

*International Journal of Learning, Teaching and Educational Research*  
Vol. 24, No. 5, pp. 472-496, May 2025  
<https://doi.org/10.26803/ijlter.24.5.25>  
Received Mar 23, 2025; Revised Apr 30, 2025; Accepted May 17, 2025

# Implementing Trilingual Pedagogy in Dramatic Arts Education: Balancing Linguistic Diversity, Creative Expression, and Institutional Challenges in Multilingual Classrooms

Limkani Sincuba\* 

Walter Sisulu University Mthatha, South Africa

**Abstract.** As educators navigate the vibrant tapestry of multilingual classrooms, the strategic integration of trilingual pedagogy in dramatic arts education offers a transformative opportunity to unlock students' full creative potential, bridging linguistic divides and fostering a more inclusive, culturally rich learning environment. Use of isiXhosa, isiZulu, and English language in teaching dramatic arts in grade 10 may help in the practical performance of dramatic arts. The qualitative case study examined the implementation of trilingual pedagogy in dramatic arts education, focusing on balancing linguistic diversity, creative expression, and institutional challenges in multilingual classrooms. The translanguaging theory underpins the study, which emphasises leveraging students' full linguistic repertoires as a resource. A purposive sample of 15 teachers who have been teaching dramatic arts from grade 10 to 12 for more than three years from three schools participated, with data collected using a questionnaire and analysed thematically. Findings highlight that trilingual pedagogy fosters creative expression by enabling students to draw from their natural languages during rehearsals and performances, leading to more authentic and engaging artistic outputs. Teachers reported that multilingual scaffolding strategies, such as integrating linguistic diversity into scriptwriting and improvisation, improved students' comfort in articulating ideas and navigating cultural contexts. However, institutional barriers—including disparities in language proficiency, resource limitations, and curriculum constraints—were identified as persistent challenges. The study recommends the value of trilingual pedagogy in enhancing practical performances and socioemotional growth, aligning with broader research on multilingual education's role in promoting inclusivity and intercultural understanding. Recommendations emphasise the need for teacher training, adaptable curricula, and institutional support to sustain trilingual practices in dramatic arts education.

---

\*Corresponding author: Limkani Sincuba; leesincuba@gmail.com

**Keywords:** Trilingual Pedagogy; Dramatic arts education; Multilingual Classrooms; Translanguaging; Creative Expression and Institutional Challenges

## 1. Introduction

Dramatic arts education in multilingual classrooms presents opportunities and challenges, particularly fostering creativity while navigating linguistic diversity (Hutson, 2025). South Africa's linguistic teaching may be characterized by a rich tapestry of languages such as isiXhosa, isiZulu, and English, offering a unique context for exploring trilingual pedagogy (Sincuba & Buka, 2024). The approach enables educators to transform language barriers into creative resources, allowing students to draw from their full linguistic repertoires during improvisation, scriptwriting, and performance (Gobodwana, 2023). Such practices align with the principles of Translanguaging Theory, which emphasizes the dynamic integration of multiple languages to enhance communication and learning (Charamba, 2021).

Despite its potential, implementing trilingual pedagogy may be often hindered by institutional constraints such as monolingual curricula, resource gaps, and rigid policies that fail to accommodate linguistic diversity (Bernhofer & Tonin, 2022). These systemic challenges highlight the need for innovative strategies that empower students to articulate ideas authentically while enriching artistic outcomes (Bockelmann, 2021). By embracing a trilingual framework, educators could create inclusive environments where students feel valued for their unique linguistic backgrounds (Sincuba & Buka, 2024). The approach not only enhances students' confidence in language use but also fosters collaboration and mutual understanding among peers in dramatic arts (Bockelmann, 2021). Furthermore, integrating dramatic arts techniques that celebrate cultural narratives could deepen student engagement and encourage a sense of belonging (Bernhofer & Tonin, 2022). Such practices may lead to richer artistic interpretations and performances, providing a platform for students to explore social justice themes and concepts through embodied learning in dramatic arts (Sincuba & Buka, 2024).

The purpose of the research was to investigate how trilingual pedagogy could be effectively implemented in South African dramatic arts classrooms to enhance creativity, inclusivity, and student engagement. Specifically, the study aims to investigate the strategies educators used to integrate isiXhosa, isiZulu, and English in their teaching practice, and to examine the impact of these approaches on students' artistic expression and collaborative learning. By identifying both the benefits and challenges of trilingual pedagogy—such as navigating linguistic diversity, fostering creative expression, and addressing institutional constraints—research seeks to provide evidence-based recommendations for fostering more equitable and culturally responsive dramatic arts education in the trilingual contexts.

The study seeks to address the following research questions:

1. How do teachers implement trilingual pedagogy in dramatic arts education to balance linguistic diversity and creative expression in multilingual classrooms?

2. What institutional challenges hinder the integration of trilingual pedagogy in dramatic arts education, and how can these barriers be addressed?

## **2. Literature Review**

### **2.1 Dramatic Arts Education**

The integration of trilingual pedagogy in dramatic arts education represents a transformative intersection of linguistic diversity, creative expression, and institutional adaptability (Caliz, 2024). Multilingual classrooms offer opportunities for fostering inclusivity and cultural awareness while driving artistic innovation (Sincuba & Buka, 2024). However, systemic challenges such as uneven language proficiency among students, resource limitations, and rigid curricular frameworks often hinder effective implementation (Saxena, Ray, Kaur, & Khan, 2024).

Dramatic arts studies highlight the role of embodied learning in bridging linguistic divides (Bréauté, 2023). Dramatic arts activities such as improvisation and playwriting enable students to negotiate meaning across languages while developing socioemotional and cognitive skills (Caliz, 2024). For example, multilingual rehearsals have been shown to improve students' comfort in articulating ideas and navigating cultural contexts (Charamba, 2021). Despite these benefits, institutional gaps persist – such as inadequate teacher training and a lack of multilingual resources – which limit the full potential of trilingual pedagogy (Hutson, 2025).

In certain contexts, it may be necessary to consider parental involvement when implementing trilingual pedagogy in dramatic arts education. The phenomenon known as "panic-gogy" could result in parents being reluctant to accept the use of certain languages within their households, given their central role as caregivers and primary influencers of their children's educational experiences (Goodwin, 2023). The resistance may impact the effectiveness of trilingual initiatives in the classroom, as parental attitudes and support are critical to the successful integration of multiple languages in arts education (Isnawan, Suryadi, Turmudi, & Marfuah, 2022).

An exploration of how education in the dramatic arts can significantly enhance academic performance and personal growth, particularly among dramatic arts grade 10 students. However, institutional barriers such as rigid curricula, resource gaps, and parental scepticism often hinder implementation (Hutson, 2025). Drama-in-education further emerges as a decolonising pedagogy, enabling students to explore abstract concepts, for example, social justice, through embodied learning and disrupting monolingual norms (Sincuba & Buka, 2024). While challenges persist, literature advocates integrating dramatic arts to cultivate holistic, culturally responsive learners (Charamba, 2021).

### **2.2 Integration of IsiXhosa, IsiZulu, and English in Dramatic Arts**

Research highlights the pedagogical value of integrating isiXhosa, isiZulu, and English in dramatic arts education within multilingual South African classrooms (Sincuba & Buka, 2024). Trilingual pedagogy validates students' home languages

alongside dominant languages like English, enhancing participation during improvisation and scriptwriting (Saxena et al., 2024). Teachers report that multilingual rehearsals improve students' ability to articulate ideas authentically while fostering cultural empathy (Hutson, 2025). For example, teachers in South African schools reported that multilingual rehearsals improve students' comfort in articulating ideas and navigating cultural contexts as learners draw from their full linguistic repertoires (Hutson, 2025). However, institutional challenges such as monolingual curricula continue to perpetuate inequities (Bora, 2021). Addressing these barriers requires systemic reforms that prioritize linguistic inclusivity through adaptable curricula and resource allocation.

Linguistic divides in some institutions may be seen as institutional challenges, such as the use of one-language curricula and a lack of resources often hinder effective implementation, resulting in the continued perpetuation of inequities.

