong or it's right, it's your interpretation.

PG1, PG3 and PG4 nod in agreement.

Interviewer: Okay...

PG2, PG3 and PG4 giggle.

Interviewer: Okay. Umm...have you ever been asked to give your interpretation of the poems you read or study?

PG3: [NODS].

Interviewer: Have you?

PG3: Yes.

Interviewer: Okay. When?

PG3: In "Love's Farewell", when we had to change the old language to the modern language.

Interviewer: Okay. Let's go from the perspective of before I taught you.

PG4: I think it was just more here's the poem, here's what it means...

PG2: I think Grade 10 was a bit of a blur because of COVID so we didn't really do poetry.

PG4: Yeah, it was more just, "here's the poem, here's what it's meant to be".

PG2 and PG3 laugh in agreement.

Interviewer: Okay, let's talk about Grade 8 and 9, if you can remember that far back.

PG1: I think, it was still interpreted for us. I didn't have lots of problems with the methods that the teacher used. So, I don't think it was a big problem. It was still fine and I understood.

PG3: For me, there was no interaction or interpretation. We would just get the poems and that's what you needed to study and those are the questions and that's it.

Interviewer: Were you in a government school before?

PG3: Yes.

Interviewer: Okay. How many learners were there in the class?

PG3: Like, 40 or so.

Interviewer: Okay. Anything else to say?

All learners shake their heads.

Interviewer: Alright, cool. Have you ever been involved in drama-based activities before?

PG1: Yes! Yes.

PG3 and PG 2 laugh.

PG1: I think...what is it called? When you're in a group?

Interviewer: Choral verse?

PG1: Yes. Does that count?

Interviewer: Yes.

PG1: Yeah. Then, like, three times.

Interviewer: What was that for?

PG1: For the arts festival. I enjoyed doing the poem and showing the people what it means.

Interviewer: Okay. Have you ever used drama-activities in your learning?

PG1: What do you mean by that?

Interviewer: So, things like choral verse, roleplay, improvisation. Anything where you asked to become a character or dramatise something.

PG4: In Shakespeare. The scene we acted out last year.

PG1: But it hasn't been often. It's not like a *heavy thing* we use often.

Interviewer: Okay. Umm... do you think you would engage in drama-based activities? Why or why not?

PG1: Yes, because it sticks in your head when you do... You remember it easier.

PG2: I think I would because it does help you to visualize it easier, but I think it would be difficult to put yourself *out there*, in a way.

Interviewer: Do you mean in front of other people? Does that scare you?

PG2: Yes.

PG3: I would because you get the chance to create memories and then with that memory you will be able to remember what you experienced when you dramatised the whole thing.

PG4: I think interacting and doing those plays really help you to understand it and...

Interviewer: Okay, so basically you said the reason you might not is because you are fearful of putting yourself *out there*. Are there any other reasons you might not engage in drama-based activities?

PG1: Uh... I mean if the poem is quite long and you have to do a lot of stuff... I mean, for some people they learn differently...

Interviewer: So, if the drama activity is too long or there are too many different types?

PG1: Yeah. Too many things going on and you have to act them out so you can remember it and then put it down on paper.

PG4: Maybe if the theme of the poem is quite heavy, you might not feel comfortable to act or do such things.

PG3: Yes.

Interviewer: So, it depends on the theme as well?

PG2: [NODS IN AFFIRMATION].

PG3: And you can't put yourself in that person's situation because...

PG4: You don't know how to relate to it.

Interviewer: Okay. Cool. Anything else?

[SILENCE]

Interviewer: Last question: Have previous teaching pedagogies ever allowed you to deconstruct? Let me explain to you what this means. So, for example in poetry, have you ever had to look at the poet's or poem's history, era, culture, society, or other context before doing the poetry that gives you a better understanding. Has that ever happened before?

ALL STUDENTS NOD IN AGREEMENT.

Interviewer: Okay. Give me examples.

PG4: We had to know the history of the war just to understand and see the poet's perspective and where they...how they wrote it and what they were feeling and dealing with at the time.

Interviewer: Did it help you to deconstruct the poem that way?

PG3: Yes. You understand where the poet is coming from.

PG1: You understand the background and history on why the poet uses the words that he uses in the lines, and it makes sense when you realise his background.

PG4: And the perspective of where the poet is coming from.

Interviewer: Okay. Any other comments?

SILENCE

Interviewer: Okay guys, that's basically all the questions I needed to ask you. Is there anything else you'd like to share about being responsible for your own learning or motivation or drama-activities?

PG1: With the self-learning, I think you have to also have self-discipline at the same time. I don't think you can have no discipline and...what is the word where you always leave it for another day?

PG3 and PG4: Procrastination.

PG1: There you go, that word. Having no discipline and procrastinating is not going to work out for you if you really want to do something because it has its advantages and disadvantages.

PG2: I also think time management is very important. And I also think taking time for yourself and taking time with your friends is also very important because if you just focus on one thing you might burn out or it might not become as important to you.

Interviewer: Are you talking about balance?

PG2: Yes. I've found that's very important for me because if I don't have balance, then I don't do as well.

PG4: I also think you can have all these different ways of learning poetry, but I think if you're not willing to put the effort in and really try to learn it and understand it, you're not going to achieve.

Interviewer: So, not matter what the teacher tries...

PG4: You have to have self-motivation to be able to understand and pass well.

Interviewer: Okay. And my last question, for interest's sake, what kind of teaching activities have you enjoyed the most so far?

PG1: For poetry?

Interviewer: For anything.

PG1: The way you do it is fine but...I don't know how to say, *what you do*, but it's working out.

PG2, PG3, PG4 and Interviewer laugh

PG2: I think when we have class discussions and interact, that's nice because it's fun and it's not like you sit there and wait.

Interviewer: Agh thank you so much guys, that's all I had to ask you.

### **YELLOW GROUP (YG)**

Interviewer: Okay, so the first question is: how has your motivation to learn changed since grade eight?

YG3: Shoo [YG1, YG2 laugh].

YG1: That was a difficult question [YG2: The first one is, like, BOOM!].

YG3: I think because we are in older grades now, that um... we realise the responsibility that we have to have in order to get university acceptance, and I think we're just all in all more mature. So, I think our motivation levels...was that the question? [Interviewer: Yes] ... motivation levels are higher now.

Interviewer: Okay, so they've increased since Grade 8?

[YG3, YG4 offer noises of affirmation]

YG2: And having to transition from, like, to high school and the amount of work that is in high school, like, you always have to stay motivated to get your work done, otherwise you won't...you'll fall behind or something like that.

YG4: When I got into high school, I got more motivated to start studying, I guess... more by myself because I know my parents would help me a lot with studying, but then when entering high school I had to take it upon myself. Okay, I have to study now, so yeah...I've definitely become more motivated to study more.

Interviewer: Okay.

YG1: I think for me it's stayed the same all these years. I've always been motivated to do my work; I've always been independent. [Interviewer: Okay].

YG5: For me, I'd say it increased since, like, you realise after life you have to, like, get a degree, get a job, things like that. So, like, realising, uh...what's at stake you have more motivation just to want to try more [interviewer offers noises of understanding]. Uh...yes.

Interviewer: Okay, can we move on?

[BEAT OF SILENCE]

Interviewer: Alrighty, so the next questions says: Specifically for English Home Language as one of your compulsory subjects, how motivated are you to learn or continue to learn English?

YG1: See, English isn't my home language, and I don't...I know it's a language that's used universally but I don't take it that seriously as a learning subject. I do take it seriously [laughs] [YG2 laughs] but not that seriously.

Interviewer: What do you, like, what do you mean? How do you mean?

YG1: I mean I don't take it as a...I don't know how to say it. I don't know if you understand what I'm saying [laughs].

Interviewer: I don't, that's why I'm asking.

YG1: I mean that it's not, um...

YG2: I think what you mean is it's not something you sit and study for, like, hours and hours and hours [YG1: Yes, unlike Math].

YG1: I do sit and study but not that much [YG2: Yeah].

Interviewer: Do you feel that's influenced by your understanding of English?

YG1: Yes.

Interviewer: Okay. That makes more sense now. Okay.

YG2: I feel like, in English, things are just repeated. So, like, if you get it, you don't have to spend so much time studying for something, like, you know... [interviewer offers sounds of understanding] yeah.

YG1: My brothers were doing English the other day and he's in Grade 7 and it's the same thing we do now. And comprehensions we've been doing since, like, Grade 3. So, it's, like, all the same but just [YG2: repeated] repeated [YG2: and the is a bit standard's higher] higher.

Interviewer: Okay, so you're saying, uh...your skills stay the same [YG1, YG2: Yes.], but perhaps the level or the... [YG1, YG2, YG4 offer noise of affirmation] gets more difficult. Okay.

YG3: I think also, um... like, no matter how hard you study for the subject, if you don't, like...if you can't interpret what's being asked, you...it doesn't necessarily mean that you going to do well if you study for hours on end. It's more about understanding the topic and how to interpret the questions.

Interviewer: Okay [YG4 offers noises of affirmation].

Interviewer: Okay, so, sorry, I just want to draw your attention to the question again. So, as English as one of your compulsory subjects, how motivated are you to learn or continue to learn English?

YG4: Mmm...I guess I'm not too extremely motivated because it is a home language, so a lot of the things are pretty simple and easy to pick up because you speak it every day. It's more just the names behind things, or new methods to learning, so...the motivation is there, but it's not, like [YG2: Compared to other subjects...] ... compared to other subjects.

Interviewer: So, that's obviously because it's your, well...it's not your home language but you know it pretty well? [YG4 offers sounds of affirmation] So, that was a follow-up question, it was: Does your home language contribute to this?

YG4: I wouldn't say so, because my home language isn't English, but it hasn't negatively affected me whatsoever [Interviewer offers sounds of understanding].

YG5: Umm...I would say, like, I do like English as a subject, so motivation has always been there for me since I was young. So, I wouldn't really say there's, like, a difference if I'm, like, Zulu or whatever. It doesn't really affect me [Interviewer offers noises of understanding]. Yeah, so...

Interviewer: Okay. Um... how has your motivation to learn English changed since Grade 8? Very similar to the first question...

YG1: Yo, if you think about Grade 8, it was with Ma'am [points] and it was very, um...hard [YG2: "Woes"]. It was "woes", yes.

YG3: Like, in Grade 8 and 9 I remember English being extremely difficult and then in Grade 10 with Ma'am, it was, like, such a breeze. So, I don't know if the...we were just prepared well in Grade 8 and 9, that it was easy for us...but obviously the level of English [laughs] has increased, like, the difficulty.

Interviewer: So, what effect did that have on your motivation?

YG3: I feel like it maybe increased because it became more difficult in a sense, with all the poetry and the analysing, so it was less study work and more [All learners at the same time: understanding]. So, you were motivated to understand how to answer the question.

Interviewer: So, we've spoken about that wheel, right, and your different levels. So, do you feel as you go up in the grades, it's more about the complex thinking skills, like, your higher-order...?

YG4, YG3: Yes.

YG2: It's more about understand what is being asked more than, like, answering. Because you understand what's being asked then it's pretty easy [YG1: to interpret the question] to answer [YG4: Yes].

Interviewer: Okay. Any other comments?

[BEAT OF SILENCE] [YG3 laughs]

Interviewer: Okay. What do you dislike about learning English Home Language?

YG2: Sho.

YG1: See, if we didn't have to analyse everything so deeply, I would like half the work that we're doing. Like, *The Handmaid's Tale*. I like the book by itself, but I don't like, um...analysing, and...

Interviewer: Can I ask you a question to do with that? [YG1 nods head]. Would you have read it if it wasn't a setwork?

YG1: Yes, I would have.

Interviewer: So, you would have chosen it for yourself? [YG1 nods] Okay.

YG2: I wouldn't have because I don't like reading [laughs].

Interviewer: Okay, so what do you dislike about learning English?

YG2: Like YG1 said, even with poetry, just, like, analysing it, having to understand the poem. Because when you first read it, you don't even know or understand what the poem is about. Analysing does help, but then it's just a lot sometimes [laughs].

Interviewer: Okay.

