

The Usage of Critical Pedagogy in The Teaching of Literature: A Case of Grade 11 English Home Language Classrooms in Pretoria, South Africa

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KEYWORDS Efficient and Effective Lessons. Literary Teaching. Pedagogical Approach. Teaching and Learning. Teacher Training

ABSTRACT Critical pedagogy is central to the holistic development of teaching and learning. The usage of this pedagogical approach aids in the delivery of efficient and effective lessons in literature. This study is underpinned by the interpretivist lens and adopts the qualitative approach to explore the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria. Purposive sampling was used to select three schools, six teachers, and 24 learners for this study. Interviews with teachers and questionnaires with learners were used as research instruments for this study. The findings of this study reveal that teachers do use critical pedagogy and this was supported by the interviews with teachers and questionnaires with learners. This study recommends that teacher training should reflect the fundamentals of critical pedagogy to ensure that teachers are equipped with the tools to incorporate critical pedagogy in literary teaching.

INTRODUCTION

In its National Curriculum Statement, the Department of Education (2011b) states that one of its principles is active and critical learning, that is, encouraging an active, critical approach to learning, rather than rote and uncritical learning of given truths. This is a direct promotion and induction of the usage of critical pedagogy, which is particularly crucial in the teaching of literature. According to Giroux (2010), critical pedagogy seeks to constitute students as informed subjects and social agents. Furthermore, critical pedagogy is invested in both the practice of self-criticism about the values that inform teaching and self-consciousness regarding what it means to equip students with analytical skills to be self-reflective about the knowledge and values they confront in classrooms. In this approach, education is not merely the transmission of knowledge, but a transformative dialogue between teacher and learner that uncovers hidden power relations within texts, symbols and institutions (Chen et al. 2025).

Freire (1970) is one of the inaugural philosophers of critical pedagogy who believed that critical pedagogy is a critical approach to education that highlights the importance of having learners engage actively in their learning process and being able to find and develop their own critical opinion and position on the literary text in class. This is a vital concept that needs to be inculcated in the teaching and learning process, as it deems learners as active contributors rather than passive recipients of knowledge. The integration of critical pedagogy in the teaching and learning of literature can be manifested in different aspects, including methods of instruction, learning materials, and assessment strategies (Saleh 2019).

Betti (2021:6) states that the reading of literature provides an opportunity for the language to be internalised, whereby grammar rules, phrases, and vocabulary already learned can be reinforced, and at the same time, new words and phrases can be encountered. One of the main approaches to teaching literature, as noted by Betti (2020), is to develop critical, creative, and personal approach-

es to studying and analysing literary and non-literary texts. According to the Department of Basic Education (2011a), the main reason for reading literature in the classroom is to develop a sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what they may read.

Problem Statement

One of the problems that lies adjacent to the usage of critical pedagogy in the teaching of literature in English Home Language classrooms is that some teachers still hold a conservative educational ideology with traditional attitudes and beliefs about teaching and learning (Saleh 2019). Similarly, too many classrooms at all levels of schooling resemble a “dead zone” where any vestige of critical thinking, self-reflection, and imagination quickly migrates to sites outside of the school, only to be mediated and corrupted by a corporate-driven media culture (Giroux 2010). This stems from the usage of “banking education”, which, according to Nkabinde (2024:20), is problematic because teachers assume full autonomy over the lesson, using teacher-centred approaches with learners, thus giving learners limited opportunities to be full participants in the lesson. Mabunda (2020) asserts this notion by stating that in the concept of banking education, learners are deprived of the opportunity to acquire sound knowledge and skills necessary for questioning and critically probing about the socio-political realities that shaped their immediate environment. The teaching of literature is never easy, but it is impossible without personal, thoughtful, and honest interpretations and comments from the learners themselves (Department of Basic Education 2011a). Therefore, it is valuable to create a learning atmosphere that infuses the element of critical pedagogy for the teaching environment to thrive.

Research Aim

This study sought to explore the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria. To achieve this, this study was guided by two research questions:

1. What are the teaching strategies that teachers use in the teaching of literature in Grade

11 English Home Language classrooms in Pretoria?

2. What are learners’ experiences of being taught literature in Grade 11 English Home Language classrooms in Pretoria?

Objectives of the Study

This study’s primary objectives were to:

1. Identify the teaching strategies that teachers use in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria.
2. Explore learners’ experiences of being taught literature in Grade 11 English Home Language classrooms in Pretoria.