### **2.3 Theoretical Foundations**

Trilingual pedagogy draws from Translanguaging Theory (García, 2009), which redefines language learning as a dynamic process where students fluidly navigate multiple linguistic systems (Bauer, Sánchez, Wang, & Vaughan, 2021). The approach aligns with Culturally Sustaining Pedagogy (Paris & Alim, 2017), emphasising the preservation of students' linguistic identities in arts education (Alim, Paris, & Wong, 2020). Integrating three languages, for example, English, isiXhosa, and isiZulu in dramatic arts, fosters cognitive flexibility and cultural resonance (Charamba, 2021). Scholars argue that such frameworks dismantle monolingual hierarchies, enabling educators to treat languages as complementary tools rather than competing entities, thus enriching instruction and creative expression (Bauer et al., 2021).

### **2.4 Pedagogical Strategies in Multilingual Arts Education**

Effective strategies include translanguaging practices, such as code-switching during improvisation, and scaffolded language support, such as bilingual scripts (Xiong, 2024). Arts integration, such as using dance, visual art, or culturally resonant storytelling, provides non-verbal avenues for multilingual learners to demonstrate understanding (Vaish, 2020). Studies emphasise collaborative activities, like peer-led multilingual performances, which leverage students' linguistic repertoires to deepen engagement (Ignotaitė) (Agung, Margana, & Ashadi, 2024). However, teachers require training to design lessons that balance linguistic diversity with curricular goals, particularly in resource-constrained environments (Jones & Dinh, 2025).

### **2.5 Institutional Barriers to Trilingual Implementation**

Systemic challenges include limited teacher training, resource gaps (example, scarce trilingual materials), and rigid curricula favoring dominant languages (Mendoza, 2023). For example, Nigerian and Kazakhstani case studies reveal that policies often lack actionable support, leaving educators unprepared to teach subjects like dramatic arts in three languages (Mohammed, 2023). Large class sizes and inadequate funding further strain implementation, perpetuating inequities in multilingual classrooms (Caliz, 2024). Addressing these barriers requires institutional investments in teacher development, adaptable curricula, and partnerships with cultural organisations to secure resources (Gobodwana, 2023).

## 2.6. Impact on Student Creativity and Linguistic Development

Trilingual pedagogy enhances creative expression by allowing students to articulate ideas in their most proficient languages, fostering authenticity in performances (Jones & Dinh, 2025). Studies report improved linguistic confidence, as multilingual repertoires enable nuanced emotional and cultural storytelling (Lim, 2020). For example, South African teachers observed that trilingual rehearsals increased student participation and innovation. Additionally, arts-based multilingual learning strengthens intercultural empathy as students collaboratively navigate diverse linguistic and artistic traditions (Vaish, 2020). These outcomes underscore originalism's role in nurturing artistic and socioemotional growth (Xiong, 2024).

## 2.7 Negotiating Linguistic Identity and Power Dynamics in Multilingual Dramatic Arts Classrooms

Recent literature highlights the complex intersections between language, identity, and power in isiXhosa, isiZulu, and English classrooms in dramatic arts (Gonthier, 2021). Multilingual classrooms are key sites for constructing learners' identities, where the use of translanguaging not only affirms students' linguistic repertoires but also challenges monolingual ideologies and power dynamics (Botozo, 2023). Teachers who create multilingual spaces enable students to negotiate their identities and feel a sense of belonging, fostering motivation and deeper learning (Wedin, 2020). However, power relations embedded in language hierarchies can marginalize indigenous languages, making it essential for pedagogy to recognize and legitimize all linguistic resources to promote equity and creative expression (Tjandra, 2024).

## 3. Theoretical Framework

The Translanguaging Theory underpins the study (García & Kleifgen, 2020). Translanguaging Theory was particularly suited to the study as it redefined multilingualism not as the compartmentalisation of languages but as a dynamic, integrated practice where students fluidly mobilised their linguistic and multimodal repertoires to construct meaning (Agung, 2024). García's framework emphasises the natural blending of languages in communicative contexts, aligning with the demands of dramatic arts education, where creativity and cultural expression rely on authentic, embodied communication (Otheguy & García, 2024).

In multilingual classrooms, translanguaging legitimises students' home languages alongside dominant languages, fostering linguistic inclusivity and reducing cognitive barriers during script interpretation or improvisation. For example, the study by Campbell & Tigan (2022) demonstrates how dramatic arts rehearsals enable students to trans language through gestures, code-switching, and intertextuality, enhancing both language acquisition and artistic engagement. The present study's focus on Grade 10 students, where trilingual in isiXhosa, isiZulu and English language could democratise participation and amplify creative risk-taking in trilingual performances (Seltzer, Rajendram, & García, 2024).

Furthermore, translanguaging critiques monolingual institutional norms, offering a lens to analyse systemic challenges such as rigid curricula or resource gaps (García, 2020). By prioritising students' holistic language practices over prescriptive policies, the theory supports pedagogical strategies that balance institutional constraints with linguistic diversity (Otheguy & García, 2024). Its emphasis on multimodality integrating verbal, gestural, and spatial resources resonate with dramatic arts' embodied nature, making it uniquely equipped to address the interplay of language, creativity, and equity in this context (Vaish, 2020).

## **4. Method**

### **4.1 Research Approach**

The study employed a qualitative case study design of three schools doing as the three schools were the only ones offering dramatic arts from grade 10 to 12 in the district, dramatic arts was explored in the implementation of trilingual pedagogy in dramatic arts education (Lim, 2020). The study adopted a qualitative case study design involving three schools, as these were the only schools in the district offering dramatic arts from Grade 10 to 12, making them uniquely positioned for an in-depth exploration of trilingual pedagogy in dramatic arts education (Lim, 2020). By focusing on these three schools, the study allowed for a comprehensive and contextually grounded analysis of the opportunities and challenges inherent in integrating isiXhosa, isiZulu, and English in dramatic arts classrooms, thus providing valuable insights that may inform broader educational practices in similar multilingual contexts. Qualitative research proved ideal for investigating complex, context-dependent phenomena like multilingual classroom dynamics, where understanding why and how teachers and students navigated linguistic diversity and institutional challenges was paramount (García & Kleifgen, 2020).

Qualitative methods allowed data collection in participants' natural environments, such as classrooms, capturing authentic experiences and behaviors (Poth, 2018). For example, observing teachers' strategies during rehearsals and analyzing questionnaire responses provided rich insights into real-world challenges (Sincuba & Buka, 2024). The design permitted iterative adjustments based on emerging themes, for example, institutional barriers, aligning with qualitative research's evolutionary nature, which was critical for addressing unanticipated challenges in multilingual classrooms (Poth, 2018). Qualitative research prioritised participants' subjective experiences, enabling teachers to articulate their pedagogical decisions and students to describe how trilingual influenced creativity, aligning with the study's focus on teacher perspectives and student outcomes (Sincuba & Buka, 2024). A qualitative case study design was employed to explore how trilingual pedagogy is implemented in Grade 10 dramatic arts classrooms across three schools. The approach was ideal for investigating complex phenomena such as multilingual classroom dynamics and the interplay between linguistic diversity and creative expression.

### **4.2 Population and Sampling**

The study focused on three schools offering dramatic arts from Grade 10 to Grade 12. Participants had been teaching dramatic arts for more than three years from

grade 10 to grade 12. Participants were aged 35 years to 45 years and above. There were 7 male teachers and 8 female teachers. A purposive sample of 15 teachers was selected based on their expertise in dramatic arts education and experience with trilingual teaching strategies (Lim, 2020). Sampling ensured representation from diverse teaching contexts thus isiXhosa, isiZulu and English language classrooms. Participants were chosen based on their expertise in dramatic arts education, experience with trilingual teaching, and willingness to share insights on challenges and strategies in trilingual classrooms (Poth, 2018). The sampling strategy ensured representation from diverse linguistic and teaching contexts, enabling rich qualitative data on how teachers navigate linguistic diversity while fostering creative expression (Tseng, Chai, Tan, & Park, 2022).