YG4: Um...yeah, I don't really like the extent to which you have to go to, um...like, answer every question. For example, you get...in an exam, most of the questions are three to five marks. So, you really need to write down every single last detail in order to be able to get all the marks. So, I guess that's the only thing I don't really like about English, but besides that I do like English. It's easy enough.

YG5: Yeah, I think the same for me as YG4. I feel like just having to write down all of those things, you know for like the questions, and it's, like, out of three marks, out of five marks...then you, like, write down a whole paragraph and you still don't get the marks. [YG1, YG2, YG3 laugh; YG2: That's the saddest part.]

Interviewer: Okay. Anything else? [BEAT OF SILENCE] Cool. Um...what motivates your learning? So, in general [clears throat].

YG3: Oh.

YG4: Definitely my parents.

Interviewer: Okay?

YG4: I really want to...they always say I don't need to think about them, but to me, I want to impress them, I want to make them happy with my marks. Sure, I am, like, happy with my own marks, but it's usually them as a priority. And no matter what I get, they are still proud of me, they are happy with my mark, but I always want to go that *next level* [interviewer offers noises of understanding] to make them really feel happy.

YG2 and YG1: What was the question? [laughs]

Interviewer: What motivates your learning? So, you said your parents [YG4: yes], right? Okay.

YG2: I think my goals and where I want to see myself. That's what motivates my learning.

Interviewer: So, do you see what's happening? We've got external, internal. [YG2, YG4: yes].

YG2: I just feel like, the more I study and the harder I work, like, the results in the end are going to be what I was looking for from the beginning. And my parents also.

Interviewer: Okay.

YG3: Yeah, the results motivate you because it's very rewarding to get a good mark after you put the hard work in. And you obviously want to do well because it makes you feel good about yourself.

Interviewer: Okay.

YG5: Uh, for me, it would be my goals, and also my parents.

Interviewer: Ok.

YG1: I say it's my goals and also the uncertainty of the future, cause the unemployment rate is very high for young people, so you don't want to... [YG1, YG2 giggle] it's like 46%, so it's just...[Interviewer: you don't want to be a statistic]. Exactly.

Interviewer: Ok, cool. Uh...have you ever been responsible for your own learning?

YG1: You have to, if you're not, then you're going to end up failing.

YG2: Is that like in all subjects? [Interviewer nods]

YG4: Yeah, of course.

Interviewer: Ok, give me an example.

YG1, YG2, YG4: Maths.

YG1: You have to put in the work and practice and do the work on your own after it's been explained to you in the class.

YG 2: Like, if you don't understand, you go watch YouTube or extra, or whatever. It's crazy.

YG 3: Like, you can't just rely on what you learn in class through the teacher or the textbooks, you have to sit and put the work in as well, to understand what is going on. [YG1, YG2, YG4 agree in unison]

Interviewer: Uh...what about COVID?

YG1: Covid was different. The only subject that we actually took was Math, and then we had English assignments [YG2: a lot of them.] Yeah, a lot of them, but it wasn't like we were motivated to actually do the work 'cause we weren't being assessed, [interviewer offers noises of acknowledgment] so we didn't take it seriously.

Interviewer: But you definitely were responsible for your own learning?

YG 1: Yes [YG4: Yeah].

YG2: COVID was really hard because I'd get the homework and then I'd sit and procrastinate and watch TV and, like, "Oh, Ma'am's not going to check the homework", but when we come back to school, I don't have the knowledge [YG4: offers noises of agreement] I was supposed to have like three months ago.

YG3: For me, I think it's changed 'cause I think during COVID, my work ethic changed because we had a lot more time on our hands, and you would only go one day on and one day off. So, you could do whatever you wanted that whole day, like, whatever subject you wanted. So, I feel like it kind of motivated me 'cause I had nothing else to do, so I would just do my work and [students agree] ya so I feel... [girl: watch TV] so I feel like it changed my work ethic.

YG4: With COVID, you really learn how to take your chances 'cause you'd always leave your homework for the next day 'cause you don't go to school, right? So, it would be extremely chilled and...yeah, if the due date is a lot of weeks ahead, you have all this time to do nothing and you choose to do nothing, and then it's, like, piled on you at the end. [YG1: a day before] So, yeah.

Interviewer: Ok, cool. Next one? [learners nod in unison] Ok. Um...since this study specifically deals with the learning of poetry, how do you feel about learning poetry?

YG2: I'm gonna be honest, I don't like poetry. I just feel like poetry is so difficult to understand for me, and...I just don't see why we need to analyse poems in such depth or even do poetry but I'm getting there [YG3 giggles] It's not...it's not terrible. [YG4 agrees]

YG5: For me, I'd say I do like poetry, and like the language and all that's in there, but when it comes to analysing the poetry, that's when I don't like it, [interviewer offers noises of affirmation].

YG4: I understand the art behind poetry, I understand that it's a way of people expressing, very abstractly expressing, how they feel but, like, with what the others said, it's the analysing that really gets you down because every small detail may have a meaning behind it [interviewer offers noises of affirmation] and sometimes you just don't get it. You sit there for like 10 minutes figuring out one line [YG1, YG2 offer noises of affirmation] and you end up getting the wrong interpretation. So, you ended up wasting your time [YG1, YG2, YG3 giggle].

Interviewer: Ok, um...how did you experience poetry teaching in the past?

YG3: Like, before you? [Interviewer nods].

YG2: We would just sit there and stare at the board and then we need to just grasp everything that we're being taught, which, like, for me I don't like poetry and that just made it even worse [YG4 offers noises of affirmation] because firstly I didn't understand, and then I just had to, like, take in all that information. It just wasn't the one for me.

YG4: To feel like as we weren't as involved as we are now. Most of the line's answers would just be given to us and we'd have to know every single meaning of every line without kind of figuring it out, 'cause if you figure it out along the way, I feel like it sticks more instead of just having the answer.

Interviewer: So, like almost studying *parrot fashion*?

YG4: Yes

YG2: Mam it would be difficult when it comes to unseen poetry, [YG1, YG3, YG4 offer noises of affirmation] 'cause we don't know how to interpret [YG4: exactly].

YG3: 'Cause I remember getting the poem, the questions and the answers and then, like, all at once. So, then we wouldn't have to figure it out ourselves, so it was very difficult, especially in exams. I remember losing all my marks because of poetry [YG1, YG2, YG4, YG5 offer noises of affirmation] but recently it has been a lot better [YG1, YG2, YG4, YG5 agree].

YG4: Seems as if the teacher also thought it was a bother to teach poetry [YG1, YG2: yes!][YG1: She didn't like it either] [All learners agree and giggle].

Interviewer: Ok, cool. Anything else? [learners shake their heads] Have you ever had the opportunity to improvise?

YG3: In what way?

Interviewer: So, uh...“think on the spot”. Um... on the spot thinking.

YG2: Besides that, like, unprepared thing that we did, like...

YG1: Unprepared speeches are properly the only...[YG3: Impromptu speeches] [YG2: That's about it] Other than that, I can't think we've ever had to.

Interviewer: Ok.

YG4: Yeah, I mean there's getting a question in class, when you come up with an answer on the spot but with that it's that laid back, you're not supposed to really come up with a lot of things. [students agree] [interviewer offers noises of affirmation].

Interviewer: Ok. Um...have you ever been asked to give your interpretation of the poems you read or study?

YG1: Not really.

YG4: Not the entire poem as a whole, mostly, like, a particular stanza or line [YG1, YG2 agree] or where you interpret what you think about it, but not...not often.

Interviewer: [Gestures to YG5] Do you agree?

YG5: Yeah, I agree.

Interviewer: And if you're going back as far as Grade 8 and 9?

YG2: Yes, that we did a lot.

YG3: But I remember my interpretation being very [YG1, YG2 giggle and agree] wrong from what the answer was.

YG2: But with Ma'am from Grade 8 and 9, she would like give us the poem and then we'd have to analyse it first and then she comes and she does the analysis [Interviewer: Ok] So, she'd like gauge whether you're very far off or if you get the meaning of the poem.

Interviewer: Ok. Um...what kind of activities do you feel would increase your motivation to learn?

YG3: In general?

YG1: If there was a reward system, [YG3 giggles] you see? Like, when Ma'am from Grade 8 and 9 used to teach us, she would have sweets and that would motive you to answer the questions.

YG2: Even in Math in Grade 8 and 9, like, when we had like a top 5 *type of thing*, the first person would get three sweets...[YG 4: I remember that] Like, when you bring out sugar, we'll be there [YG2, YG3 giggle].

Interviewer: Ok, but we're specifically talking about activities now.

YG1: Oh

Interviewer: So, like, learning activities.

YG4: I really like visual learning, and also, like, I don't know if it's called physical learning, but when you like [YG1: kinetic learning] actually do something. Yeah, kinetic learning. Right? So, when there are a lot of pictures and diagrams it's easier to follow because you can picture it in your head [interviewer and students offer noises of affirmation] You can say, "ok this is that because it looks like that". And then with the kinetic learning if you work with a physical item, it's also much easier to grasp around it.

YG3: I find using colour as well makes learning a lot easier.

Interviewer: Ok, so let's talk about "*Penguin on the Beach*"...

YG2: Yes, that made it way easier: having to find pictures. That made it...[YG4 agrees].

YG3: I remember it being quite difficult to find a picture to describe that line, so we had to really look hard to find that picture [YG2 agree].

YG2: We had to really understand what the stanza was saying in order to find a proper picture for it.

Interviewer: Ok. Do you think you would engage in... no. Have you ever been involved drama-based activities?

YG1: No.

YG3: Only last year when we had to act out *Othello* [laughs], but other than that...

YG4: Would choral verse count? [Interviewer nods] [YG1: Oh yeah!] [YG2: I forgot about that].

YG3: We've all taken part in choral verse before COVID.

Interviewer: So, drama-based activities are things like roleplay, like *Othello*. Uh...choral verse...

YG1: We also did the Easter production [Interviewer: Ok] [YG2: yes]

Interviewer: Ok, and how did you feel about it, did you enjoy it?

YG2: It was very nice, although Ma'am from Grade 8 and 9 is very strict when it comes to knowing your lines and doing this and this, but overall the end product is beautiful [YG4: yes] Really nice.

Interviewer: Ok. Uh...do you think you would engage in drama-based activities? Why or why not?

YG4: Especially with choral verse, I think it's very fun working in a group with a lot of people, especially if they understand the...the...um [Interviewer offers noises of understanding] you know, the topic, the thing you're doing. If everyone works together, and they don't have an attitude of, "I don't want to do this, I don't want to be here", then it could be very fun.

Interviewer: So that's a "yes" then?

YG4: It's a yes.

Interviewer: Okay.

YG2: I think yes and no. Yes, because it's fun working with other people, getting to know other people. And no because sometimes there's a clash of personalities, like, so many people in one space can get overwhelming at times.

YG5: I'd say it's overall fun when you're doing like a drama-based activities. Being in a group with your friends...yeah, I'd say it's fun. [Interviewer: Ok].

YG3: I'd say it also depends on if it's impromptu or not, because I think the more you practice with your group or by yourself, you feel more comfortable performing that. Whereas, if you only have, like, five minutes to practice and get what you want to say, it can be quite challenging. [YG4 and interviewer offer noises of understanding]

Interviewer: Ok, any other comments? [BEAT OF SILENCE] Alrighty, last one: Have previous teaching strategies ever allowed you to deconstruct? So, in this case um...let's talk about poetry [YG4 offers noises of understanding]. Um...you've spoken about the poet's context, like the era that they came from, why they wrote the poem, where they come from, what they did before, their profession, basically a history of deconstruction.

YG4: I don't really think so, because usually if there's say, a PowerPoint with all the poem's information and the poem itself, I would just skip over the information and jump right into [YG1, YG2, YG3, YG5 offers noises of agreement] the poem. I wouldn't necessarily pay attention to where the author or poet came from, why they wrote the poem. So, yeah...I don't really attention to that.

Interviewer: Ok, so the question says: Has...have previous teaching strategies ever allowed you to deconstruct?

YG1: Like, break apart the poem, we work line by line...

Interviewer: No, to understand where the writer comes from.

YG1: No.