Literature Review

Discourse of Critical Pedagogy and Literature

There are scores of studies by various scholars that have looked at the concept of critical pedagogy and literature independently. However, the usage of critical pedagogy in the teaching of literature in a cross-cultural context remains an area that is underexplored. This research sought to explore this gap by positioning this study in a Central Business District (CBD), a township, and a suburb in Pretoria to determine the usage of critical pedagogy in the teaching of literature.

Freire (2009) defined critical pedagogy as a critical approach to education, highlighting the importance of having learners engage actively in their learning process and being able to find and develop their own opinion and position. Giroux (2010) believes that critical pedagogy is defined as a movement that assists students in developing a consciousness for freedom by recognising authoritarian tendencies, empowering their imaginations by connecting truth to power and reading both the word and the world as part of a broader struggle for agency, justice, and democracy. Too often in the teaching regime, teachers succumb to prescriptive teaching, which tells learners, “this is the way things are” or “this is the correct answer”. Not only does this expose a tyrannical, myopic power relationship between the teacher and the learners, but it also shuts out alternative thinking and reflection (Sheik 2021).

Literature consists of four genres, which include poetry, novels, short stories, and drama. Betti (2021) states that the literature explores language across a variety of media, including print (books, magazines, newspapers), television, film, video games, music, cell phones, software, and the internet. According to Igaab and Al-Bdeary (2016), literature serves as a stimulus that creates interest and motivates learners by engaging them on a personal and emotional level.

McLaren (2009) posits that the dialectical nature of critical pedagogy allows teachers to view the school not only as a site of instruction and an area of indoctrination and socialisation but rather as a cultural terrain in which learner empowerment and self-transformation are encouraged and nurtured. Teachers should not mechanically teach the curriculum but critically engage with how the content that is to be taught relates to the lived experiences of all learners in the classroom. Furthermore, teachers must be positioned not as sole authorities but as facilitators guiding dialogue and exploration of meaning (Abdullah et al. 2026). The teaching of literature may easily be one of the ways in which teachers may allow learners to relate their lived experiences to the literary texts that they are analysing in class.

Using Critical Pedagogy in the Teaching of Literature

Pillay (2021) states that she has always aimed to create a dialogical relationship between herself and the learners, where both contribute and receive knowledge (Freire 2009). Furthermore, using questions and dialogue in the study of literature will allow learners to talk back and thus open up the conversation about how to engage with and resist aspects of their question (Pillay 2021). A dialogical relationship is the essence of critical pedagogy, hence it challenges learners' minds and develops learning communities where everyone can be heard, their presence recognised, and their contribution valued (Hook 2003). Being heard, recognised and valued is a fundamental part of teaching and learning in literature, and such a platform must be given to learners so that there is a sense of inclusivity in the classroom.

According to Hughes (2014), some of the strategies that teachers could use to implement critical pedagogy in the teaching of literature would in-

clude developing a critical mind, having an opinion and reason generator, and making learners take a stance on a certain matter. This is one of the fundamentals that reflects the ideologies of critical pedagogy in a literature classroom. In lieu of the ideologies of critical pedagogy, Sheik (2021) further mentions that attributes such as helpfulness, appreciating alternative viewpoints, and responding in a constructive manner, practicing healthy interpersonal relationships, conflict resolution, and good communication skills are important pedagogical spin-offs that accrue from the teaching and learning of literature.

This study asserts that South African society, with its numerous areas of injustice and inequality, which has a huge implication on education, needs critical pedagogy enacted in classrooms if it is to move beyond social justice goals in theory and actively enact these in practice. This study debunks the premise of imposition in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria because any correction or intervention of the teacher with student choices or decisions will be considered an imposition of their views on them and a violation of the critical pedagogy principle (Saleh 2019).

Theoretical Framework

This study adopted a critical theoretical lens that draws parallels to the ideology of critical pedagogy, which is this study's focus. The interconnection between the two concepts allowed for a close introspection of the possible usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria.