#### **4.3 Ethical Consideration**

Ethical protocols included obtaining informed consent from participants and ensuring confidentiality through anonymized data storage practices (Poth, 2018). Researchers prioritized cultural sensitivity when discussing multilingual pedagogical challenges specific to isiXhosa, isiZulu, and English contexts (Gray, 2021). Ethical considerations in the study prioritised participant autonomy and confidentiality (Poth, 2018). Teachers provided informed consent before interviews, with assurances of anonymity to protect identities (Lim, 2020). Data collection adhered to voluntary participation, allowing withdrawal at any stage. Researchers avoided power imbalances by clarifying roles and fostering open dialogue (Erk & Ručević, 2021). Data protection measures ensured recordings and transcripts were securely stored, accessible only to authorized personnel (Ghanad, 2023). Ethical approval was obtained from institutional review boards, aligning with national guidelines for educational research (Gray, 2021). Transparency in methodology and findings reinforced trust, ensuring the study contributed ethically to understanding trilingual pedagogy in dramatic arts (Hatch, 2023).

#### **4.4 Validity**

Validity in the research was supported through methodological triangulation and context-rich qualitative data from teachers' firsthand experiences in multilingual classrooms (Dang et al., 2024). The purposive sampling of fifteen teachers across three schools provides depth, though limited generalizability, while questionnaires captured institutional challenges and pedagogical strategies (Creswell & Poth, 2025). Concurrently, aligning with established multilingual pedagogies and arts integration frameworks strengthens construct validity by linking creative expression to language development. However, potential bias arises from self-reported data and the absence of longitudinal analysis (Gunter, 2013). Real-world classroom dynamics enhanced ecological validity, yet institutional constraints may affect transferability to less-resourced settings (Otheguy & García, 2024).

#### **4.5 Trustworthiness**

Trustworthiness in the study may be established through rigorous qualitative research practices, ensuring credibility, transferability, dependability, and confirmability (Dang, Van Nguyen, & Tran, 2024). Credibility is enhanced by triangulating data from multiple participants across diverse, multilingual

contexts, aligning with Creswell and Poth's (2025) framework for robust qualitative inquiry. Transferability is supported by rich, detailed descriptions of teachers' strategies and challenges, allowing readers to assess applicability in similar educational settings (Gelo et al., 2008). Dependability is ensured through systematic data collection and analysis methods, as outlined by Fletcher (2017), while confirmability is strengthened by minimizing researcher bias through transparent documentation of findings. These measures collectively validate the study's insights into trilingual pedagogy (Gelo et al., 2008).

#### *4.5.1 Credibility*

Credibility in the study was enhanced through several strategies (De Leeuw, 2005). The direct quotes from eight teacher participants provide authentic voices and experiences, ensuring that the data reflects their perspectives (Lim, 2020). Triangulating data sources, such as teacher interviews and classroom observations, strengthens the validity of findings (Dang et al., 2024). The prolonged engagement with the research context allowed for a deeper understanding of the complexities of implementing trilingual pedagogy. Member checking, where participants review and validate the findings, further enhances credibility by ensuring the accuracy and resonance of the interpretations (Gelo, Braakmann, & Benetka, 2008).

#### *4.5.2 Transferability*

Transferability in the study was addressed by providing detailed contextual information about the participating schools and teachers (Lim, 2020). The rich descriptions of pedagogical strategies, institutional challenges, and resource limitations allow readers to assess the applicability of the findings to their own settings (Gallagher, 2009). While the specific context of multilingual classrooms in South Africa may limit direct generalization, the underlying themes related to trilingualing, curriculum adaptation, and teacher training are likely relevant to other trilingual educational contexts (Lincoln, 2005). Providing thick descriptions enables informed judgments about the transferability of the findings (Creswell & Poth, 2025).

#### *4.5.3 Dependability*

Dependability in the study was ensured through systematic data collection and analysis protocols aligned with qualitative rigour (Lim, 2020). Purposive sampling of 15 teachers across three schools provided consistent criteria for participant selection, focusing on expertise in multilingual dramatic arts education. Data saturation was achieved through iterative interviews, confirming redundancy in themes before concluding data collection. Audit trails documented raw data, analysis processes, and researcher reflections, enabling verification of findings (Gallagher, 2009). Thick descriptions of classroom contexts and pedagogical strategies enhanced transparency, allowing readers to assess transferability (Lincoln, 2005). The study minimised variability by maintaining consistent interview protocols and transparent documentation, ensuring dependability through replicable methodological rigour (Gelo et al., 2008).

#### 4.5.4 Confirmability

Confirmability in the study was established through transparent documentation of research processes and systematic grounding of findings in participant data (Kothari, 2004). An audit trail recorded all methodological decisions, from data collection to theme identification, enabling external verification of how conclusions were derived (Krauss, 2005). Reflexivity involved critical examination of researcher biases through reflective journals, ensuring interpretations remained participant-centered rather than influenced by personal perspectives. Triangulation of data sources for example interviews, classroom observations corroborated findings across contexts, enhancing objectivity (Lim, 2020). By prioritizing thick descriptions of linguistic and institutional challenges in trilingual classrooms, the study provided sufficient contextual detail for readers to assess the validity of interpretations (Liu, 2022). These strategies minimized researcher bias, ensuring findings reflected participants' lived experiences in dramatic arts education rather than subjective assumptions (Lim, 2020).

#### 4.6 Data Collection

Data collection involved questionnaires administered to 15 purposively sampled teachers with experience in trilingual teaching (Poth, 2018). Observations during rehearsals provided additional insights into real-world challenges faced by educators. The instrument combined open-ended questions, for example, "Describe how you integrate isiXhosa, isiZulu, and English during rehearsals," to capture required data, qualitative insights into pedagogical strategies and institutional challenges, and closed questions for example Likert-scale items assessing resource availability to quantify recurring themes (Lim, 2020). Teachers' responses were analysed thematically, with open questions revealing rich narratives about translanguaging practices and creative expression, while closed questions identified patterns in institutional barriers like curriculum rigidity and resource gaps (Coy, 2019). The questionnaire's design ensured the triangulation of perspectives, balancing depth and breadth to address the study's dual focus on teacher agency and systemic constraints (Dang et al., 2024).

#### 4.7 Data Analysis

Thematic analysis was employed to identify teacher response patterns, guided by Translanguaging Theory and institutional challenges (Gunter, 2013). Thematic analysis in the study followed a recognised six-step process to ensure rigour and transparency in qualitative research (Naeem, Ozuem, Howell, & Ranfagni, 2023). First, the researcher was immersed in the data by reading and re-reading teacher narratives and responses, noting initial ideas and patterns. Second, the researcher generated initial codes by systematically highlighting features relevant to the research aims, such as linguistic inclusivity and resource gaps (Jowsey, Deng, & Weller, 2021). Third, these codes were grouped into potential themes, capturing recurring topics like creative expression and institutional barriers (Naeem et al., 2023). Fourth, the researcher reviewed and refined the themes, checking their coherence and relevance against the entire dataset (Jowsey et al., 2021). Fifth, the researcher defined and named each theme to ensure clarity and distinctiveness, providing concise descriptions that reflected their significance (Fryer, 2022). Finally, the researcher synthesised the findings into a coherent narrative, linking the themes to Translanguaging Theory and institutional challenges in trilingual

pedagogy (Naeem et al., 2023). The structured approach enabled enhanced insights into trilingual dramatic arts education. Open-ended data, for example, narratives on pedagogical strategies, were coded into themes such as linguistic inclusivity, creative expression, and resource gaps, while closed-ended data, for example, Likert-scale responses, were quantified to highlight trends in institutional barriers (Creswell & Poth, 2025). Graphs visualised frequencies of challenges, such as monolingual curricula, and tables organised qualitative findings, such as teachers' translanguaging practices during rehearsals (Fletcher, 2017). Triangulation ensured rigour, with themes validated against the literature and contextualised within multilingual classroom dynamics (Hutson, 2025). The approach revealed how trilingual pedagogy fosters creativity while exposing systemic inequities, aligning with the study's goal of actionable insights for educators and policymakers (Mendoza, 2023).