YG2: We never did that, because usually it would be something like, “oh no, this won’t be asked”, [Interviewer offers noises of understanding] so then, like, it’s not important [YG4: yes] then we just get right to the poem.

YG3: I feel like, if you maybe know what era the poet was living in and all the circumstance that he was going through, you could understand more why the poet wrote what he wrote, [Interviewer offers noises of understanding] or how he was feeling. [Interviewer offers noises of understanding] ‘Cause you can almost relate to what he was experiencing in that era [Interviewer offers noises of understanding]. So, I guess in certain subjects it does help to break it down so that you can understand it more easily.

YG4: Something that was said that reminded me...we did this one poem, a recent one, I forgot the name...I think it was “*Dulce decorum est*”. You had to understand the time that they had to be in for the poem. You had to understand that it was World War, the challenges that they did face, so that you could really get your head around the poem and certain lines because they would mention something and if you didn’t know the backstory to it, you...you would be stuck on that. [Interviewer offers noises of understanding] So, only certain aspects like that, the extra information would make the difference.

[BEAT OF SILENCE]

Interviewer: Alrighty, just a reminder, those three aspects: Motivation to learn, self-directing learning and drama-based activities, do you have any other comments on any one of those aspects?

[LONG BEAT OF SILENCE]

YG4: No, I don’t think so.

Interviewer: Alrighty, that’s it, thank you.

### **PURPLE GROUP (PG)**

Interviewer: Alrighty. Okay, so your first question is how has your motivation to learn changed since Grade 8?

PG1: In Grade 8, you didn't feel as motivated cause most of the time you were in a new environment, and as you advance to Grade 9, Grade 10, Grade 11, and now Grade 12...I think also, the requirements got more so therefore you felt more motivated because you motivate yourself. And you also wanted to please...well, meet the expectations of those around you [interviewer offers noises of affirmation]. So, I'd say the motivation definitely changed.

Interviewer: Increased? [PG1: ...from Grade 8.]

PG1: Yes.

Interviewer: Okay.

PG2: With me, I feel like, motivation has gotten more because of the fact that we have goals and demands to meet when you're older. You have an end goal; you have a career path of what you want to do. So, in Grade 8, you decide, "Oh no, I'm just going to enjoy school, I'm going to enjoy school, I'm going to enjoy...", but then when you get older, reality kicks in. "Oh no, I have to get a job, I have to get a degree, I have to do this, I have to do that", so then, you become more motivated to learn or to education things.

Interviewer: Okay.

PG3: I think it's increased a lot because, um... from Grade 8 to 12, like, big gaps so as you go on with Grade 8 and 9, you mature more and you realise how important things are where, um...like, as you progress through high school, you realise that slowly, slowly you are turning into an adult and you are going out to the real world. And, like, what he said, um...you have to worry about how you're going to pay your bills, how you're going to sustain yourself, how you're going to be independent. And that's how the motivation for me has been, because obviously to, like, get a job, you need these certain requirements, and to fulfil these certain requirements, you have to work hard.

Interviewer: Okay.

PG4: I'd say it's increased because in, like, Grade 8 and 9, and even 10, not doing your work and things...the consequences didn't really affect you beyond, like, school. But now in Grade 11 and 12 the consequences affect your future. So, it's more...not motivation but, like, higher stakes to learn...so, that's why it's increased for me.

Interviewer: Okay.

PG5: Um...[clears throat] well, from Grade 8 to 12, well...you kind of become more afraid of failing, so you sort of like, push yourself and you try to motivate yourself to study harder, put in, like, more work because of what's happening outside. The moment you're outside of your parents' protection. That's when things really get tough, so you kind of feel obligated to motivate yourself.

Interviewer: So, you feel that the motivation comes more from the inside? [PG5 nods]. Okay.

PG1: I'd also like to add that with motivation, it starts with you because everyone else can support you and hype you up but at the end of the day, they can't make you feel motivated. You have to motivate yourself as well. It's like, you can't push a car and expect to just start driving by itself, someone has to start the engine. That's the same with motivation [interviewer offers noises of affirmation].

Interviewer: Okay, cool. Anything else?

[BEAT OF SILENCE]

Interviewer: Alrighty, so it says: Specifically for English Home Language as one of your compulsory subjects, okay, how motivated are you to learn or continue to learn English?

PG2: Um...for me I feel like with English...English is one of those subjects where you feel like parents go, like, you're speaking English. It's not just like that. I speak English but this is the building blocks of what I'm saying is what we have to learn. And learning that is a bit difficult because it becomes more complex, because we say things like I'm saying stuff now and people hear the words anywhere, they know you speak English. But in reading the subject in English, you learn why you're saying what you're saying. How...how you're saying it, how it makes sense. So then, yeah, I feel like for me personally, I wouldn't be motivated to learn English. Because I feel like the building blocks...if you know the building blocks from wanting to talk English, then you should be fine to speak to anyone. But yeah...

Interviewer: So, your motivation to kind of...I don't want to say *flatlined*, but it just...

PG2: It's not as high as it was when...

Interviewer: Okay! Interesting.

PG1: A lot of people underestimate the English subject, like Ryan said. But you're actually learning, and you realise that it's a lot more in depth than what you thought. But I think also, if you love the subject, you'll be motivated to do well. And also, the way you teach, it's more interactive...it wasn't just, "come, comprehension, listening, poetry, and more poetry". It's also...It

comes from both sides: If the teacher knows how to teach, then the student will also feel more motivated because he's actually understanding what's going on.

Interviewer: So, you feel what contributes to your motivation is also how the English language is taught as one of your compulsory subjects [PG1: Yes]? Okay.

PG5: Can you repeat the question again?

Interviewer: Uh... specifically for English Home Language as one of your compulsory subjects, okay, how motivated are you to learn or continue to learn English?

PG5: Well, for me I'm, like, okay, I'm going to need it with my career. I'm going to need a lot of English. And sometimes you just need to some polish, you know, so I'm still motivated.

Interviewer: Okay.

PG2: For me, um...I do want to continue to...well, I'm not motivated to continue to learning English, but I do want to continue to learn it because there's some groups...or certain...how do I say this? Not parts, but like...people that need English. You see...because we can't just be informal every single place we go. You have to use your words and use your phrases in the correct way.

Interviewer: Okay. So, as a continuation of that question, it says: How has your motivation to learn English changed since Grade 8? Or, if it has at all...

PG1: It's changed a lot. In Grade 8, it was still you knew you had to study for this but as I progressed, I realised that this is a lot more difficult, and I actually have to work now. And at the same time, there's stuff I learned that I found very interesting, and I felt more motivated. I wanted to learn more about this...and in my career, I need to have a good vocabulary, so yeah...

Interviewer: Okay...

PG3: Um...I think, yes, from primary school, um...English was not very much a subject to, like, study hard for but as I'm progressed and I went to high school, then I realised, um...yes, like, with the poetry and literature becoming more complex, that it's now absolutely necessary to study otherwise you are not going to pass [Interviewer: offers sounds of understanding].

PG4: It's changed, like, it's gotten more intense since Grade 8 and 9 because...it's gotten so much more in depth that you can't just keep...like, English was one of those subjects you could just do, and you wouldn't really struggle with it. But now, it's become, since probably the first

literary essay we've had to do, everything becomes so formal and structured that you have to be, like, wanting to learn it.

Interviewer: So, when you, like, it wasn't something you had to struggle with, is that because English is your home language.

PG4: Yeah, um... for Grade 8 and 9, it didn't really go past the way you wrote and spoke, but now it's going into, like, more details and making sense.

Interviewer: Okay guys, we're going to have to pause because you've got your next period. But thank you so much, I super-duper appreciate it. So, we'll just continue when we have a gap again.

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Interviewer: Okay, so the last question I asked was about the fact that English is a compulsory subject, and if your motivation to learn has increased from Grade 8. Okay. So, then I want to ask: Does your home language contribute to your motivation from Grade 8 for learning English?

PG1: No really [PG3: Not necessarily] no.

Interviewer: Okay, that's interesting. Okay. And then: What do you dislike or hate about learning English Home Language?

G5: I dislike that it's getting very complex as the years go on. Because now we're writing all these literally essays and reflective essays...

Interviewer: Okay.

PG3: Yes, the most complex thing for me is, like, um...literary essays, like, specific structure and criteria must be met and also the poetry section. Like, such...imagery that you have to take into account that sometimes so hard to spot that you just have to sort of... [Interviewer: read between the lines?] yes.

PG2: For me, I feel like the poetry...like, certain people translate something in their own way and translating something in a specific way, I think that's difficult because poetry forces you to translate something in a certain way, not in your way [interviewer offers sounds of understanding]. Like, you see a hotdog and it'll be like, "comment on the way the red makes you feel", and the answer might be...might make you feel warm and fuzzy. Meanwhile, you're like, "nah, it makes me feel happy cause I like the colour red, I like hotdogs. It just makes my heart happy", you see? That's why, like...yeah.

Interviewer: So, I'm just going to remind you about the question: What do you dislike about learning English Home Language?

PG1: The fact that it's so...nothing is as it is. It's...every question, it's not ask...the question isn't asking you for a direct answer. It's asking you...you must now go deeper [Interviewer: interpretation?] Yes. And that's, like, really frustrating because you're just like, "Agh, another one!". You just want a question where you just simply give an answer and not have to write a paragraph hoping that it's the answer.

PG4: It's...yeah, very about interpretation and it's not objective. So, there's not always...you never know if there's one clear answer [offers noises of understanding].

Interviewer: Okay, any other comments? [BEAT OF SILENCE] Nope. Alright. What motivates your learning? So, not in English, like, in general. What motivates your learning?

PG2: Oh, yes...there's certain things you can do with the knowledge you learn, that's what motivates me.

Interviewer: Like?

PG2: Um...you could learn how to run a business and then now you know how to run a business.

Interviewer: So, your motivation increases...[PG2: yes] Okay, cool.

PG2: So, each new thing that I like that I learn about, motivates me because then I know that I can be this, I can be that...because I learned something.

Interviewer: Cool.

PG3: I think what motivates me into learning is because with the things that you learn, it's...it slowly builds up and builds up to a point where you can use the things that you've learned to the real world. And with that, you feel like you serve a purpose and can contribute to something.

Interviewer: So, what you were talking about is practical application?

PG3: Yes.

PG5: For me, it uh...what motivates me if I'm learning something that I love. If I love it, I kind of get really motivated to push, you know? [Interviewer offers noises of understanding] And give it my all. So, if I love it, then I'll get motivated to do the thing. For example, business. I love it, so I pay a lot of attention to discussions about business.

PG1: The fact that there's always a reward in the end if you work hard enough. I think that's, like, the whole world also revolves like that. Hard work is always rewarded and at the end of the day, even though you've, like, spent so many hours studying and you've gotten no sleep, that "A" on your report definitely makes it worthwhile [Interviewer offers noises of understanding].

PG4: It's more...it's like a mix of practical application and, um...like, progress, because it's a good feeling to know that what you're about to learn can be used later on. You don't really want to learn things that you know you'll never need.

Interviewer: Okay. Does family or relationships factor [PG1: Definitely] in your motivation? Does it decrease or increase, or...?

PG3: Depends. Well, personally, my parents, um...they say as long as I try my best, then there's nothing...they are happy. But it's really, um...I don't feel happy with myself if I know that I didn't get this mark that I didn't get.

Interviewer: Okay. Yes?

PG2: I lose motivation when it becomes like a forced thing. Like, going to school, that's fine. I know, like, I have to learn but when something then gets forced on me to learn that specific thing, like, being forced and is wrong if you don't learn it, that's when I lose motivation. I go, like, "but I want you to learn it anyway", you don't have to force me. That's when I lose my motivation....

PG1: Also, the fact that there's a difference between motivating and always being hard-headed, because sometimes parents, like, how can this child do it, but you can't, or they don't seem to understand that sometimes that school is tough. It's not, like, back in the old days, things get harder. And also, books get more and the pressure gets even more. So, sometimes even though your parents are expecting things from you, you end up cracking under that pressure, and you don't, what's the word now? achieve what they expected of you [Interviewer offers sounds of understanding].

Interviewer: Anything else? [BEAT OF SILENCE] I'll move on. Alrighty, cool. Um...have you ever been responsible for your own learning?