According to Giroux (2010), critical theory is concerned with offering learners new ways to think critically and act with authority as independent political agents in the classroom and a larger society. In other words, it is concerned with providing learners with the skills and knowledge necessary to expand their capacities, first, to question the deep-seated assumptions and myths that legitimate the archaic and disempowering social practices structuring every aspect of society, and to take responsibility for interrogating the world they inhabit. Ooiwa-Yoshizawa (2012) asserts that critical theory does not neglect or replace well-developed teaching methods. Rather, it adds critical flavour to the existing textbooks and everyday instruction, often subtly.

Critical theory foregrounds itself through the usage of problem-based teaching. Problem-based teaching of literature is a contemporary teaching model that has emerged from the need to overcome some of the weaknesses that have emerged from traditional teaching and to increase the efficiency of educational work (Strossmayer 2019). Problem-based teaching of literature engages learners, places them at the centre of the teaching and learning process, and encourages them to independently define and research the problem (Strossmayer 2019). Therefore, the apt use of this theory is maintained in this study through viewing teachers' methodological approaches to teaching literature and determining if these approaches are aligned with the ideologies emphasised by Strossmayer (2019).

One of the roles of critical theory, which cements itself as the most applicable theory for this study, is that it accelerates the development of learner creativity, psychological abilities, and the development of functions such as analysis, synthesis, abstract thinking, generalisation, induction, and deduction (Strossmayer 2019). Critical theory increases motivation and intensifies the level of knowledge acquisition (Lazzarich 2011).

RESEARCH METHODOLOGY

This study is etched in the interpretive paradigm and adopted a qualitative research approach to examine the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language schools in Pretoria. According to Cohen et al. (2011), qualitative research explores groups or individuals and constructs meanings out of their experiences, and in this context, the first explorative group were teachers whose methodological positioning of literature was examined against the usage of critical pedagogy and the second group were learners whose experiences of being taught literature were studied carefully and meaning was constructed thereof.

Context of the Study

This study was conducted within three schools in the Tshwane South District, Pretoria, South Africa. The schools that were purposively selected for data collection include a school in the townships, a school in the Central Business District (CBD), and a school in the suburbs. The three

schools were selected because of their different context, which could potentially have implications for teachers' methodological approaches. Furthermore, the three schools were selected because of their geographical positioning, which was convenient for the researcher (Mabunda 2026), as he resides in Pretoria.

Data Collection

This study employed two data collection methods, which comprised semi-structured interviews and semi-structured questionnaires. The semi-structured interviews were used to answer the research question, "*What are the teaching strategies that teachers use in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria?*"

The semi-structured questionnaires were used to answer the research question, "*What are learners' experiences of being taught literature in Grade 11 English Home Language classrooms in Pretoria?*"

A digital voice recorder (DVR) was used to capture the interviews to enhance the trustworthiness of this research.

Population Sample and Technique

This study employed the purposive sampling technique, also called judgement sampling, which is a deliberate choice of a participant based on specific qualities (Etikan et al. 2016). The participants for the interviews were purposively selected according to their experience in teaching English literature. The researcher purposively selected teachers who had 0-5 years of teaching experience, 5-9 years of teaching experience, and over 10 years of teaching experience. The participants for the semi-structured questionnaires were also purposively selected. These included twelve learners who were male and twelve learners who were female to ensure gender balance. These learners were between the ages of 16 and 18 years old.

Data Analysis

This research employed the inductive coding approach to analyse its data. The inductive approach, also known as grounded theory, focuses on building a theory from the data. It almost invari-

ably involves collecting data, breaking it up, and then abstracting it at a higher level (Linneberg and Korsgaard 2019). This process is at the heart of what most theory-building qualitative researchers do (Gehman et al. 2018). Through this approach, the themes that emerged from the data were presented under two analytical categories, which are presented in the results of this research.

Ethical Considerations

To collect data for this research, ethical approval was sought and granted by the Faculty of Education Research Ethics Committee, University of Johannesburg. Furthermore, approval to conduct research within schools in the Tshwane South District was granted by the Gauteng Department of Education. This study sought permission to collect data at the selected schools, which was granted by the principals after a request permission letter was sent through email and also hand-delivered to the schools. In this study, the process of obtaining consent from participants included ensuring that consent was given voluntarily and that the participants were required to provide written informed consent, including consent from the teachers, consent from the learners, and their parents. The anonymity and confidentiality of the participants were preserved by not revealing their names and identities in the data collection, analysis, and reporting of the findings. The identities of the participants were removed during data transcription, including names or any significant aspect of identity. In presenting the findings of the study, the participants were referred to by their pseudonyms.