## 5. Findings

### Biographic profile of participants

Table 1 shows the demographic profile of the participants.

**Table 1. Demographic characteristics of participants (N=15): Gender, age distribution, and pseudonyms for Grade 10 Dramatic Arts teachers.**

Criteria	High School Teachers	Frequency
Gender	Male	7
	Female	8
Grade 10 Dramatic Arts Teachers		15
Average age	35	
	40	
	45 and above	

Pseudonyms for interview participants AA1, BB1, CC1, DD1, EE1, FF1, GG1, HH1, A1, B1, C1, D1, E1, F1, G1 15

The case study employed a purposive sampling strategy to select 15 Grade 10 dramatic arts teachers from three schools offering dramatic arts from Grade 10 to 12. Participants were chosen for their expertise in trilingual pedagogy, specifically their ability to integrate isiXhosa, isiZulu, and English in classroom practices. Their background in multilingual instruction—particularly in rehearsals for

dramatic arts practical lessons—ensured they could articulate challenges and strategies for balancing linguistic diversity with creative expression.

For example, teachers reported code-switching during improvisation exercises, allowing students to draw on their dominant languages while gradually incorporating secondary languages. The sampling approach enabled rich, context-specific insights into how trilingualism shapes pedagogical decisions in multilingual classrooms, such as adapting scripts or fostering inclusive dialogue.

The study captured authentic, lived experiences of navigating institutional and linguistic complexities in dramatic arts education by focusing on teachers actively implementing trilingual methods. The purposive sample was justified by its alignment with the study's goal of exploring practical applications of trilingual pedagogy. Teachers' direct involvement in rehearsals provided firsthand accounts of how linguistic diversity influences creative processes, such as script development or peer feedback. Teacher trilingual proficiency ensured they could reflect on strategies like culturally responsive lesson planning and language scaffolding, offering actionable recommendations for educators. By selecting participants from diverse institutional contexts, the study captured variations in how schools support and hinder multilingual practices, enhancing the transferability of findings. The approach prioritized depth over breadth, yielding positive insights into the intersections of language, culture, and artistic expression in dramatic arts education.

### 5.1 Table 2: Themes and Sub-themes

**Table 2. Themes and sub-themes addressing research questions on trilingual pedagogy in dramatic arts education, including pedagogical strategies for linguistic diversity and institutional challenges. (The table outlines key findings related to (1) balancing multilingualism and creativity through translanguaging practices and (2) systemic barriers such as resource gaps and curriculum constraints).**

Research Question	Theme	Sub-theme
1. How do teachers implement trilingual pedagogy in dramatic arts education to balance linguistic diversity and creative expression in multilingual classrooms?	1. Pedagogical Strategies for Balancing Linguistic Diversity and Creativity	1. Translanguaging Practices in Rehearsals and Performances

2. What institutional challenges hinder the integration of trilingual pedagogy in dramatic arts education, and how can these barriers be addressed?	2. Institutional Barriers to Trilingual Pedagogy in Dramatic Arts Education	2.Resource Gaps and Curriculum Limitations
---	---	--

## 5.2 Research Question 1: Theme 1: Pedagogical Strategies for Balancing Linguistic Diversity and Creativity

The theme explored how trilingual pedagogical strategies in dramatic arts helped to balance linguistic diversity and creativity among students. Dramatic activities like role-playing and improvisation provide experiential learning opportunities, allowing students to engage deeply with academic content. One participant narrated:

*"I incorporated trilingual scripts where students could improvise in their mother tongues, thus isiXhosa and isiZulu, while maintaining the dominant language for group cohesion. This allowed creative freedom while addressing institutional expectations" (Participant AA1: Interview excerpt).*

Some of the participants (BB1) responded that, indeed, integrating dramatic arts into the curriculum fosters critical thinking, problem-solving, and communication skills. These competencies are essential for academic success and holistic development. Two participants narrated:

*"We used visual storytelling techniques to bridge language gaps in isiXhosa and isiZulu, letting students act out emotions in their strongest language before translating key phrases collaboratively" (Participant BB1: Open-ended question excerpt).*

*"I assigned roles based on trilingual linguistic strengths in isiXhosa, isiZulu and English language students with stronger English-led narration, while others focused on physical theatre or dialogue in their native languages" (Participant CC1: Interview excerpt).*

Findings revealed that by embodying historical figures and literary characters, students develop a number of understanding of complex subjects, enhancing their cognitive abilities. Four participants narrated:

*"We adapted traditional plays in isiXhosa and isiZulu by weaving in local dialects during rehearsals, though final performances required standardizing language to meet school assessment criteria" (Participant DD1: Interview excerpt).*

*"Peer mentoring worked well: trilingual students translated instructions for peers in isiXhosa and isiZulu during improvisation exercises, fostering inclusivity without stifling creativity" (Participant EE1: Open-ended question excerpt).*

*"I prioritised non-verbal communication through movement and music in isiXhosa and isiZulu, allowing students to express ideas without language barriers, then gradually layered in multilingual dialogue" (Participant FF1: Interview excerpt).*

*"We created bilingual scene cards for students in isiXhosa and isiZulu to reference during performances, balancing institutional demands for English proficiency with opportunities for heritage language use" (Participant GG1: Interview excerpt).*

*"I encouraged students to write monologues in their preferred isiXhosa and isiZulu language first, then translate them into the classroom language, ensuring authenticity before refining them for shared understanding" (Participant HH1: Open-ended question excerpt).*

The findings from the study revealed that dramatic arts promote interdisciplinary learning by connecting arts-based activities to traditional academic disciplines. The dramatic arts approach enables students to grasp broader concepts and make meaningful connections across subjects, leading to improved academic outcomes.

#### *5.2.2 Sub-theme 1: Translanguaging Practices in Rehearsals and Performances*

The findings from the study revealed a rich tapestry of translanguaging practices employed by educators to leverage the linguistic diversity of their students in dramatic arts settings. These practices demonstrate a conscious effort to move beyond monolingual norms and create inclusive, creative, and pedagogically sound learning environments. The participants highlighted various strategies, which may be broadly categorized as follows:

##### **Strategic Use of Multiple Languages:**

Several participants (A1, G1) explicitly mention using trilingual scene cards. This suggests a pre-planned integration of isiXhosa, isiZulu, and English, allowing students to access and utilize their full linguistic repertoire during performances. Two participants narrated:

*"I designed trilingual scene cards with key phrases in both the dominant language, which were isiXhosa, and isiZulu, which were students' mother tongues, allowing them to switch fluidly during improvisation while maintaining creative flow" (Participant A1: Open-ended question excerpt).*

*"We created trilingual scene cards for students to reference during performances, balancing institutional demands for English proficiency with opportunities for heritage language use in isiXhosa and isiZulu" (Participant G1: Interview excerpt).*

The use of trilingual scene cards (G1) was a practical example of how educators were attempting to navigate the balance, providing students with resources to draw upon their full linguistic repertoire while still meeting the requirements of the curriculum.