PG3: Yes

Interviewer: In what context?

PG1: There was a point in Grade 9, where Biology and Technology became self-study subjects. It was a scary experience. But at the same time, you realise that you are actually capable of being

responsible for your own learning, you don't always have to wait for the teacher to give you work [Interviewer offers sounds of understanding].

18:03

PG4: In Grade 10, I had to take EGD as an online self-study subject and I couldn't do it for longer than a year because I felt so disconnected from, like, there was no motivation to learn, because there was no connection with the teacher or anything. I just had to submit my work and learn it on my own time. I could read the whole book in a day and be done with the term sort of thing. But it just felt, it felt...It felt like too much all at once, when at school normal teaching, you do it in small pieces.

Interviewer: So, you actually missed that physical connection. [PG4 nods] Okay. Any other contexts? What about COVID, guys? Weren't you responsible for learning during COVID?

PG1: Yes, that was a nightmarish experience, honestly [PG5: That was horrible].

Interviewer: So that wasn't an empowering experience?

PG1: It was because if it's like some teachers...I think that they started believing you at home, you have no excuse not to do this. And you...it was...you did more work at home than you actually would at school. And certain teachers were rather non-sympathetic. They just demanded the work and there was no excuse for it.

Interviewer: Okay. Anything to add? [BEAT OF SILENCE] Okay. So, since this study specifically deals with the learning of poetry, how do you feel about learning poetry?

PG3: For me is a bit difficult because, um...things...I feel like that I know, I, I understand what I'm reading, but the actual explanation for the answer is completely different and I just feel, um...no matter how I try looking into it, I still struggle to identify what is supposed to be answered. That's...Yes, generally it's just difficult, like, maybe with, like, enjambment or structuring or sound devices to identify... figures of speech.

PG5: For me, it's...poetry is actually nice when I started with my new teacher until, I don't know, it's good when I read it, but then once it starts getting, like, interpreted, I don't know, it just becomes more enjoyable but when you have to, like, involve all of the poetic devices, like PG3 said, enjambment, it starts to get a little less fun.

Interviewer: Okay.

PG1: It seems like what you write is never enough because you always have that *gut feeling* that I'm not going deep enough into this, and also everything has a meaning, everything is a symbol for something. It sometimes becomes overwhelming, because you think you have the one thing but then it could mean something totally different. It's always there, that uncertainty.

PG2: For me, it goes back to that, like, creativity or creative mindset some people have. Where others have...I don't, I don't know if there's such a thing like linear thinking? [Interviewer: Like, practical thinking?] No, like, if you interpret something, you literally interpret what you see. And others have a creative mind where you interpret it how you feel. Then trying to connect to what the authors says, that's difficult. And for me, personally, I prefer expressing my creativity rather than analysing someone else's creativity.

Interviewer: Interesting. Okay. Anything to add? [BEAT OF SILENCE] Okay. How did you experience poetry teaching in the past?

PG4: It was, it was a lot harder because we would just be given the poem, we'd read through it, we'd answer questions on it, we would barely analyse parts of it. And it was hard to, like, focus on the different things that's all happening at once in the poem, when we didn't actually break it down into the pieces [Interviewer offers sounds of understanding].

PG3: In the past it was a little bit more difficult, I think mainly because there wasn't really a lot of class interaction and you didn't really know how this person thought, and if this person had this thought they maybe could give you an idea to think of another thing. It's just basically that and also, not breaking it down on, like, into stanzas.

PG1: It was all very rushed. I don't want to sound as if I'm disrespecting the teacher, but like PG4 said, she would give us the poem, we had to read through it and then answer it. Only afterwards, she would tell us what the answers were supposed to be, and she wouldn't, like, pause and let us reflect on some of our answers. She would just rush through every poem, and it didn't give you a lot of time to connect your thoughts or like make corrections, and yeah...

Interviewer: Anything else? [Learners shake their heads] Okay, have you ever had the opportunity to improvise?

PG1: In what, um...?

Interviewer: Okay, so you get given information in class, like, I don't know. Okay, let's say for English, for example, poetry. Have you ever had to improvise an answer or improvise maybe a way of dramatising it or something like that...sort of "think on the spot".

PG5: Many times. Once in an English speech, I had to improvise. Uh...Yeah.

PG1: Oh, yeah.

PG5: Yeah. Not happy with that.

PG1: It was but was primarily the impromptu speeches where you had to think of something on the spot and sometimes it would make you feel nervous, but improv is definitely something that's used a lot in English

Interviewer: Okay. [LONG BEAT OF SILENCE] Nothing else? [Learners shake their heads] Alrighty, um...have you ever been asked to give your interpretation of the poem as you read or study?

PG3: Yes.

Interviewer: In which case?

PG2: For "*Penguin on the Beach*". You made us go find, like, pictures or something then interpreted how we...

Interviewer: Okay. And before me?

PG1: No. [PG3: Never] No.

Interviewer: Okay, let's think as far back as Grade 8 and 9?

PG4: Sometimes, like, in an exam, we'd get asked what do you think this means, but that wasn't as open to interpretation as the activity we did with you.

Interviewer: Okay.

PG2: Like, we used to do it, like, verbally. We used to do a verbal thing. With you it's more like a practical thing. Like, write down and find pictures and stuff like that.

Interviewer: Okay. Uh...what kind of activities do you feel would increase your motivation to learn?

PG1: More drama-based activities, honestly. [Interviewer: hmm, is that so?] Yes. I think you learn...you remember things better when you see it happening in action. Like with poetry, maybe you can have like a group act out a stanza, or even with speeches but I think that's something you should become accustomed to, like, we should get the idea that a speech isn't just something, like, you stand like a statue...you should be more relaxed and able to use hand gestures, maybe

even dancing. And it will make things just a lot easier to take in and remember, because if you're studying, you remember, "Oh, that was when Ryan did a handstand in class and this is what he meant by it."

Interviewer: Okay.

PG2: I feel like you have to choke to remember. I feel like once you choke, don't forget it.

Interviewer: Okay, so explain to me about "choke". Is that like fear?

PG2: Yes. I think if you do, like, the dramatic route, and then you're scared and you're nervous, of course you forget. Or once you choke, then you get it right. Then you have a laugh about it afterwards. Like, "Remember when I choked and I was trying to do this, and this and that?" You remember something and it motivates you more, because you're like, I know, people make mistakes. People understand that, like, you were nervous and some stuff like that. [Interviewer offers sounds of understanding].

PG5: You learn better when hearing other people's voice because when you hear another person's voice playing a character, you kind of, like, immediately remember that, "Oh, the voice of this person is used for that thing." And so, when you're writing, you can just be like, "Oh, this quote was said by this person". [Interviewer offers sounds of understanding].

Interviewer: Okay. Have you ever been involved in drama-based activities?

PG 1: Yes. [PG3: Yes].

PG 1 and 4: Just once.

PG1: It was in Grade 8 where we had to do, like, that dialogue where we acted the whole dialogue out. We had to stand up to our gym teacher. [YG2: Oh yes!]

PG2: And for me, I think it's three times. Because in Afrikaans we did like a play for each stanza.

Interviewer: Did you ask Ma'am where that came from?

YG2: Yes, from you.

Interviewer: How was your experience with that? Did you enjoy it?

YG1: It was a lot of fun. We definitely made mistakes. And that was also where we to quickly improvise some lines [Interviewer offers sounds of understanding]. But to this day, I still remember

how everything went. [Interviewer offers sounds of understanding]. So, it's definitely proof that drama-based learning does help with memory. [Interviewer: Okay.] And it gives everyone a chance to participate rather than in class where you sit and only like two or three people interacting with the teacher. [Interviewer offers sounds of understanding].

Interviewer: Okay. Two more left. Second last one, do you think you would engage in drama-based activities? Why or why not?

YG1: Yes, I would.

YG5: Because I'd be able to express how I feel with the stanza.

PG3: Um...yes, I think so. It's a good way to get out of a person's comfort zone and to try out something. [Interviewer: Okay] And just to find out more things about yourself, like, how much you enjoy the activity.

PG1: It's definitely a confidence booster. And also, it forces you to work with people that you wouldn't normally work with. [Interviewer: Hmm] Like, learn each other's weaknesses and strengths and find roles for everything. It also teaches you about leadership and team building skills.

Interviewer: Anything to add?

PG 4: I think it's...people remember things that they do more than the things that they hear. So rather than learning, like, verbally, doing and acting out the things that you're trying to learn, you'll remember it much easier. [Interviewer offers sounds of understanding].

Interviewer: Okay. [BEAT OF SILENCE]. Cool. Last one: Have previous teaching pedagogies or strategies ever allowed you to deconstruct? So, what this means is: Have they provided you with context, like, the poet's history, for example, or the writer's history or the context of the actual written piece? Have you ever been allowed to do that?

PG1: Just with you. Literally just with you. Other than that, it was just you're given the poem, you read the poem, answer the questions.

Interviewer: And does it help?

PG1: Yes, it does because you know what to expect from, for example, Robert Frost. You'll know, "Oh, this is a poem by Robert Frost and he...his poems are normally about this and this and this

and now I know what the questions will be based on". [Interviewer offers sounds of understanding]. And now I have better chances of answering.

YG2: Going back to my speech from the morning, if you understand the person's history, you understand their mentality and then you understand the type of poems and how do you translate this.

PG1: And not just poetry, even with books or...blogs. If you know the blogger's history, then you know what to expect from them. If you know the author, like with...Stephen...Did Stephen King write books? [PG3: Yes.] He specifies [sic] in horror genres, so you'll know that they are going to question like: What about this monster? Their history and that...[Interviewer offers sounds of understanding].

Interviewer: Okay. Okay, so again the three aspects are: motivation to learn, drama-based activities and self-directed learning. Is there anything you'd like to add about any one of those three things?

PG3: Could you please repeat it?

Interviewer: So, the three aspects are self-directed learning, motivation to learn and drama-based activities. Is there anything you'd like to just mention, or say about any one of those three things?

PG2: Motivation to learn, I think...if there was a way to not force people, but, like, get people into the right mindset of what they want you to do, basically shove what they want to do down the throats...Not as extreme. Yeah, if you could make it clear for them what they want to achieve, I feel like they'd be more motivated to do what they want, because I think for me personally, like, late last year, not even that. Yeah, December. That's only when I realised, oh, this is what I want to do with my life actually. So then now this year, only now I have, like, actual motivation to learn. Before that I'm like, I might do this, I might do that. See, you're not sure what you want to do. So, it doesn't motivate you. Only once you know what you want to do.

Interviewer: Alrighty. Yes?

PG1: All three of them are linked. If...with drama-based learning, it will be fun and students will look forward to it every time it's done. They'll feel motivated, because they're like, "yeah, we're gonna do this, I can't wait to do it!" And some might even go as far as to do some extra by themselves. So, I think if we implement more drama-based learning, it will definitely change the attitudes of a lot of students, and they will feel motivated to do well and go beyond expectations. [Interviewer offers sounds of understanding].

Interviewer: Any other comments? [BEAT OF SILENCE] Happy? [All learners nod] Alrighty then, done.

## **ANNEXURE I: FOCUS GROUP INTERVIEWS AFTER DRAMA-BASED PEDAGOGY EXPOSURE**

### **GREEN GROUP (GG)**

Interviewer: Cool. Alrighty. So, the first question says: since you have been involved in drama-based activities, has your motivation to learn changed since last we spoke?

GG1: Yes.

GG4: Definitely.

Interviewer: Why?

GG1: I find that my memory of the poem has improved because if you ask us about the poem about bread, I'll think about the essence machine or whichever activity we did.

Interviewer: Okay.

GG5: I understood the poem a lot more, compared to when we just read off the slides. But when we physically did it, I understood the message and also can remember what the poem is about.

GG4: The activities gave us a new referencing point to remember specific parts of the poem and so, a new approach to learning, so...

Interviewer: Okay, so...so great to hear. So, in terms of your motivation increasing?

GG3: We didn't dread doing poetry as much, like, when we were doing poetry, we were smiling instead of, "ugh!". It was actually, like, we're looking forward to it.