RESULTS

This study sought to analyse the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language in Pretoria. The results are grouped into two analytical categories, that is, *teachers' pedagogical approach to teaching literature in Grade 11 English Home Language*, and *learners' experiences of being taught literature in Grade 11 English Home Language*.

Teachers' Pedagogical Approach to Teaching Literature in Grade 11 English Home Language

To elicit responses, semi-structured interviews were conducted with 6 teachers, comprising 2 teachers in a suburban school, 2 teachers in a township

school, and 2 teachers in a school located in the Central Business District (CBD). During the semi-structured interviews, teachers were asked, "*What are some of the teaching strategies that you employ when teaching literature in the classroom?*" The excerpts below show the responses from the teachers.

32-year-old Janet, who teaches at a school in a township, responded to the question as, "*It can be collaborative teaching, but most of the time, it's direct teaching. So the learners read and then, while we are reading, you stop, and you ask them questions, what does this mean in the context of the novel? And you'll ask them, what does this word mean to you? Or what does it mean in the novel itself? What is the significance of this event? Where in the story are we?*"

Brooklyn, 32-years-old, who teaches at a school located in the CBD, responded to the same question as, "*So, teaching strategies for me, technology in the classroom, definitely. I mean, it helps a lot if I can show them little videos, grasp their attention, and also with the slideshows that we use. Also, peer work, that helps a lot because sometimes there's just a concept that they explain to each other better than the teacher can. And then also more student-centric discussions. I don't believe in me standing in front, just doing all the teaching, the kids fall asleep, they hate that. So, definitely getting the learners more involved in the lesson.*"

Brooklyn's learned colleague, Monique (34-years-old), responded to the same question and stated, "*Learners love visual stimulation, so it's very important. We have a data projector, so I play them a clip of the text that we will be discussing. I remember I played a clip from "Tsotsi", the preview of the movie, and then they liked the whole theme song. So I played that clip for them just to introduce it to them, and you know, from that, they were so eager because number one, the background song. So basically, my strategy is always to get them excited first, whatever you bring, maybe it's a clip, or audio, or visuals, get them excited before you just get into it.*"

In responding to the question posed during the interview, 25-year-old Kendall, who teaches at a school in the suburb, mentioned, "*So, because as I've mentioned earlier, the current learners that I have are not learners who are interested in reading, I try to make it as graphic as possible. I re-*

member the first term, I even allowed leaders to do their own group presentations, where they had to do charts and diagrams, and get pictures that related to a certain theme of the book. So learners who are very visually inclined were accommodated in that sense. And then learners really struggle with their confidence in reading. So I'll use the audiobooks as well to just make them a little bit interested and less uncomfortable with the novel. And most of the time, I don't like using the prescribed questions in terms of the literature. So I'd like to make it as practical as possible to their current reality. So those are some of the strategies that I've used."

Catherine, 25-years-old, who is a dear colleague of Kendall, responded to the question as, *"I do some discussions, like class discussions, where we break up and talk about things. We do some debates where we pose a question to say, for example, 'Is Okonkwo correct in refusing to accept change?' Where we look at it really, the world is changing, so is the culture, but Okonkwo wants to be a traditional Igbo man, and is this okay? So we do some debates on that. We would watch, we'd listen rather to Chinua Achebe speak about the novel before reading it or after reading it, yeah, that's it, and most importantly, reading the text in school."*

Contrary to some of the teaching strategies used by the other teachers, 24-year-old Zane, who teaches in a township school, had a rather different view on the use of discussions and debates, with reasoning. The following shows Zane's teaching strategies when teaching literature, *"Strategies like debates and discussions, I don't apply, and I think it depends on the mindset of the learners that you are teaching. If they are mature enough to keep it and to keep discipline in the debate, then I think you can give them that opportunity. So it's maybe questions, I ask them questions. I explain, and I ask questions. That's all, but discussions get out of hand."*

Learners' Experiences of Being Taught Literature in Grade 11 English Home Language