Participant (F1) emphasized the importance of non-verbal communication as a starting point, gradually layering in multilingual dialogue. The approach allowed

students to express ideas without initial language barriers, fostering confidence and inclusivity. The participants narrated:

*"I prioritised non-verbal communication through movement and music, allowing students to express ideas without language barriers, then gradually layered in multilingual dialogue in isiXhosa, isiZulu and English" (Participant F1: Interview excerpt).*

### **Leveraging Linguistic Strengths:**

Participant (C1) deliberately assigned roles based on students' linguistic strengths. The strategy not only capitalized on individual abilities but also fostered collaboration, with students using their expertise in different languages to contribute to the overall performance. Participant narrated:

*"I assigned roles based on linguistic strengths in isiXhosa and isiZulu where students with stronger English led narration, while others focused on physical theatre or dialogue in their native languages, fostering collaboration" (Participant C1: Open-ended question excerpt).*

Peer mentoring (E1) emerged as another valuable tool, with bilingual students translating instructions and facilitating improvisation exercises. The peer support system enhanced inclusivity and allowed for real-time clarification and understanding. One participant narrated:

*"Peer mentoring worked well for bilingual students who translated instructions for peers during improvisation exercises from English to isiXhosa and isiZulu, fostering inclusivity without stifling creativity" (Participant E1: Open-ended question excerpt).*

### **Bridging Heritage Languages and Performance Expectations:**

The use of visual storytelling techniques in isiXhosa and isiZulu (B1) allowed students to connect emotionally and culturally with the material before translating key phrases collaboratively. The approach ensured that the essence of the story was maintained while incorporating diverse linguistic perspectives. One participant narrated:

*"We used visual storytelling techniques in isiXhosa and isiZulu where students acted out emotions in their strongest language before translating key phrases collaboratively, ensuring inclusivity without stifling spontaneity" (Participant B1: Interview excerpt).*

Participant (D1) mentioned adapting traditional plays by weaving in local dialects during rehearsals. However, the need to standardize language for final performances also highlights a tension between celebrating linguistic diversity and meeting institutional assessment criteria. However, the challenge here lies in finding ways to maintain the richness of local dialects while still adhering to standardized language expectations. Another participant narrated:

*"We adapted traditional plays in isiXhosa and isiZulu by weaving in local dialects during rehearsals, though final performances required standardising language to meet school assessment criteria" (Participant D1: Interview excerpt).*

### **Balancing Creativity and Institutional Demands:**

From the findings it was clear that a recurring theme throughout the excerpts was the conscious effort to balance the institutional demands for English proficiency with opportunities for heritage language use. The balance was crucial for fostering a sense of belonging and cultural pride among students while also preparing them for academic and professional success.

### **Implications and Considerations:**

Additionally, translanguaging practices have significant implications for promoting linguistic diversity, inclusivity, and student engagement in dramatic arts education. By valuing and incorporating students' home languages, educators can create a more equitable and culturally responsive learning environment. Furthermore, these practices can enhance students' metalinguistic awareness, creativity, and communication skills.

However, it's important to acknowledge from the study findings that the challenges and complexities involved in implementing translanguaging pedagogies were also reported. One participant narrates:

*“Developing assessment methods that accurately capture students' learning and performance across multiple languages can be challenging”*  
(Participant AA1: open-ended question excerpt)

Two participants narrated:

*“Educators need adequate training and support to effectively implement translanguaging practices in their classrooms”* (Participant BB1: interview excerpt).

*“Providing students with access to multilingual resources and materials is essential for supporting their language development and creativity”*  
Participant CC1: open-ended question excerpt).

The findings from these participant excerpts demonstrate the potential of translanguaging practices to transform dramatic arts education. By embracing linguistic diversity and creating opportunities for students to use their full linguistic repertoire, educators may foster inclusivity, enhance creativity, and promote academic success. Further research and ongoing professional development are needed to address the challenges and complexities involved in implementing translanguaging pedagogies and to realize their transformative potential fully.

### **5.2.3 Question 2: What institutional challenges hinder the integration of trilingual pedagogy in dramatic arts education, and how can these barriers be addressed?**

#### **5.2.3.1 Sub-theme 2: Institutional Barriers to Trilingual Pedagogy in Dramatic Arts Education**

##### **5.2.3.1.1 Navigating Institutional Barriers to Trilingual Pedagogy in Dramatic Arts Education**

The findings reveal significant institutional barriers encountered when implementing trilingual pedagogy in dramatic arts education. These barriers span curricular mandates, resource constraints, training deficiencies, administrative resistance, and parental concerns. However, the participant narratives also

showcase proactive strategies employed to overcome these challenges and advocate for more inclusive and linguistically diverse educational practices.

#### 5.2.3.1.2 Curricular Rigidity and Assessment Limitations

From the findings participant (AA1's) experience highlights the challenge of rigid curricular mandates that prioritize monolingual assessments. This echoes the broader concern that standardized testing frameworks often ignore linguistic diversity (CC1). The successful advocacy for flexible rubrics that valued multilingual creativity demonstrates the importance of teacher agency and evidence-based persuasion in influencing administrative policies. This aligns with the attached article's call for building robust assessment and evaluation systems to assess the impact of dramatic arts on academic outcomes. Two participants narrated:

*"Rigid curricular mandates prioritised monolingual assessments, so I advocated for flexible rubrics that valued multilingual in isiXhosa, isiZulu and English language with creativity, eventually convincing administrators through student showcase data" (Participant AA1: Open-ended question excerpt).*

*"Standardized testing frameworks ignored linguistic diversity. I lobbied for dual-language performance criteria and piloted peer-reviewed assessments focusing on expressive clarity over language uniformity in isiXhosa, isiZulu and English" (Participant CC1: Interview excerpt).*

#### 5.2.3.1.3 Time and Resource Constraints

Findings revealed time constraints for trilingual lesson planning (BB1) and limited access to trilingual scripts (DD1) posed significant obstacles. The collaborative approach of forming teacher teams and crowdsourcing student-translated scenes underscores the resourcefulness and adaptability of educators in overcoming these limitations. The creation of a shared institutional repository of student-translated scenes, as mentioned by (DD1), was a sustainable solution that could benefit future cohorts of students and teachers. The attached study's recommendation for collaboration with local theatre organizations and cultural institutions to enhance students' understanding of dramatic arts is a pertinent strategy for addressing resource limitations. Two participants narrated:

*"Time constraints limited trilingual lesson planning; we formed teacher teams to co-design trilingual dramatic arts units, pooling resources across departments to reduce individual workloads" (Participant BB1: Interview excerpt)*

*"Limited access to trilingual scripts in isiXhosa, isiZulu and English language forced us to crowdsource student-translated scenes, which later became a shared institutional repository after demonstrating student engagement gains" (Participant DD1: Open-ended question excerpt).*

#### 5.2.3.1.4 Lack of Training and Expertise

Findings revealed the lack of training in translanguaging strategies (EE1) led to inconsistent implementation, highlighting the need for professional development in this area. The initiative to organize cross-school workshops where experienced teachers modelled code-switching techniques demonstrates a proactive approach

to building capacity and sharing best practices. The findings align with the attached document's recommendation for continual professional development for teachers in South Africa. One participant narrated:

*"Lack of training in translanguaging strategies led to inconsistent implementation. We organized cross-school workshops where experienced teachers modelled code-switching in isiXhosa, isiZulu and English language techniques in rehearsals" (Participant EE1: Interview excerpt).*

#### 5.2.3.1.5 Administrative Resistance and Perceived Lack of Academic Rigor

Findings revealed administrative resistance to "non-academic" languages (FF1) underscores the persistent perception that heritage languages are less valuable than English in academic settings. Documenting how trilingual performances improved school-community relations provided compelling evidence of the broader benefits of linguistic diversity, ultimately easing administrative resistance. One participant narrated:

*"Administrative resistance to 'non-academic' languages in arts programs eased after documenting how trilingual performances in isiXhosa, isiZulu and English language improved school-community relations during parent-teacher events" (Participant FF1: Interview excerpt).*

#### 5.2.3.1.6 Budgetary Limitations

Findings revealed that budget cuts restricting the hiring of trilingual staff (GG1) forced educators to seek alternative solutions, such as partnering with local theatre groups to provide mentorship in underrepresented languages. This highlights the importance of community partnerships and leveraging external resources to support trilingual pedagogy. One participant narrated:

*"Budget cuts restricted hiring trilingual staff, so we partnered with local theatre groups to provide mentorship in underrepresented languages in isiXhosa, isiZulu and English language during after-school drama clubs" (Participant GG1: Interview excerpt).*

#### 5.2.3.1.7 Addressing Parental Concerns

Findings revealed parental concerns about "confusing" language mixing (HH1) reflect a lack of understanding about the pedagogical benefits of translanguaging. Immersive showcases where families witnessed how trilingual scenes deepened thematic understanding and student confidence effectively addressed these concerns, highlighting the importance of community engagement and demonstrating the value of multilingualism. One participant narrated:

*"Parental concerns about 'confusing' language mixing were addressed through immersive showcases where families saw how trilingual in isiXhosa, isiZulu and English language scenes deepened thematic understanding and student confidence" (Participant HH1: Open-ended question excerpt).*

#### 5.2.3.2 Sub-theme 2: Resource Gaps and Curriculum Limitations

The participant accounts revealed significant challenges stemming from resource scarcity and curriculum constraints when implementing trilingual approaches in dramatic arts. The limitations impact script availability, teacher training, access to teaching aids, and the overall alignment with standardized assessment practices.