GG4: Compared to other times, we were not very excited, but we were actually looking forward to it.

Interviewer: Cool. Anything else to say? [BEAT OF SILENCE] Since last we spoke, how do you feel about learning poetry?

GG2: More motivated.

Interviewer: More motivated?

GG5: It's still not my favourite aspect of English, but I am more motivated and interested to learn.

Interviewer: Okay.

GG3: I don't think it's more...it makes the poem more interesting, so we don't hate learning poems as much. I feel like we don't want to be learning poetry, but it makes it more [GG4: Bearable] [GG3, GG4 laugh].

Interviewer: Okay? [BEAT OF SILENCE] Um...How easy did you find dramatisation...or difficult?

GG1: It was challenging at first to get used to the activity and [GG3: understanding what to do] understand the instructions. But then, after the first activity, we could sort of understand what to do in the second one, even though it was a different activity. I think we all got to understand what was happening.

GG4: For my experience, it was a lot different from theirs. It was like, "Okay, we have this task, and get it done in five minutes and the rest of the time just joke around" [laughs]. So, it was easy in that way. It was fun in that way. Because, you know, we got to have "a breather". But it was quite, most of it was quite manageable.

Interviewer: Okay.

GG3: It was a lot more fun because everybody's trying to throw in their own ideas, and to try and make everybody's ideas fit together. It was quite fun. And it also helped us understand what other people think of the thing. It was difficult to, like, do the activity but it was much more easy to understand when it was done [interviewer offers noises of understanding].

GG4: And it was so nice to see other people's perspectives on how they interpreted the poems in the own ways [interviewer offers noises of understanding].

GG5: I think it also taught us teamwork and working differently but at the same time...we may not may not have the same ideas but you'll work together to integrate your ideas to get...

Interviewer: Did that make the dramatisation easier?

GG5: It did a lot.

Interviewer: Okay. Did this kind of pedagogy, so the drama-based pedagogy, help you understand poems better?

GG1: Oh, by far.

GG4: Yes.

GG1: I think because most of us are probably visual learners, and seeing it happen helped us understand it and also helps us remember it [interviewer offers noises of understanding].

Interviewer: Okay.

GG4: We're hoping it translates into the questions. That's the real...so yeah, we understood it.

GG3: I feel like it helps us understand the context more, because normally when we've done poetry, we just learn stuff about like the structure and the tone, but we don't actually ever really understand what the poem is about. [Interviewer: hmm] So, it helped us to get some context behind what we're doing [interviewer offers noises of understanding].

Interviewer: Okay, um...did this kind of pedagogy motivate you to read and engage with more poems?

GG1: 2, 3, 4, 5: No [laughs].

Interviewer: Okay, so it's still just like a "school thing"? [learners nod and laugh] Okay, is there's anything else to say? [BEAT OF SILENCE] Okay. Specifically for English home language as one of your compulsory subjects, how motivated are you to learn or continue to learn English after engaging in these activities?

GG2: No.

Interviewer: Not more motivated?

GG2: No.

Okay, so these activities didn't change the way you feel about learning English?

GG2: No.

GG1: It changed my way of thinking of learning English, but it hasn't made me want to do...English.

Interviewer: Okay.

GG3: Like, we do it to pass our syllabus, it's not, like, all of a sudden, now I want to do it. It made it easier.

Interviewer: Okay. Anything else? [BEAT OF SILENCE] How's your motivation to learn English changed since our last interview? Has it at all?

GG1: It has because I don't dread it as much.

GG5: If I find it more interesting and more willing to learn. Not like, "Ugh, it's English". Now I'm now coming in and I am willing to see others' perspectives.

GG1: I think even the whole classes' attitudes have changed. When you say we're going to do a drama-based activity outside, we all like, "Yay! We don't have to sit in class."

GG3: None of us like sitting in class, like, staring at slides, so....we all feel like we're going to fall asleep so when we can go outside and work with people, it's much more interesting.

GG4: When you change things, other than the same old monotonous kind of way of learning, it makes things more interesting. Now, it gave us a little break than having English the way through and just staring at slides, staring at slides and just sitting in class the whole way through. And now I guess we kind of make our way to learn more, to pass the syllables, yes.

Interviewer: Okay, cool. Nothing else? [BEAT OF SILENCE] Did you preparation for English classes change after our last interview? [GG3, 4: Not really.] Can I tell you what this question is concerned with? So, remember, in our last interview, we spoke about self-directed learning? So, you become responsible for your own learning. So, did you become any more independent in preparation for your English classes or change the way that you prepared?

GG4: I mean, from my side I can definitely say, you know, essays and other kinds of texts...it has definitely changed up a few things other than basic trial and error, you know. I'm more motivated to get higher marks and in English. [Interviewer offers noises of understanding] I would say that has changed a little bit.

Interviewer: But that's not motivated by what we did, the drama activities. Is that just a *you thing*?

GG4: That's sort of what I was thinking about...if it was motivated by the drama-based activities. I think so. No, they did have...it factored in just a little bit. I think it just refreshed, like, my mind and stuff. [Interviewer offers noises of affirmation] Yes.

Interviewer: Um...what drama-based activity did you enjoy the most and why? Okay, so remember, we had "*Touch*", so we did sculpting in the very beginning, like it was the still image. Then we did "*Nightsong City*", which was the essence machine. So, that was the repeating one per group. Then we had the performance carousel, and that was with "*Portrait of a Loaf of Bread*". And then we had the choral verse for "*Cry of South Africa*".

GG3, GG5: Essence machine.

GG1: I like the carousel because it was, like, moving.

GG4: Which one was the one with the fast, slow, fast, slow?

Interviewer: The performance carousel.

GG4: I liked that one, it was hilarious. Yeah, so it was hilarious, and you know fast and slow [laughs]. It was kind of interesting to do and see [Interviewer offers noises of understanding].

Interviewer: Why did you like essence machine?

GG3: I think it was just because when we were doing it, we could also, like, enjoy it. We weren't just focusing on our own as well. So, I found myself enjoying other people's stanzas, and it was actually very funny.

Interviewer: Okay? [gestures to GG5] Agree?

GG5: Yeah, I also think it was depending on who I was working with, played a factor. And how I understood the poem also played a factor. So that's why I liked the essence machine.

GG2: Yes.

Interviewer: Essence machine? Why?

GG2: Exact same reason.

Interviewer: So just watching the other groups and things? [GG2 nods] Okay. Anything else to add? [BEAT OF SILENCE] Um...did your feelings to engage in drama-based activities change from the first activity to the last activity?

GG2: Yes. [GG5: Yeah] Personally, sculpting I found not difficult, but that was the most challenging. And then we got to the other ones, I found them a bit more fun.

Interviewer: Okay.

GG5: I started liking it. It changed as the activities went, but I came out liking poetry more. So, like, the sculpting, I enjoyed the sculpting but when it came to "*Portrait of a Loaf of Bread*", I was, like, my motivation was not there to do it. And then when it came back to the essence machine, I was fine.

Interviewer: And what was it about the performance carousel that you found difficult?

GG5: The people I was working with.

Interviewer: Okay...okay.

GG4: At first, I thought it was gonna be a bit of a chore, you know, listening to the instructions, I just think to myself, "Ugh, it's gonna be hectic", you know. But then, as we did it, as I said, it turned out simple. Easy. You know, I think I was just lucky to be in certain groups or, but you know, I also contributed as much as they also contributed, you know, it as a team effort. But yeah, bottom line is, I thought it was gonna be like a chore like, but then it was actually kind of nice.

Interviewer: Were any of you worried about doing the dramatisations in front of the rest of the class or...? [learners all make noises of denial] Weren't worried about embarrassing yourself? [learners shake their heads] Okay. Anything else to say? [BEAT OF SILENCE] Cool. Was there anything about activities that you disliked?

GG3: Sometimes it was hard to interpret what to do but other than that... I think sometimes the groups were also challenging that we were in because it's, like, trying to work with people that we wouldn't choose to work with.

Interviewer: Okay. So did you dislike that or was that just a challenge?

GG3: I wouldn't say I disliked it, it was just challenging.

Interviewer: Okay. Was there anything about the activities that you enjoyed?

GG5: Physically doing them, working together with others as well, and integrating others' perspectives.

Interviewer: Okay.

GG4: Going outside. Yeah, that's very nice thing, like, to enjoy, moving outside. [Interviewer: change the setting a bit] Change the setting a bit. And yeah. One thing is just watching it all come together, that was nice because when you're doing it, you don't really have the full picture in mind. After you do it, you can just sort of see the full picture and how it all comes together. That was nice.

Interviewer: Okay.

GG1: Acting out each stanza, I think helps us remember each stanza individually. If you said, "Remember GG2's stanza...", you'll think of GG2's group and what was happening. You didn't need to know what the stanza was about.

Interviewer: Okay...Cool, last question: Would you make use of this kind of pedagogy to learn poetry or other subject content in the future?

GG2: I think Math is difficult one.

Interviewer: I get you.

GG3: Like, in certain subjects it is easier.

Interviewer: Okay

GG1: We could even use it in Afrikaans poetry.

Interviewer: Yeah.

GG4: Yeah. Definitely other subjects.

GG3: I feel like even in subjects like Biology, where we have to learn where cells go. I feel like it just makes everything so much more easier to understand when you can put a picture to it.

Interviewer: Okay, so using it for the future then?

GG3: Yes, definitely.

Interviewer: Okay, cool. Any other comments? Cool. Thanks everybody.

Reflective: Got to hear other people's perspectives, Useful.

## **PINK GROUP (PG) – POST**

Sat, 5/14 3:58PM • 18:16

### **SUMMARY KEYWORDS**

poem, activities, remember, English, poetry, fun, learn, pedagogy, drama, showed, interview, image, change, question, portray, engage, means, writing, motivation, motivated

Interviewer: Alrighty. So, your first question says, and then remember when we did the activities, I asked you to make sure that you were thinking about how you felt, if you enjoyed it, if you didn't enjoy it, all those kinds of things. So, the first question says: Since you have been involved in drama-based activities, has your motivation to learn changed since last we spoke?

PG1: Yes.

Interviewer: Why?

PG1: Because during those activities, you can see what really the poem was about other than reading. So, acting it out, you really saw what it meant. So, yeah...it increased my motivation.

PG3: And it's better to understand what is happening in the poem. Actions, and... original

PG2: I look forward to reading poems and doing poetry.

Interviewer: [incredulous] What?

PG4: Yeah, it was a fun way to learn poetry.

Interviewer: So, in all cases, motivation increased? [All learners nod their heads]. Anything else to say? [BEAT OF SILENCE] First question down. Cool. Okay, since last we spoke, how do you feel about learning poetry?

PG4: Doing it this way was fun, but also working while having fun.

PG1: Yeah, it's not quite as boring as it used to be, so it's more fun. So, we enjoy the poem more. Yeah...

PG3: And it's fascinating to see how people interpreted it from how you would. [Interviewer offers noises of understanding].

Interviewer: I think the biggest example I can think of was when, I can't remember which poem it was... "*Nightsong City*". And then someone was supposed to be the boat. And someone else was like, "I wouldn't do a boat like that". And I was like, okay, that's interesting, because she would have done it a different way. Yeah.

PG2: I feel better about learning poetry.

Interviewer: You feel better about learning poetry? Okay. Anything else to say? [BEAT OF SILENCE] Ok, how easy did you find dramatisation? Or...not easy...

PG3: It was easy but not that easy, because you had to, like, find ways to interpret...like, trying to find words, in a way, because sometimes we had to ask you for help. And this is portrayed this way because sometimes we don't think of this image.

PG2: I think if I had to do it on my own, it would be difficult but in my group, it was easier because they helped you.

PG4: Because we got to discuss the poem, I understood what it meant, it was easy to get the actions or do the...[Interviewer: Because you could bounce ideas off of each other?] Yes.

Interviewer: Okay.

PG1: Yeah, it was interesting because when you're in the group, you see the other people's ideas and then when you're in the group, fortunately you have to, like, glue it together and see what comes out of it. So, yeah...

Interviewer: So, that made it easier?

PG1: Yeah, easier to see what the other person is thinking and then realise yeah, that also makes sense, and it wasn't in your current thinking. So, yeah...