Alternatively, this study turned to the learners to determine their experiences of how they were taught literature in Grade 11 English Home Language and determine a link between their experiences and what their teachers mentioned during

the interviews. 24 learners across the three research sites responded to a semi-structured questionnaire in the presence of the researcher. One of the questions posed to the learners was, *"discuss how you are taught literature in the English classroom."*

There were eight learners who responded to the questionnaire in a school located in the township. In response to the question, a 16-year-old female learner said, *"The teacher would hand us books, and we would read together and analyse for our understanding."* One of her classmates, a 17-year-old male learner, said, *"We read a particular paragraph and we try to understand what is happening."* A noteworthy example that accounted for how learners were taught literature through questioning and explanation includes one by a 17-year-old female learner who said, *"We are taught through reading, explanations, and the use of contextual questions to understand and track the level at which we understand the novel."*

Similarly, there were eight learners who responded to the semi-structured questionnaire in a school located in the CBD. Some of the responses included one by a 16-year-old male learner who said, *"We read a book as a class, and then answer questions based on that chapter."*

Another 16-year-old male learner mentioned, *"We are made to read a certain passage, then we discuss it, we then get some questions, we answer the questions, and move on to another passage."*

A 17-year-old male learner said, *"They let us discuss and let us talk about the parts we liked the most."*

Finally, a 17-year-old female learner described how she was taught and she said, *"I am taught in a way that is fun for people my age. We even get a chance to act out what we have read about."*

Eight learners in a school located in the suburb were also asked to share their experiences of how they were taught literature in the classroom. The responses varied, including one by a 16-year-old male learner who said, *"Classroom literature is taught by means of examining and analysing novels and other literary material in class."*

Discussions were mentioned by a 17-year-old male learner who said, *"The more we read, questions are asked by the educator, and discussions are held among the learners and the educator."*

A 16-year-old female learner shared her experience by stating, *"The teacher always plays videos/displays pictures of what we learn."*

The next section of this study shifts to the discussion of findings for this study.

DISCUSSION

The results of this study reveal that the teaching methodologies employed by teachers did have a critical pedagogical flair to some extent. This was echoed by the teachers during the interviews and confirmed by the learners in their responses to the questionnaires. Janet revealed that she uses questioning as one of her teaching strategies, and Freire argues that education requires questioning as the core of the dialogue, and the possibility of questioning is included in the dialectical structure of dialogue topics (Shih 2018). Mohamed et al. (2026) assert that through dialogical learning, learners and teachers engage in collaborative reflection on social realities, allowing learners to develop a deeper understanding of their social context and a sense of responsibility toward transformative action.

The methodologies used by Brooklyn and Catherine align with Freire's educational philosophy which emphasises the active participation of learners in the construction of knowledge (Liuzzo 2025). Brooklyn used discussions, and Catherine used debates in the teaching of literature and these are critically pedagogical in nature. Furthermore, these approaches encourage learners to critically "read" their world and perceive themselves as agents of change (Mamutse 2026). Moreover, in the use of these approaches, teachers and learners are jointly subjects in the learning process (Giroux 2024). In order to enable teachers and learners to maintain their own intentionality and become an interactive or communicative subject coexisting with the external world or others, Freire advocated that teachers and learners should have a dialogue, instead of teachers having authority and not giving learners the platform to have discussions in the classroom (Shih 2018).

Monique's use of visual stimulation and Kendall's use of graphics and group presentations signify that critical pedagogy is at the heart of their teaching philosophy. These two teachers employ multimodality in their literary teaching where stories are conveyed through a combination of textual, visual, auditory and interactive elements (Ogoke and Ogoke 2025). Berardinetti (2026) posits that visual learning has a dual pedagogical value: it is a tool for developing linguistic, aesthetic and cognitive

skills and it is a means of inclusion and participation for those with different learning styles. Visual learning and group discussions aligns with Freirean principles as the educational relationship takes the form of a space for the co-construction of meaning, where the teacher acts as a cultural mediator and not just the transmitter of knowledge (Berardinetti 2026). Furthermore, Fadhil and Al-Alwan (2026) affirm that using visuals in the teaching of literature is an effective tool that contributes to generating knowledge rather than its passive reception and consumption. The use of visuals, graphics and group presentations becomes the opportunity for critical reflection on texts and forms part of storytelling.