However, the narratives from the findings highlight innovative strategies developed by educators to mitigate challenges and advocate for more inclusive and linguistically responsive educational practices.

#### 5.2.3.2.1 Scarcity of Multilingual Resources

The lack of multilingual drama scripts (A1) emerged as a primary obstacle, forcing educators to adapt monolingual plays by inserting local dialects. While this creative adaptation allowed for linguistic inclusion, it often conflicted with curriculum requirements for standardized language use. The findings highlight the need for developing and curating a wider range of multilingual resources that reflect the linguistic diversity of the students in dramatic arts. One participant narrated:

*"Lack of multilingual dramatic arts scripts forced us to adapt monolingual plays by inserting local dialects from isiXhosa and isiZulu, though this often conflicted with curriculum requirements for standardised language use" (Participant A1: Interview excerpt).*

#### 5.2.3.2.2 Inadequate Teacher Training in Translanguaging Pedagogy

Findings revealed insufficient training in translanguaging pedagogy (B1) led to inconsistent implementation, highlighting the importance of professional development in this area. The proactive response of organizing peer-led workshops to share strategies for balancing linguistic diversity and creative expression demonstrates a valuable approach to building capacity and fostering collaborative learning among educators. The findings highlight the need for continual professional development for teachers, specifically focusing on integrating dramatic arts effectively. One participant narrated:

*"Insufficient training in translanguaging pedagogy led to inconsistent implementation, so we organized peer-led workshops to share strategies for balancing linguistic diversity and creative expression" (Participant B1: Interview excerpt).*

#### 5.2.3.2.3 Limited Access to Multilingual Teaching Aids

Limited access to multilingual teaching aids (C1) prompted educators to crowdsource student-translated scene cards. The initiative not only addressed the immediate resource gap but also fostered student engagement and created a valuable shared institutional resource. Findings demonstrate the potential of leveraging student expertise to co-create learning materials that are culturally and linguistically relevant. One participant narrated:

*"Limited access to multilingual teaching aids required us to crowdsource student-translated scene cards, which later became a shared institutional resource after proving effective in our rehearsals" (Participant C1: Open-ended question excerpt).*

#### 5.2.3.2.4 Curriculum Guidelines Prioritizing Monolingual Outcomes

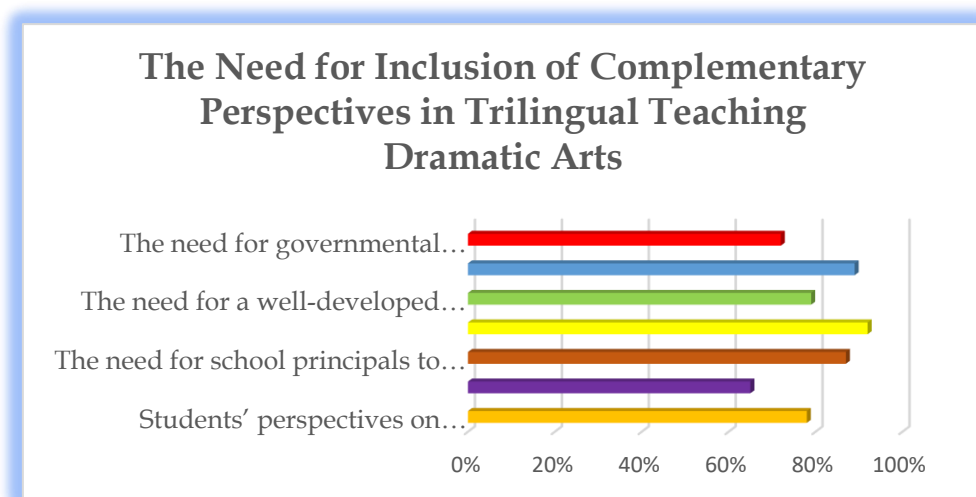
The findings revealed curriculum guidelines that prioritize monolingual outcomes (D1) presented a significant barrier to implementing trilingual pedagogy. The development of dual-language rubrics that valued both linguistic accuracy and creative risk-taking represents a crucial step towards aligning

assessment practices with the goals of multilingual education. One participant narrated:

*"Curriculum guidelines prioritized monolingual outcomes, so we developed dual-language rubrics that valued both linguistic accuracy in isiXhosa and isiZulu and creative risk-taking in performances" (Participant D1: Interview excerpt).*

### 5.3 Inclusion of Complementary Perspectives in Trilingual Teaching Dramatic Arts

Students' perspectives on trilingual education in dramatic arts 78%, The need for parents to attend workshops to enhance their understanding of trilingual teaching in dramatic arts 65%, The need for school principals to receive training on perspectives related to teaching trilingualism in dramatic arts 87%, The need for teachers to undergo practical training and workshops focused on trilingual instruction in dramatic arts 92%, The need for a well-developed curriculum for trilingual education in dramatic arts 79%, The need for national-level workshops for parents on trilingual education in dramatic arts 89%.



**Figure 1: Inclusion of Complementary Perspectives in Trilingual Teaching Dramatic Arts**

## 6. Discussion of the Findings

The findings reveal that trilingual pedagogy fosters creative expression by enabling students to draw from their natural languages during rehearsals and performances. The approach leads to more authentic artistic outputs while improving socioemotional growth through collaborative learning environments as guided by (Gunter, 2013). However, institutional barriers such as disparities in language proficiency among students, resource limitations for example lack of trilingual scripts, and rigid curricula remain significant obstacles (Agung, 2024). Addressing these challenges requires systemic investments in teacher training programs tailored for multilingual contexts and partnerships with cultural organizations to secure resources (Vaish, 2020).

The findings revealed both the innovative pedagogical strategies teachers employ to leverage trilingual diversity in dramatic arts and their significant institutional challenges. Some of the findings included pedagogical strategies and

translanguaging practices. The study highlights that teacher actively use translanguaging practices to create inclusive and creative learning environments. As García (2020) and Otheguy & García (2024) articulate, translanguaging involves utilising all linguistic resources available to students, moving beyond traditional language silos. Participant (AA1) through (HH1) demonstrate this by incorporating students' mother tongues (isiXhosa and isiZulu) into scripts, using visual storytelling, assigning roles based on linguistic strengths, and encouraging students to write and translate monologues. These strategies resonate with the principles of culturally sustaining pedagogy (Alim, Paris, & Wong, 2020), which emphasizes valuing and maintaining students' cultural and linguistic identities. The approach supports linguistic diversity and enhances creative expression, aligning with Hutson's (2025) advocacy for multimodal approaches in arts-based multiliteracies. The use of peer mentoring, as noted by Participant (EE1), further exemplifies how translanguaging can foster inclusivity and collaboration, echoing the findings of Jones & Dinh (2025) regarding the empowerment of multilingual students through intercultural competence. Sincuba & Buka (2024) supports the current study as it highlights the insights from teachers when using trilingual pedagogy to teach Dramatic Arts. Creating trilingual scene cards (*Participant A1 and G1*) is a practical example of scaffolding that balances institutional demands for English proficiency with opportunities for heritage language use. The findings align with Mendoza's (2023) discussion on translanguaging in plurilingual classrooms, where teachers negotiate the complexities of language use while supporting students' linguistic development.

Findings revealed institutional barriers and resource gaps. Despite these innovative practices, the findings also expose significant institutional obstacles. Rigid curricular mandates, standardized testing frameworks, and limited access to multilingual resources hinder the integration of trilingual pedagogy. Participant (A1's) struggle with monolingual assessments and Participant (D1's) difficulty accessing trilingual scripts indicate these challenges. These constraints reflect a broader systemic issue where educational policies often fail to recognise and value linguistic diversity, as highlighted by Saxena, Ray, Kaur, & Khan (2024) in the context of national education policies.