Interviewer: Okay, cool. Did this kind of pedagogy, so drama-based pedagogy, help you understand poems better?

PG1: Yes. Yes. Because it's, like, shown to you physically, like, what it means in those activities so you can actually see what it means other than like faking it and then you have to think for yourself what does it mean.

PG4: It creates like a picture in your mind of like, how we made the play. So, you're able to imagine it and understand what's going on.

PG2: I feel like it also made it easier for me to remember.

PG3: Yeah, it will trigger memories and make it easier to remember.

Interviewer: Okay. Anything else? [BEAT OF SILENCE] Did this kind of pedagogy motivate you to read and engage with more poetry?

[PG1, PG3 laugh]

PG1: Uh...no. Poems are still...pretty shocking. But yeah, I mean, no.

PG2: But I don't think I'll dread as much anymore. [PG1: Yeah.] In school...

PG3: I like my poems, so it did motivate me to try to kind of visualise what you're writing and say don't just like print words on the paper.

Interviewer: Interesting. But did it encourage you to read more poetry? Or is that just...the same?

PG3: It's just the same.

Interviewer: Okay, so specifically for English Home Language as one of your compulsory subjects, how motivated are you to learn or continue to learn English after engaging in drama-based activities? So, the last time we spoke about this we said things like; it's necessary for your degree. I think you [gestures to PG1] specifically said you're motivated to learn it more because it's gives you universal access, and blah, blah, blah. But because you've engaged in drama-based activities, how motivated are you to continue to learn English, if at all?

PG4: I think it stayed the same. Like, I would rather want to learn other languages [Interviewer: Okay], so nothing has changed.

PG1: What was the question?

Interviewer: Okay, so how motivated are you to continue to learn English as a compulsory subject because of the drama-based activities? So has it changed since the last...

PG1: Still believe English...it's not like, I hate it.

Interviewer: So, your motivation's stayed the same despite being involved in drama-based activities?

PG1: I mean, those activities did show me what English could, like, be on another level. So, you can learn from it. Yeah.

PG2: I mean, they also stayed the same [YG3: The same].

Interviewer: Cool. Um...how has your motivation to learn English changed since our last interview?

PG1: Is that, like, the whole language or just the poetry section?

Interviewer: The English subject, so the language the...whatever it involves, if that's poetry, Shakespeare, writing, speeches, whatever...

PG4: It showed me that English can actually be fun in the sense that you can actually get involved in it to make it enjoyable.

Interviewer: So, did your motivation increase, stay the same?

PG4: Increased.

PG1: It's not just about looking at the board reading about some old people who are...so yeah, it has also you can see in their time what it meant.

PG2: It showed me that English has a very, like, a wide variety of things, like, not just writing, it's not just Shakespeare, it's...

PG3: It's pretty good to physically interact with people and see how we're learning.

Interviewer: So, has your motivation to learn increased then, or...? [PG3: increased.] Cool. Did your preparation for English classes change after our last interview?

PG1: What does that mean?

Interviewer: Can I explain to you what this question is concerned with? So, remember, we spoke about self-directed learning? So, if you think about self-directed learning, you become responsible for your own learning. So, did you do any kind of studying on your own or preparation on your own before coming to English? Did it change in any way? Did you just pitch up? What did you do before? Has anything changed?

PG2: I think we were all just really excited for those periods. I think we were all just really excited to go and do it.

Interviewer: Okay, so your preparation didn't change in any way? [BEAT OF SILENCE] Cool. Um...what drama-based activity did you enjoy the most and why? Okay, so remember we did four. We did choral verse. We did essence machine. We did the performance wheel, and we did sculpting. So that was the very first one for "*Touch*". You had to sculpt and have a still image.

PG1: Um...the sculpting because you can see what is being...it's like an image of the poem, a specific part of the poem. So, it was, like, interesting what you take from that still image. Yeah.

PG2: Which was the one that was always moving?

Interviewer: The performance carousel.

PG2: I enjoyed that one the most, it was just the most fun. And everyone was just having...just enjoying doing it. The picture actually came to life, we could see what the poem was. [Interviewer offers noises of understanding].

PG3: Mine was the essence machine because it was fun. It was quite interesting to see how the poem can come to life.

PG4: Mine was the performance carousel. I also feel like you just saw how the poem came together. So, they have an understanding of each stanza and the whole...[Interviewer offers noises of understanding].

Interviewer: I want to ask you about the reflection part of the activities. So, I remember after each and every um...representation that you had, I asked you do you have any questions? What do you think about this? Do you agree? Did that help you? What was your experience of that reflection process?

PG1: It did help because sometimes, you didn't know what was going on [PG2, PG3 laugh]. So, it showed, like again, can see like, what they were thinking. So, then it makes sense.

PG4: It just showed how everyone has a different idea and interprets it differently. So, when you ask, we're able to get from their point of view how they saw that part of the poem.

Interviewer: Okay. Um...did your feelings to engage in drama-based activities change from the first activity to the last activity? So, in our previous interview, I asked you would you engage in drama activities? And most of you said yes. And then you said you're a little bit apprehensive about acting in front of other students. But did your feelings about engaging drama activities change from the first activity to the last? Were you more excited? Maybe not so much?

PG1: Definitely more excited as we went through the activities, because it's like it got more fun, so yeah.

PG3: And it's not, like, scripted. You have to do this in your own way to portray things and it's not really boxed into, like, one idea and we have to act that out. [Interviewer offers noises of understanding].

PG2: I think the very first activity I was very, very unsure of what exactly to do. But then as time went on, I got much more comfortable, and I enjoyed it much more.

Interviewer: I wanted to ask specifically you, how did you feel about acting in front of the rest of the class?

PG2: It wasn't that bad. The first one was a bit scary but after that it was quite enjoyable.

PG4: We were also acting in little groups, so you don't feel like you put on the spot because you're all together. You don't feel as vulnerable in that situation.

Interviewer: Okay, so the cooperation, the group helped? [All learners nod] Okay. Was there anything about activities that you disliked?

PG1: No.

Interviewer: Okay, and then what did you enjoy about the activities?

PG1: To see what people were thinking about the poem, because everyone has a different mind, you know, so to see what they would think of the poem and then what you would think...and that is totally different but it's still both makes sense. It's fascinating to see.

PG4: I enjoyed watching the other groups and seeing what they come up with and how everything was put together.

PG2: I liked how much each time we were with different people. You got to know new people.

Interviewer: Interesting! Okay, how did you feel about the improv? So, like improvisation, you had to think on the spot.

PG1: It wasn't bad because you can think a lot of stuff about the poem, you always have an image when you read the poem. So, it wasn't, like, a big deal to improv.

Interviewer: Because in the last interview, I asked you have you ever improvised? And you said yes, you did. Choral verse once in Grade 9 or something? And then I asked you how you feel. So, now that you have, how was that?

PG1: It wasn't bad because it's not like you had to say a whole speech about something. So, it's just like using your body and just a few words to portray that.

PG2: And I also think the critical question reflection at the end helped.

Interviewer: Okay, would you make use of this kind of pedagogy or the activities to learn poetry or any other subject content in the future?

PG1: Hmm. Not in Maths. But in English, I think...yeah, you would use it because it's like, much more fun other than sitting in class and looking at the board. So, when you go outside and act it

out, it's like much more...you get energised. You get your ideas from the poem. [Interviewer offers noises of understanding].

PG4: I'm more of a visual person, so when everyone was there actually visualising, it helped me. [Interviewer offers noises of understanding]. So, when I have to write about the poem, I can see and picture this moment.

Interviewer: So, in terms of using the drama-based...in the future, would you?

PG4: Yeah, I would use it.

PG3: I think it would be hard integrating it into different subjects with content like in Biology. Like the heart or something [laughs] It would be difficult to portray that.

Interviewer: So, is that a no then...or?

PG3: It's a yes in English and languages...

PG2: I would like to continue to learn poetry this way. It's much more fun.

Interviewer: Okay. That's your post-interviews...Thank you.

## **YELLOW GROUP (YG) – POST**

Sat, 5/14 4:14PM • 29:35

### **SUMMARY KEYWORDS**

poetry, question, sculpting, activity, fun, learn, understand, people, English, helped, changed, poems, interpreted, motivated, enjoy, subject, acting, pedagogy, motivation, study

Interviewer: Cool. Alrighty. So, your first question says: since you have been involved in drama-based activities, has your motivation to learn changed since last we spoke?

YG1: Yes, like a lot. I enjoyed it a lot. And naturally, when you enjoy something, you tend to feel more motivated when you do it. So, it has changed a lot.

YG2: Specifically with poetry. Learning poetry is a lot more interesting now. And it's...it's not like this thing that you don't want to do anymore. So, yeah...

YG5: Yeah, it's changed a lot because I now actually look forward to doing it.

YG4: Yes, just not only reading it through a piece of paper, but actually physically doing it and expressing it. It helps to just interpreted more and remember it more. And just to give a whole new meaning to it.

YG3: My view has really changed because, um...now you can actually see what's happening in the poem and it's no longer just that thing that we read it, analyse it, and then go on and study. Now you actually remember what you learned. And I think my view has really changed.

Interviewer: Okay. If we talk about motivation in general, so not just for English...has it increased or decreased due to this?

YG3: It's the same.

YG1: It's just with English.

Interviewer: Cool. Next question. Since last we spoke, how do you feel about learning poetry?

YG1: Before I hated learning poetry because it was just, the teacher gives us a paper and you have to now, like, wreck your brain for answers, but now that you actually see the movements and stuff, it's easier to remember poetry [Interviewer offers noises of understanding].

YG4: Well, before I didn't...I wasn't really keen or interested in learning poetry, but now I'm, like, after everything that we've done, acting things out, like laughing and stuff, like...It just it makes me more keen to learn about it and to appreciate more of the sound devices and words that are involved in it [Interviewer offers noises of understanding].

YG3: My appreciation for poetry has really increased because with the poems that we did, and exercises we did, basically we...I don't know, you kind of saw how people interpreted it and how they spoke and expressed it in their own way. So, I think that's what motivated me to learn more.

YG1: The exercises weren't repetitive, so you didn't get tired of them, like, with every new poem it was like a new, like, exercise you had to do with it. So, it also kind of forced you to think a little differently every time [Interviewer offers noises of understanding].

Interviewer: Alrighty, how did you find dramatisation? Easy or difficult or easy, or...?

YG1, YG2, YG3: Easy.

Interviewer: Why did you find it easy?

YG2: Because it was fun. You're having fun with friends, so it wasn't, like, uh...a stressful environment. Everyone was comfortable with each other

YG1: It was fun because it kind of forced you to go outside of your comfort zone. People you never talked to before were all of a sudden alive and giving ideas. So, it also helped you learn more about your peers and not just the poetry.

Interviewer: Interesting.

YG3: I think it was easy because everybody got to be themselves, or in a in some sort of way, they kind of expressed themselves [Interviewer: interesting], so I think that's what made it fun.

Interviewer: Okay, cool. Next one: did this kind of pedagogy, so the drama-based pedagogy, help you understand poems better?

YG1: Yes.

YG5: Yes, it did.

Interviewer: How?

YG5: Well, I watched this one video once that had this guy that said, um...the way to unlock, well, it was a video about your "super brain". Basically, remembering things longer, and he said that the state you're in plus information equals long time memory. So, in a state...in a positive state where, like, we're having fun with friends and enjoying and taking in the information on a poem, it's easier to remember in the long term.

Interviewer: Okay.

YG1: It involved your whole body, not just your brain and you sitting in a chair. You actually moved around and you learn best by doing, honestly. So, by acting out the poem, you understood it better.

Interviewer: Anything else? [BEAT OF SILENCE] Okay, next question says: That this kind of pedagogy motivates you to read and engage with more poems?

YG1: We're not there yet.

YG2: I mean, I liked poems before but haven't gone out of my way to find more because of this.

YG5: Nope, it hasn't.

Interviewer: Okay, cool. Next question. Specifically for English home language as one of your compulsory subjects, how motivated are you to learn or continue to learn English after the drama-based activities?