The experiences shared by the learners also coincided with the teaching strategies that teachers mentioned that they used when teaching literature in the classroom. During the data analysis of the questionnaires from the learners in the township school, this study found that there were three common themes that were evident in learners' responses from this school, and these were *critical analysis and engagement*, *reading during the analysis of literary texts*, and *questioning and explanations*. In the school located in the CBD, the common themes reflected in the learners' responses were *reading*, *questioning*, and *classroom discussions*. Lastly, the common theme that emerged from learners' responses in a suburban school included *critical analysis and discussions* used during the teaching of literature in the classroom. The responses from the learners reflect the dialogical nature of the teaching of literature in their classrooms. Dialogue in the classroom signifies communication. This study believes that without dialogue, there can be no real teaching and learning. The teaching strategies used by teachers denote what Freire perceived as education as the practice of freedom, social liberation and transformation (Farias et al. 2025). There is a degree of freedom that learners are provided with regarding the teaching methods that teachers use. Also, there has to be the creation of a "free" atmosphere in the educational environment, and learners must have the opportunity to choose their mode of existence. Furthermore, the environment must respect the human rights of learners' self-determination and learners' autonomy, which are two concepts that learners possess.

Teachers' usage of critical pedagogy in the teaching of literature reflects the undeniable value that this teaching philosophy possesses. This

value is supported by Nozalea and Addun (2026) who assert that in the modern era, educational institutions are expected to equip learners with critical thinking abilities, ethical reasoning and the capacity to engage constructively with diverse perspectives. Furthermore, Fauzin and Mohamed (2024) note that employing pedagogical methods such as questioning, discussion and reflection tend to produce deeper understanding and more meaningful engagement with knowledge. By adopting the principles of critical pedagogy, the teachers in this study challenge the traditional “banking model” of education in which knowledge is simply transmitted from teacher to learner (Veronese and Kagee 2025), thereby, recognising the deep-seated need for critical pedagogy in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria, South Africa.

CONCLUSION

The concept of critical pedagogy is a significant commodity in the realm of teaching and learning literature. The study of literature in Grade 11 English Home Language should be a space where learners challenge themselves in the analysis of literary work. Furthermore, this should be a space that encourages learners to think actively and critically. To foster these elements, it may be apt that teachers apply this pedagogical approach to ensure that the classroom environment thrives. This study sought to examine the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria. Guided by the two research questions, that is, what are the teaching strategies that teachers use in the teaching of literature in Grade 11 English Home Language classrooms in Pretoria, and what are learners’ experiences of being taught literature in Grade 11 English Home Language classrooms in Pretoria. The findings reveal that teachers’ teaching methodologies across the three different contexts do include the usage of critical pedagogy in the teaching of literature.

RECOMMENDATIONS

Based on the findings of this research, this study proposes two recommendations as follows.

Critical pedagogy should be a concept that every teacher is fully aware of and able to exercise. To ensure this, the Department of Basic Education should implement school workshops that seek to

educate teachers on critical pedagogy, its impact, and how to incorporate the usage of critical pedagogy in the teaching of literature in Grade 11 English Home Language. School workshops are effective because they provide the necessary dialogue for teachers who are curriculum enactors, and they form part of skills training and development, which will improve the teachers’ pedagogical practices in the classroom.

Teaching and training institutions such as universities, private colleges, and Technical and Vocational Education and Training (TVET) colleges should consist of modules that seek to educate upcoming teachers on a range of theories, particularly critical pedagogy, to ensure that these teachers are aware of this teaching methodology and its impact before they qualify. This should produce teachers who are fully equipped to teach literature at all levels, particularly Grade 11, and who are fully aware of the implications of such practices being employed in their classroom.

NOTES

This research paper is developed from a Master’s dissertation completed by the author, Nkabinde, D.N., and supervisor, Mabunda M.T., and submitted to the University of Johannesburg in 2024.

AUTHOR CONTRIBUTIONS

Abstract (Nkabinde and Mabunda), Introduction (Nkabinde and Mabunda), Literature Review (Nkabinde and Mabunda), Methodology (Nkabinde and Mabunda), Results (Nkabinde and Mabunda), Discussion (Nkabinde and Mabunda), Conclusion (Nkabinde and Mabunda), Checking and Editing (Nkabinde and Mabunda).

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Paper received for publication in March, 2026
 Paper accepted for publication in June, 2026