The lack of training in translanguaging strategies (*Participant E1*) further exacerbates these challenges. This highlights the need for professional development opportunities that equip teachers with the knowledge and skills to effectively implement multilingual pedagogies, as suggested by Li (2024). The collaborative initiatives, such as teacher teams co-designing trilingual units (*Participant BB1*) and cross-school workshops (*Participant EE1 and Figure 1*), demonstrate proactive attempts to address these gaps. These initiatives align with the principles of action research, where teachers actively seek solutions to improve their practice (Coy, 2019).

Parental concerns about language mixing could be a barrier (*Figure 1*). The concerns may be more pronounced when the educational approach is perceived as experimental or hastily implemented, as in the case of "panic-gogy," (Isnawan, Suryadi, Turmudi, & Marfuah, 2022) where rapid pedagogical changes may

appear untested or insufficiently supported by evidence (*Participant HH1*) also present a barrier, highlighting the importance of community engagement and education. Immersive showcases that demonstrate the benefits of trilingualism could help alleviate these concerns and foster a more supportive environment for multilingual education. Gobodwana (2023) and Ritchie (2023) found similar success with translanguaging strategies. In addressing the challenges, the teachers' responses also offer insights into how these barriers can be addressed. Advocating for flexible rubrics, lobbying for dual-language performance criteria, and crowdsourcing multilingual resources are all examples of proactive strategies. Partnering with local theater groups (*Participant GG1*) and documenting the positive impact of trilingual performances on school-community relations (*Participant FF1 and Figure 1*) are also effective ways to garner support and legitimize multilingual practices. As Bauer, Sánchez, Wang, & Vaughan (2021) suggest, a transdisciplinary lens is crucial for bridging cognitive, sociocultural, and sociolinguistic approaches to enhance student learning in bilingual education.

## 7. Conclusion

The study contributes to the growing body of literature on translanguaging and multilingual education by providing empirical evidence of how teachers navigate the complexities of implementing trilingual pedagogy in dramatic arts in isiXhosa, isiZulu and English language. While the challenges are significant, the teachers' innovative strategies and proactive efforts offer valuable lessons for promoting linguistic diversity and enhancing creative expression in multilingual classrooms. Further research is needed to explore the long-term impact of these strategies on student outcomes and to develop more comprehensive support systems for trilingual education.

## 8. Recommendations

Implementing trilingual pedagogy in Grade 10 dramatic arts using isiXhosa, isiZulu, and English could require culturally grounded curricular integration that leverages linguistic diversity to enhance creative expression. Teachers could design trilingual performance tasks in isiXhosa, isiZulu and English language where students explore indigenous storytelling traditions like *intsomi* (isiXhosa) and *inganekwane* (isiZulu) alongside English scripts, fostering cross-cultural dialogue through collaborative improvisation. Teacher training programs could emphasise code-switching strategies and culturally responsive lesson planning to manage linguistic heterogeneity, ensuring educators may scaffold learning across languages. Institutions may develop multilingual resources, including translated scripts and digital tools for real-time language support in isiXhosa, isiZulu and English language during rehearsals, to address material gaps. Community partnerships with local theatres performing in isiXhosa, isiZulu, and English language groups could provide mentorship opportunities, bridging classroom learning with professional multilingual practices. Assessment frameworks could prioritise creative output over linguistic proficiency, using peer evaluations written in isiXhosa, isiZulu, English, and reflective journals to value diverse forms of expression.

Addressing institutional challenges like bureaucratic resistance requires advocacy campaigns to highlight the long-term benefits of trilingualism in fostering inclusive artistic communities. By balancing linguistic equity with artistic freedom, educators may transform classrooms into spaces where languages like isiXhosa, isiZulu and English become tools for creative empowerment rather than barriers. Educators could design trilingualism in isiXhosa, isiZulu and English language workshops where students explore scripts, improvisation, and performance techniques in their dominant languages, gradually incorporating secondary languages through collaborative projects. Teacher training programs are critical to equip teachers with strategies for managing trilingual heterogeneity, such as culturally responsive lesson plans. Assessment methods could prioritize creative output over trilingual proficiency, using peer evaluations and reflective journals to value diverse forms of expression. To address methodological gaps, integrate triangulated data (student reflections, video analysis, parent/administrator surveys) and design a longitudinal study tracking 3–5 years to assess linguistic, creative, and institutional outcomes may be recommended in the study.

## 9. References

- Agung, A. S. S. N. (2024). Nine Years After Garcia And Wei (2014): Bibliometric Overview of EFL Translanguaging. *Revista de Gestão Social e Ambiental*, 18(7), 1-20. <https://doi.org/10.24857/rgsa.v18n7-037>
- Alim, H. S., Paris, D., & Wong, C. P. (2020). Culturally sustaining pedagogy: A critical framework for centering communities. In *Handbook of the cultural foundations of learning* (pp. 261-276): Routledge. <https://doi.org/10.4324/9780203774977-18>
- Bauer, E., Sánchez, L., Wang, Y., & Vaughan, A. (2021). *A Transdisciplinary Lens for Bilingual Education: Bridging Cognitive, Sociocultural, and Sociolinguistic Approaches to Enhance Student Learning*: Routledge. <https://doi.org/10.4324/9781003152194>
- Bernhofer, J., & Tonin, M. (2022). The effect of the language of instruction on academic performance. *Labour Economics*. <https://doi.org/10.1016/j.labeco.2022.102218>
- Bockelmann, P. (2021). *The Benefits of the Multicultural Mind: The Interaction between Culture and Cognitive Flexibility*. McGill University (Canada),
- Bora, S. F. (2021). Curtain up! Enhancing L2 spontaneous and authentic speaking opportunities through play scripts and drama-based approaches. *RELC Journal*, 52(3), 458-473. <https://doi.org/10.1177/00336882211019680>
- Botozo, L. (2023). Emka Amasiko Magwala Ndini: An Artistic Investigation of AmaXhosa through exploring Identity and Spirituality. Stellenbosch: Stellenbosch University. <https://noyam.org/erats202410106/>
- Bréauté, V. P. (2023). Improvisation and role-play as enactive pedagogical devices to learn and teach English as a foreign language. *NJ: Drama Australia Journal*, 46(1). URL: <https://njdrama.scholasticahq.com/article/89691-improvisation-and-role-play-as-enactive-pedagogical-devices-to-learn-and-teach-english-as-a-foreign-language>
- Caliz, O. S. (2024). *Exploring Multilingual Pedagogies in Belizean Language Arts Classrooms*. Oklahoma State University, <https://doi.org/10.62441/nano-ntp.vi.3081>
- Charamba, E. (2021). Learning and language: Towards a reconceptualization of their mutual interdependences in a multilingual science class. *Journal of Multilingual and Multicultural Development*, 42(6), 503-521. <https://doi.org/10.1080/01434632.2020.1788032>