YG1: Honestly, I've always been motivated to learn English because it's...English is my favourite subject, but that motivation has increased because of the poetry. Because I always, like, if you told us we're doing poetry tomorrow, then "Yay! We're doing poetry today!" Because it was a step out of the usual sitting in class environment. It was funny-in-the-sun exercise.

YG5: Oh yeah, I feel like I am more motivated to learn English because, like, for me before English has always been a nice subject to learn, but then you get disheartened when it's a language you speak every single day, but you're not in the 80s and 90s. So, then when doing the poems and...it's helping you understand that more, like, doing the drama-based activities, I guess it...puts things into perspective that although we speak English every single day, of course that doesn't mean the meanings will always be the same as watch you...

YG2: It was interesting to have a different way of learning something that we've been doing our entire, like, school career. Like, we've been doing English forever and we've never done something in a way that it's never been done before. And that's really helped to keep it, like, you know, in our heads.

Interviewer: So, in terms of your motivation increasing, did it stay the same?

YG2: It's increased because you, um...you're, like, more motivated to learn something differently instead of doing it the same way over [Interviewer offers noises of understanding].

Interviewer: Okay. Anything to say?

YG3: Yes, I think motivation for learning English has increased because of the activities, because I kind of learned to live in the moment and yeah...I think that kind of helped me with most of my English.

Interviewer: Okay. Anything else? [BEAT OF SILENCE] Okay, next question says: How has your motivation to learn English changed since our last interview?

YG5: No comment. Wait, what's the difference between this question and the last one?

Interviewer: So, the first question was: How motivated are you to learn or continue to learn English as a compulsory subject? The second one says: how has your motivation to learn English changed since our last interview?

YG1: So, we basically answered that question just now.

Interviewer: So, it increased?

YG1, YG2, YG4: Yes.

Interviewer: Okay. Next question: Did your preparation for English classes change after our last interview?

YG1: Yeah. Before I didn't have, like, a little pep in my step, but now I do because I was looking forward to the poetry lessons because I knew it was going to be something, new something different. Yes.

Interviewer: Okay, so we're talking about preparation, so did you do anything beforehand?

Interviewer: Okay.

YG5: Yeah, no it's pretty much the same.

YG4: The same.

YG3: Nope.

Interviewer: Next question. What drama-based activity did you enjoy the most and why? So, for the first one we did "*Touch*", that was sculpting so we had the still image, right? The second one we did "*Nightsong City*" which was essence machine. The third one was "*Portrait of a Loaf of Bread*" and that was the performance carousel, so that was the one with faster, slower.

YG2: "*Portrait of a Loaf of Bread*" [YG1, YG4: Performance carousel].

Interviewer: Okay, so "*Nightsong City*" was the performance carousel? Yes! Okay. And then "*Portrait of a Loaf of Bread*" was essence machine and then "*Cry of South Africa*" was choral verse.

YG3: Mine was, um... "*Portrait of a Loaf of Bread*". I liked being the truck.

Interviewer: Is that the only reason?

YG3: Yes. And I don't know, it was fun. This one.

Interviewer: The essence machine.

YG3: Yup.

Interviewer: So, that was like the repeating one.

YG1: I liked the "*Portrait of a Loaf of Bread*" and "*Nightsong City*". Both of them were a lot of fun to do. I liked being dough.

Interviewer: Is there anything any other reason why you enjoyed them, or...?

YG1: It was just fun, like, pretending to be something and hearing...seeing everyone's way of interpreting the different stanzas. It was a lot of fun and asking questions, because it might seem like it might seem like, "Ugh, now I have to think deep", but it made you think deep and made you understand what you were actually doing.

YG2: I liked "*Portrait of a Loaf of Bread*" the most because it was the only one that I was here for that was outside [learners laugh]. And we also worked in groups that we usually wouldn't work in [Interviewer: Interesting]. We were with people that we don't usually choose when we're in groups. And that made it fun to just interact with them and laugh and make jokes with them when you're preparing for it.

Interviewer: Okay.

YG4: "*Portrait of a Loaf of Bread*" and also "*Nightsong*" because, um...there were more, um... there was a lot more movement, there are less stationary to the sculpting and the coral verse.

Interviewer: So, you liked the movement?

YG3: Yes. Just I suppose, like, being able to express more than just being a statue and acting it out. And I think just, just that alone makes me enjoy it more.

YG5: For me, personally, um..."Chop". Which one was that one? Um..."*Portrait of a Loaf of Bread*". I liked that one, but I think my favourite was the first one [Interviewer: the sculpting?]. Yes, because, okay...I'm gonna be honest: every single thing we did, I was in charge so...for me personally, I enjoyed the creativity I displayed in the first one. I think that was...

Interviewer: Okay, so for every activity, were you the "brains behind the outfit"? [YG5: Yes] Crazy. Okay. And you were in completely different groups too.

YG5: Thing is, it came back...it came back, and I said, "Can we try it like this?" and then it just worked. So, I out the body and they out the meat on it [YG1 laughs].

Interviewer: Okay, next question says: Did your feelings to engage in drama-based activities change from the first activity to the last activity?

YG1: Yes. There were times where I felt like, “No, YG1, you need to stop talking” because if...then it's like a whole creative side of me showed...and I could see a few people were, like, “Whoa, what's going on?” But I just liked that a lot, because it showed me that when it comes to poetry, I actually know a lot. Way more than I think I know. Because it...it made you think, like, “Okay we need to do this and this and this so that people understand what we're doing” but also that it's not too, what's the word? “On the surface”, it must still make sense.

Interviewer: So, then how did your feelings change from the first activity to the last?

YG1: The first one, it was more, like, I was still like very quiet because I didn't know what to do. And I was like, scared to pitch my ideas. But compared to the last one, which was “*Nightsong City*”, they definitely changed because I was more confident in pitching an idea.

Interviewer: Okay.

YG3: It's just really, for me, the feeling didn't really change...or it stayed the same. It has remained the same throughout, but I still enjoyed it. [Interviewer: Yeah].

Interviewer: So, what was your original feeling that stayed with you?

YG3: Um...I wasn't really sure, I was a bit like despondent, thinking of, “Okay, how could I do this? How can I do that?” But I just went with the flow and it was alright.

Interviewer: Okay, so actually your expectations changed. [YG3 nods] Okay.

YG3: What was the question?

Interviewer: Did your feelings to engage in the drama-based activity change from the first activity to the last activity?

YG3: Yes.

Interviewer: Okay?

YG3: Because in the first activity, I got a very weird stanza...me and my group got a very weird stanza. And it was kind of hard to interpret it and kind of put it, like, properly...put it together. But then as we went on, we had fun with it and towards the end, I think we all just enjoyed doing the whole activity.

Interviewer: Okay. Anything else?

YG5: Yeah. Well, I enjoyed the first one from the get go, so I just enjoyed it all the way through.

Interviewer: Okay. Can I ask, were any of you nervous to act out or to dramatise in front of the rest of the class?

YG1, YG5: Yes.

Interviewer: Really? Okay. Why?

YG1: It's because you're afraid that people might get the wrong idea and you're going to be asked a lot of questions, like, "Why do you do it this way? And what is this standing for?" And also, with "*Touch*", it was...you had to always keep in mind that, "I mustn't make this person feel uncomfortable", because it was sculpting so you had to like make the sculpture. [Interviewer: Interesting.] Yeah, yeah.

Interviewer: So, you had to be, like, aware of people's boundaries and not just involved in activities?

YG1: Right, and with our group, there was only one girl so I immediately said you should be the sculptor rather than one of the guys because we always had to make sure that nobody felt violated in any way.

Interviewer: Interesting. Happiness is? [learners all nod] Next question: Was there anything about the activities that you disliked?

YG5: They weren't long enough.

Interviewer: They weren't long enough?

YG5: They weren't long enough, it was kinda fun.

YG4: Nothing to say, no comment.

Interviewer: Okay, so nothing that you really disliked? Okay. And then, what did you enjoy most about the activities?

YG1: Every single activity was a different one, it wasn't happening over and over again, because then you eventually feel like, "Ugh! we have to do this again". Every time was something you didn't expect. And that's what made them a lot of fun.

YG5: Yeah, you couldn't prepare for it. That's what I liked. The fact that you had to think on the spot. You had to get your gears going on the spot. Yeah

Interviewer: Okay.

YG2: I liked the "on the spot" as well. Like, it was nice to work, like, unprepared. It was a lot less...it was a lot more relaxed.

YG4: Yes, just be filled with surprises, I suppose, and to be introduced to it head on, and express yourself first impression...that's what I liked about it.

Interviewer: Okay.

YG3: What was the question again?

Interviewer: Was there anything about activities that you enjoyed? So, what was the most enjoyable part of the activity?

YG3: I think it's working with other people and working with people that you don't really work with. That's what I enjoyed.

Interviewer: Okay, cool. So, last question: Would you make use of this kind of pedagogy to learn poetry or other subject content in the future?

YG5: Yes, I would.

Interviewer: Okay, why?

YG5: Because it was very helpful, and it allowed you to shine. Okay, no, no...It allows the quiet kids to shine. Because most of the time, the quiet kids are the creative ones. [Interviewer: Okay. That's interesting]. Yes.

YG1: Yes, I would make use of it, because it eventually becomes muscle memory following what you... like, it helps you to remember, like, "Oh, I remember, this was when I did, like, that somersault thing". It just helps you learn better. So, when it comes to the exam, you don't sit there freaking out and trying to make sense of it the whole time.

YG3: I would use it. I would also use it for other subjects. Um...actually, no I wouldn't. I wouldn't. I don't think I would use it. I would use it in Afrikaans.

Interviewer: Okay, why wouldn't you use it in other subjects?

YG3: Maybe I think a lot of us are the ones who uses the subjects. Because you can't dramatise Accounting, it's just impossible.

Interviewer: Okay.

YG1: Yeah. I think it works best with languages. Because when it comes to languages, there's a lot of in depth thinking that needs to be required. Because you can't use it in Math, because Math is just solving equations. Acting out the square root of four won't really help you know the answer. If anything, it will...it needs to be a subject where it won't get too complicated with dramatising.

Interviewer: So, I think Mathematics at matric level, it's difficult, but if you're teaching, for example, adding for little ones, maybe?

YG1: Yeah. That'll work.

YG2: I probably wouldn't, because I don't think this type of activity would work without a lot of people to do it with. And I just don't see myself learning poetry in the future with a big group of people again. So, probably not.

Interviewer: Okay.

YG4: Um...Yeah, I suppose same with YG2 as well. I also don't see myself with a big group of people or going into a field where I'll have to learn or teach poetry, but it was still fun.

Interviewer: Okay, then I have just a random question. So, when you did the drama activities, remember we had a reflection section. So, let's say for example, the sculpting you had like a still image. Then I said to you, if there's something you don't understand, ask a question or think about it. Would you do it this way? What was your experience of that reflection part?

YG2: I think it helped us understand, like, more at the end kind of finalise everything we just did. It tied it together to make sure everyone understood because if every group is doing something different, you might not understand what the other groups are doing. So, reflecting at the end really helps.

YG1: And really made you become open-minded because you might understand what's going on because you're acting out the stanza. And, like, at times, people would ask a question, and you think that, "but it's so obvious what we are doing", and I think it just, yeah...it helped you understand...I might know what's going on because I'm doing, but you might not know what's going on, because you're seeing.

YG4: Um...I think it's good to reflect because it gives open to new ways of interpretation. And with those new, like, ways of interpretation, you could come up with a method on how to understand something better to the extent that everyone in the group understands it better.

Interviewer: Okay.

YG3: I think YG2 put it in the best way.

Interviewer: Okay.

YG5: Yeah.

Interviewer: Okay, cool. Alright, thank everybody.

## **PURPLE GROUP (PG) – POST**

Sat, 5/14 4:11PM • 17:10

### SUMMARY KEYWORDS

poetry, acting, learn, activities, poem, study, ideas, person, English, easier, interview, essence, man, fun, part, change, drama, understand, question, interpret

Interviewer: Okay, so your first question says: Since you have been involved in drama-based activities, how's your motivation to learn changed since last we spoke?

PG1: Yes, because I'm looking forward to what can be done in order to learn new poems, or new drama-based activities. So, what I have been doing is fun. I find it really fun. So, yeah, I'm looking forward to what's next.