- Coy, M. J. (2019). Research methodologies: Increasing understanding of the world. *International Journal of Scientific and Research Publications*, 9(1), 71-77. <https://doi.org/10.29322/IJSRP>
- Creswell, J. W., & Poth, C. N. (2025). *Qualitative inquiry & research design: choosing among five approaches* (Fifth ed.). Thousand Oaks, California: Sage. <https://edge.sagepub.com/creswellqi5e>
- Dang, T. T. C., Van Nguyen, H., & Tran, P. T. T. (2024). Qualitative data collection. In *Applied linguistics and language education research methods: Fundamentals and innovations* (pp. 41-54): IGI Global. <https://doi.org/10.4018/979-8-3693-2603-9.ch004>
- De Leeuw, D. (2005). To mix or not to mix data collection modes in surveys. *Journal of official statistics*, 21(2), 233. <https://doi.org/10.1002/0470013192.bsa181>
- Erk, M., & Ručević, S. (2021). Early English language acquisition: how early is early enough? *Suvremena lingvistika*, 47(92). <https://doi.org/10.22210/suvlin.2021.092.02>
- Fletcher, A. J. (2017). Applying critical realism in qualitative research: methodology meets method. *International journal of social research methodology*, 20(2), 181-194. <https://doi.org/10.1080/13645579.2016.1144401>
- Fryer, T. (2022). A critical realist approach to thematic analysis: producing causal explanations. *Journal of Critical Realism*, 21(4), 365-384. <https://doi.org/10.1080/14767430.2022.2076776>
- Gallagher, M. (2009). Data collection and analysis. *Researching with children and young people: Research design, methods and analysis*, 65-127. <https://doi.org/10.4135/9781446268315.n3>
- García, O. (2020). Singularity, complexities and contradictions: A commentary about translanguaging, social justice, and education. In *Inclusion, education and translanguaging: How to promote social justice in (teacher) education?* (pp. 11-20): Springer Fachmedien Wiesbaden Wiesbaden. [https://doi.org/10.1007/978-3-658-28128-1\\_2](https://doi.org/10.1007/978-3-658-28128-1_2)
- García, O., & Kleifgen, J. A. (2020). Translanguaging and literacies. *Reading research quarterly*, 55(4), 553-571. <https://doi.org/10.1002/rrq.286>
- Gelo, O., Braakmann, D., & Benetka, G. (2008). Quantitative and qualitative research: Beyond the debate. *Integrative psychological and behavioral science*, 42, 266-290. <https://doi.org/10.1007/s12124-008-9078-3>
- Ghanad, A. (2023). An overview of quantitative research methods. *International journal of multidisciplinary research and analysis*, 6(8). <https://doi.org/10.47191/ijmra/v6-i8-52>
- Gobodwana, A. (2023). The use of translanguaging in assisting educators to teach African languages: A case study of Tshwane South Education District, Pretoria. [https://open.uct.ac.za/bitstream/11427/38479/1/thesis\\_hum\\_2023\\_gobodwana\\_anele.pdf](https://open.uct.ac.za/bitstream/11427/38479/1/thesis_hum_2023_gobodwana_anele.pdf)
- Goodwin, L. L. B. (2023). English And Reading Teachers' pedagogical Successes And Challenges During The Covid-19 Pandemic. University Of North Texas, <https://doi.org/10.12794/metadc2137594>
- Gray, D. M. (2021). Book Review: Doing Qualitative Research in a Digital World. SSRN Electronic Journal. <https://doi.org/10.2139/ssrn.3985062>
- Gonthier, O. (2021). A Capability Approach to Understanding the Intersections between Language, Educational Opportunities, and Identity in South Africa: A Xhosa Speaking Youth Perspective. <https://open.uct.ac.za/handle/11427/33745>
- Gunter, B. (2013). The quantitative research process. In *A handbook of media and communication research* (pp. 251-278): Routledge <https://doi.org/10.4324/9780203357255-23>

- Hatch, J. A. (2023). *Doing qualitative research in education settings*: State university of New York press. <https://doi.org/10.1515/9781438494623>
- Hutson, J. (2025). Multimodal GAI in Arts-Based Multiliteracies: Fostering Interdisciplinary Creativity. In *Arts-Based Multiliteracies for Teaching and Learning* (pp. 209-244): IGI Global. <https://doi.org/10.4018/979-8-3693-3184-2.ch008>
- Isnawan, M. G., Suryadi, D., Turmudi, T., & Marfuah, M. (2022). Parental Obstacles during Distance Learning Mathematics in Indonesia: A Phenomenology Study. *European Journal of Educational Research*, 11(2), 873-883. <https://doi.org/10.12973/eu-jer.11.2.873>
- Jones, J.-K., & Dinh, H. (2025). Support Model to Promote College Opportunities for TRIO Multicultural Multilingual Students in Rural: Empowering Intercultural Competence. In *Intercultural Competence in Higher Education English Language Instruction* (pp. 1-38): IGI Global Scientific Publishing. <https://doi.org/10.4018/979-8-3693-3506-2.ch001>
- Jowsey, T., Deng, C., & Weller, J. (2021). General-purpose thematic analysis: a useful qualitative method for anaesthesia research. *BJA education*, 21(12), 472-478. <https://doi.org/10.1016/j.bjae.2021.07.006>
- Kothari, C. R. (2004). Research methodology. In: new age international <https://doi.org/10.1201/9781315167138>
- Krauss, S. E. (2005). Research paradigms and meaning making: A primer. *The qualitative report*, 10(4), 758-770. <https://doi.org/10.1017/cbo9780511610356.005>
- Li, J. B. (2024). *Increasing Teacher Self-efficacy in Serving Beginner Emergent Bilingual and Multilingual Students in Mainstream Classrooms Through Structured Collaboration Between Mainstream and Emergent Bilingual and Multilingual Teachers*. University of Massachusetts Lowell.
- Lim, K. Y. (2020). *A Mixed Methods Approach to Understanding the Relationship Between Computing Students' Approaches to Learning and Academic Performance for Different Entry Pathways*. PhD diss., University of Bristol, 2020. <https://research-information.bris.ac.uk/en/studentTheses/>
- Lincoln, Y. S. (2005). Context, lived experience, and qualitative research. *Research in organizations: Foundations and methods of inquiry*, 221-232. <https://doi.org/10.1177/1468794105054455>
- Liu, Y. (2022). Paradigmatic compatibility matters: A critical review of qualitative-quantitative debate in mixed methods research. *Sage Open*, 12(1), 21582440221079922.
- Mendoza, A. (2023). *Translanguaging and English as a lingua franca in the plurilingual classroom* (Vol. 137): Channel View Publications. <https://doi.org/10.21832/9781800413443>
- Mohammed, K. O. (2023). *The Perceptions of Elementary Kurdish Teachers of their Education Preparation Programs*. (Master's thesis, University of Arkansas). <https://scholarworks.uark.edu/etd/5002/>
- Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A step-by-step process of thematic analysis to develop a conceptual model in qualitative research. *International journal of qualitative methods*, 22, 16094069231205789.
- Otheguy, R., & García, O. (2024). Translanguaging. In *Oxford Research Encyclopedia of Linguistics*. <https://doi.org/10.1093/acrefore/9780199384655.013.1031>
- Poth, C. N. (2018). Innovation in mixed methods research: A practical guide to integrative thinking with complexity. <https://doi.org/10.61700/647gqsuspw9fs1327>
- Seltzer, K., Rajendram, S., & García, O. (2024). Translanguaging theory, pedagogies, and future directions from the Global South. In *The Routledge Handbook of Teaching English as an International Language* (pp. 140-152): Routledge. <https://doi.org/10.4324/9781003203261-12>

- Sincuba, L., & Buka, A. M. (2024). Enhancing Trilingual Pedagogy in Teaching Dramatic Arts: Insights from Teachers. *International Journal of Learning, Teaching and Educational Research*, 23(5), 403-418. <https://doi.org/10.26803/ijlter.23.5.21>
- Tjandra, C. (2024). Creative (Multilingual) Placemaking in the Classroom: Enhancing Plurilingual Children's Language Awareness and Belonging. *The Canadian Modern Language Review*, 80(3), 159-185 <https://doi.org/10.3138/cmlr-2023-0054>
- Tseng, J.-J., Chai, C. S., Tan, L., & Park, M. (2022). A critical review of research on technological pedagogical and content knowledge (TPACK) in language teaching. *Computer Assisted Language Learning*, 35(4), 948-971. <https://doi.org/10.1080/09588221.2020.1868531>
- Wedin, Å. (2020). Negotiating identities through multilingual writing: Local school policy that opens up spaces for students' diverse languages. *Linguistics and Education*, 55, 100775. <https://doi.org/10.1016/j.linged.2019.100775>
- Vaish, V. (2020). *Translanguaging in Multilingual English Classrooms*. Springer Nature Singapore. <https://doi.org/10.1007/978-981-15-1088-5>
- Xiong, Y. (2024). Teacher contingency in the Chinese immersion classroom of young learners: A translanguaging perspective. *Linguistics and Education*, 80, 101292. <https://doi.org/10.1016/j.linged.2024.101292>