Interviewer: At any point you'd like to comment, you're welcome [laughs].

PG2: I feel like it's stayed the same for me. [Interviewer: Okay]. Yeah. So, I feel the same before and after [Interviewer: cool].

PG3: I feel the same way PG1 does.

Interviewer: Okay. So, it increased for you?

PG3: Yes.

PG4: I also say, like, it increased...my motivation.

Interviewer: Okay. Why? What's...

PG4: The fun we had. We had fun, so the next time we do it, I look forward to doing it again.

Interviewer: Interesting. Okay.

PG5: I feel the same way as PG2.

Interviewer: So, it also just sort of stayed the same? Anything else? Cool. Second question. Since last we spoke, how do you feel about learning poetry?

PG3: I think I now enjoy poetry, more than I did before. [Interviewer: Okay] Because before I didn't like poetry, but because, like, we learned poetry in different and interesting ways, I think...I'm more into poetry now than before.

PG1: I feel the same way. I like it a bit more, but I also can't expect to learn this way with each and every poem. Because obviously, I can't have you now get the whole class outside [PG3 laughs]. Um...yeah, I'm gonna have to see how I can somehow do...uh, like, how I can learn in the way that we have been doing without everyone else.

Interviewer: I mean, especially for "*Ulysses*", which is a 70 line poem, I must now take you outside and you got to do...[PG1, PG2, PG3, PG4 laugh].

PG5: I think I enjoyed it more, because it wasn't just sitting in like a formal setting and learning about the poem. It was easier to learn when I actually interacted with the poem [Interviewer: Okay].

PG2: It was also easier to interpret the poem [Interviewer: Okay] and see how everybody else interprets it differently. So, it was interesting [Interviewer: Okay].

PG4: I wanted to say to see like, yeah, it was easy to learn them because when you visualise it beforehand, then like when you're doing in class, this is like, easy to understand.

Interviewer: Uh...how did you find dramatisation? Easy? Difficult? Didn't like it? So, like, acting or...

PG1: I'd say in between. The initial difficulty comes from that first step that you need to take. And also, some lines are easier to grasp the concept of than others. So, something can be super straightforward, like this person was reading a book [PG 2, PG3, PG5 laugh], then you can

easily...but then if you have, like, figurative speech, you need to really like get down to it and interpret your way, but yeah...

Interviewer: So, it's the content that actually made a difference.

PG1: Yes.

Interviewer: Okay.

PG2: Well, it was in between. It wasn't too difficult, it wasn't too easy. You just really had to understand what was being said in the poem.

PG3: And then everybody's ideas in the group...it was easier to come up with ideas on how to dramatise it. [Interviewer: You could bounce off of others...] Yes.

Interviewer: Okay. Anything else?

PG1: Also, the actual, like, acting it out is easy. But yeah, it's just the discussion on coming up with the...

PG2: The first step is always the hardest [YG1 agrees].

PG5: It also depends on the diction of the lines and what the words mean [Interviewer offers noises of understanding].

Interviewer: Okay, cool. Um...did this kind of pedagogy, so the drama-based pedagogy, help you understand poems better?

PG1, PG2, PG3, PG5: Yes.

PG3: The poems that we did, obviously [PG 2, PG5: Yes].

PG1: It also gave me a new way of, uh...seeing a poem. Especially with the experience of others, I can kinda pick up how they read the poem and interpret it, then I can implement that into my learning and see which method works the best.

Interviewer: Okay. Any other comments? [BEAT OF SILENCE] Did this kind of pedagogy motivate you to read and engage with more poems?

PG1, PG2: No.

PG5: I say yes.

Interviewer: Really? Okay.

PG5: I've read more poems recently and tried to understand them.

Interviewer: Because of this? [PG5: Yes.] You are one out of 20 [YG1, YG2, YG3, YG4 laugh]. My word. Okay, so basically, we don't read poems outside of school?

PG1, PG2, PG3, PG4: Exactly.

Interviewer: Okay. Um...specifically for English Home Language as one of your compulsory subjects, how motivated are you to learn or continue to learn English after engaging in drama-based activities? So, remember the last interview, we spoke about how English is a compulsory subject and how motivated are you to learn English? So, now has it changed since then, since engaging in drama-based activities?

PG3: I think it would have stayed the same for me because I don't...when I study for English, I don't necessarily act it out all the time. But maybe the acting out did, maybe change my perspective on, like, poems in general, but I think it's more or less the same.

PG2: It stayed the same but for poetry [PG1: yes] Yes.

Interviewer: Okay. So, like, English as a general subject, it's kind of like whatever, but motivation for poetry has increased? [PG1, PG2: Yes]. Okay. Cool. Um...How has your motivation to learn English change since our last interview? Very similar to the first question. Like, stayed the same or increased or decreased?

PG1, PG2, PG5: Stayed the same.

Interviewer: Okay, cool. Did your preparation for English classes change after our last interview?

PG1: No.

Interviewer: Can I tell you what this deals with? So, remember, when we did the last interview, we spoke about self-directed learning? So, you become responsible for your own learning, you maybe read the chapter beforehand before you come to class. So, have you become more self-directed or prepared more?

PG1, PG2, PG3: No.

Interviewer: Cool. Uh...what drama-based activity did you enjoy the most and why? So first, we did "*Touch*" which was sculpting. So, that was the freeze frame thing. Then we did "*Portrait of a*

*Loaf of Bread*", which was essence machine. So, that was the repeating one. Then we did "*Nightsong City*" which was the performance carousel. And then we did "*Cry of South Africa*", which was the choral verse.

PG1, PG2: The essence machine.

PG2: And the performance carousel.

Interviewer: Why the essence machine?

PG1: I like the "machine" aspect of it, or at least our part, we the, like, the factory part, right? The idea of it being like a conveyor belt moving in one sequence, one continual flow...I really liked that.

Interviewer: Okay.

PG5: Same.

Interviewer: Okay.

PG2: The performance carousel. I liked the fact that you could go fast or slow, and then switch off the machine, switch on the machine. It was really cool.

Interviewer: Okay.

PG3: I agree with PG2. It was interesting how we had to change our pace but still do the same thing. It was very nice.

PG 4: I liked the essence machine, like PG1 said. [Interviewer: The "machine" part?] Yes.

Interviewer: Okay. Interesting. Uh...did your feelings to engage in drama-based activities change from the first activity to the last?

PG3: I think it was maybe easier to do it the last time than the first time because the first time it was obviously, we weren't used to it. And so, I think we got easier to get easier as we did the last one.

PG1: I don't think it really changed too much. But it did change in the aspect of...I was looking forward to the drama-based learning activity from my experience with the previous one. [Interviewer offers noises of understanding]. Because I had a lot of fun with previous ones, I'd be hoping to have even more fun with the next one.

PG2: Mine stayed the same because I was excited for like each and every one. [Interviewer offers noises of understanding]. Yes.

Interviewer: Okay.

PG5: I think the first time I didn't know what to expect, so then I was a bit, like, apprehensive, but then afterwards I started to enjoy it.

Interviewer: I want to ask you, were you ever, like, nervous to act in front of the rest of your class?

All learners: No.

Interviewer: Really?

PG4: I'd say it the first time I was but then afterwards I just got used to it.

PG1: We were all doing silly thing so...[PG2: Yes, laughs] what's the difference? What do you do isn't much different from what we're doing, so... [Interviewer offers noises of understanding].

Interviewer: So, when you were introduced to the study, did you ever think that you'd have to act on your own?

PG5: Yes.

Interviewer: Weren't you worried about that?

PG2: At one point but, like, for me, I get along with everybody so I'm just, like, I'll make a fool out of myself.

PG1: Well, I mean, it is much easier in a group, but doing it alone...but, yeah.

Interviewer: Okay, um...was there anything about activities that you disliked?

PG1: My part in the last one. I was supposed to be a police car, so I was constantly crouched down and I had to go around in circles. Man, I was out of breath and then we had to go faster. But that's the only thing, like, physical limit. [PG2, PG5 laugh]

Interviewer: Okay.

PG5: I didn't like the choral verse as much because it wasn't like what we did before.

Interviewer: Yes.

PG4: I also didn't like the choral verse as much, but then everything else was fun.

Interviewer: Okay, what did you enjoy most about activities?

PG3: I guess just like spending time...because each time we were with different people, so it was interesting working differently with different groups of people, seeing how they work and the ideas and putting it all together.

PG2: The fact that we're just outside, not like in the formal setting.

PG1: Also, just finding out a new way of learning poetry. Like, before this, I wouldn't have ever thought of doing poetry this way. But now I do.

Interviewer: Cool. Talk to me about improv. So, the fact that you had to think on the spot, and you couldn't prepare, and it was like you had to, like, come up with these ideas...

PG1: It is a little bit of pressure when it comes to it, because we want to portray something that's good enough that really grasps the concept of the piece we're doing. [Interviewer offers noises of understanding]. So, we don't want to just, you know...we want to take the time to actually think things through. So, improv, like, on the spot is a little bit of pressure [Interviewer offers noises of understanding].

PG2: And the thing is, like, I like to have, not everything calculated, but know what I'm gonna do. And having to think on the spot....

PG4: I was gonna say, like, looking at it from that person's perspective, and that sparks an idea and you can share with the group and it works. [Interviewer offers noises of understanding].

Interviewer: So, I wanted to tell you, you guys came up as an example quite often about how different people's interpretation, you know, like seeing you think about something one way and another person... So, in "*Nightsong City*", I think you were the boat, right? [Gestures to YG3] And then PG5 went, "What's that?" and you went, "I'm a boat". And she was like, "That's not how I would do it". So, it's interesting that you did it one way, you would have done it in a different way but once she communicated, it was like, "Oh, okay, that's a boat". [PG3, PG5 laugh] Okay. Last question: Would you make use of this kind of pedagogy to learn poetry or other subject content in the future?

PG2: Yes, definitely.

PG1: Yeah.

PG2: I think for Afrikaans, to actually get to see it in the way that we understand because it's being acted out.

PG1: The only difficulty comes with doing it on your own, because we've been doing it in a big group now and it's easier but acting out every line on your own...[YG2, Interviewer laugh]

PG3: It's quite time consuming.

Interviewer: Let's talk about other subjects, do you think it can be applicable to other subjects? Like, besides language-based?

PG1: Not really with, like, Math or Science. I mean...you can probably, you know, imagine actually, like, this is swinging, I can see it swinging and that's how it works but... [YG2: Imagine Geo] Yeah Geo, like, "we're gonna go outside, touch some rocks".

PG5: I think it could also work with Bio, like how...maybe if they did the body and how different parts...different parts of the system function.

PG4: And also with LO (Life Orientation) as well. You know, the things that happen in your life and maybe being able to create awareness that way. [Interviewer offers noises of understanding].

Interviewer: Interesting. And then the last little question I've got, so you know when we did the drama activities, there was a reflection part of it. So, like, for example, we did "*Touch*" with the sculpting, and I say to you, like, if there's something you don't understand, ask a question, or do you agree...What was your experience of that? Was it valuable?

PG2: Yes. Because, like, some parts we wouldn't understand what the person was doing but then we ask and then it was like, "Oh, that's what we're doing". So, I think that helped also understanding what the whole group was doing.

PG3: Because then that group obviously thought that was the best idea for that scenario, but maybe we would have done something different. So, we didn't see how they saw it but once they explained it, then it made sense. Yeah, so it was interesting.

Interviewer: Alrighty, anything else? [BEAT OF SILENCE] Okay, thank you.

# ANNEXURE J: DECLARATION OF LANGUAGE AND BIBLIOGRAPHY EDITING



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## DECLARATION

I, **Christina M.E. Terblanche**, hereby declare that I edited the research study  
titled:

**The impact of drama-based pedagogy on Grade 12 English Home  
Language learners' self-directed learning skills and motivation to  
learn**

for **CM Norgaard** for submission as a research study for examination.  
Changes were indicated in track changes and implementation was left up to  
the author. The editor did not view the final document.

Regards,

A handwritten signature in black ink that reads 'CME Terblanche'.

**CME Terblanche**

**Cum Laude Language Practitioners (CC)**

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