Teacher and learner perceptions of indigenous folktales as resource for the English Home Language classroom

by

Lantana Chipofya

Submitted in partial fulfilment of the requirements for the degree

MAGISTER EDUCATIONIS

In the Faculty of Education

Supervisor

Dr Gerhard Genis

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Declaration of authorship

I, Lantana Chipofya 15099335, declare that this dissertation *Teachers and Learners' perceptions of indigenous folktales as a resource for the English Home Language classroom* is submitted for the requirements of a Masters in Education at the University of Pretoria. This is my original work and has not been submitted to any other institution of learning. I understand what plagiarism is and I am aware of the University's policy in this regard. I declare that this assignment is my own original work. Where other people's work has been used (either from a printed or electronic source), this has been properly acknowledged and referenced in accordance with departmental requirements.

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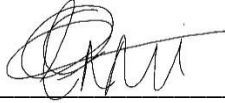
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Ethics Statement

The author, whose name also appears on the title page of this thesis, has obtained, for the research described in this work, the applicable research ethics approval. The author declares that she has observed the ethical standards required in terms of the University of Pretoria's *Code of ethics for researchers and the Policy guidelines for responsible research.*

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Abstract

One of the principles that the South African curriculum is based on is the valuing of indigenous knowledge and indigenous knowledge systems. In the past, folktales have been invaluable conduits of this indigeneity. The aim of this qualitative research study was to discover teachers' and learners' perceptions of African indigenous folktales as a resource in the English Home Language classroom.

Interviews, classroom observations and an art-based activity were used as data collection methods. Five educators in the Tshwane South area participated in semi-structured interviews. Four lessons were observed and learners wrote their own folktales.

The data collected revealed that teachers' and learners' perceptions are shaped by their experiences and various internal and external factors. Through the course of this study, it was revealed that African folktales are an important part of the culture of people and can act as conduits of indigeneity at home and in the classroom. These stories are rich textual reservoirs that contain and communicate valuable cultural knowledge. It was found that the folktale tradition is not as marked as it once was, therefore, the learning and teaching of folktales has not received enough attention in the classroom. The major finding is that when teachers consciously teach the elements of African folktales, learners incorporate these in their own written folktales. These products represent an enriched mix of African and Western folktale elements and narratives.

Concept Clarification

Indigenous Knowledge Systems: knowledge that is unique to a particular group of people or society, which has survived for generations.

Indigenous Folktales: ancient stories, passed down from generation to generation, which are native to a particular group of people.

Cultural Literacy: the ability to comprehend the customs, routine conduct etc. of a particular society or culture, and engage fluently.

Cultural Capital: any item, e.g. education, information, competences etc., belonging to a particular group, that exemplifies cultural value.

Language Editing

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Declaration – Language editing

To Whom It May Concern

This is to confirm that I, Dr Gerhard Genis (staff number: 91321124), edited the thesis, *Teacher and learner perceptions of indigenous folktales as resource for the English Home Language classroom.* I am also the supervisor for this study.

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Chapter 1

Title

Teacher and learner perceptions of indigenous folktales as resource for the English Home Language classroom

1.1 Introduction

Folktales within an African context forms part of indigenous knowledge: "Indigenous knowledge refers to the unique, traditional, local knowledge existing within and developed around the specific conditions of women and men indigenous to a particular geographic area" (Grenier, 1998: 1). According to Omolewa (2007), the African continent had attained a high level of educational development before the arrival of foreign observers and European settlers. In fact, the introduction of Western education and the 'formal' schooling system disturbed the existing indigenous education systems (Omolewa, 2007). This sparked my interest in considering how educators can utilise indigenous knowledge systems and indigenous literature as a resource in their pedagogy.

Based on my experience as a language educator, a wide array of texts are used in English Home Language classrooms – from Western fairy tales to Greek mythology. However, "local imagery, history, folklore and African beliefs" are absent from language classrooms, resulting in learners being conditioned to value and appreciate the "beliefs, stories, histories and myths of other societies" (Semali, 1999: 309).

According to Omolewa (2007), there is a need to integrate elements of traditional education into modern day pedagogy. The indigenous population provides a valuable resource of storytellers, therefore, indigenous proverbs, myths, folktales and stories are a culturally and environmentally rich pedagogical resource (Omolewa, 2007). Amali (2014) asserts that folktales are an effective educational tool and many educational benefits are derived from them. Folktales serve as a source of knowledge and provide insight for various cultural groups (de Bruijn, 2017). Magliocco (1992) states that folktales can be used in classrooms to bridge the gap between language and culture.

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According to Young and Ferguson (1995: 491) folktales provide "thematic development which takes them [learners] beyond literature into meaningful, purposeful lifelong learning."

This study examined and investigated teachers' and learners' perceptions of folktales as an indigenous resource in Intermediate Phase English Home Language classrooms. The study adopted a qualitative research approach and applied a phenomenological focus.

1.2 Background and context

Education was a vital aspect in providing solutions to the various challenges (i.e. national security, economic stability and efforts to achieve 'modernisation') faced by many African countries after independence (Lake, 1981). The Addis Ababa Conference (i.e. the conference of African states on the development of education in Africa) observed that the subject matter of colonial education in Africa was based on a non-African background (Brock-Utne, 1995). Colonial powers established concepts of the school curriculum in order to meet their own needs. However, former colonial languages have been reinforced within African academic life (Brock-Utne, 1995).

Due to the nature of education inflicted on Africa during the colonial era, there is a need to cultivate cultural democracy and analytical and independent thinking (Mawere, 2015). According to Mawere (2015), the disadvantaging of indigenous knowledge did not cease with the end of the colonial administration. The transference of indigenous knowledge to schoolwork is rarely treasured or promoted (Semali, 1999). According to Zidny, Sjöström and Eilks (2020), there are obstacles hindering Indigenous and Western knowledge to co-exist within the curriculum. The educational structures inherited from, and subsequent ties created with former colonial powers in Africa marginalise the integration of African indigenous knowledge and values (Kaya & Seleti, 2014). Many teachers and learners either do not recognise indigenous ways of knowing, or perceive indigenous knowledge as unimportant (Semali, 1999). This puts us at a loss because the "treasury of Africa is realised in its indigenous knowledge systems, proverbs and idioms, among other 'scientific' and literary genres" (Mawere, 2012: 4). My curiosity in exploring how to use the richness of African indigenous literature in classrooms arose as a response to this statement by Mawere (2012).

The participants for this study included Intermediate Phase English Home Language (HL) educators and learners in public schools. The study consisted of five English teachers of colour in the Intermediate Phase from two public schools in the Tshwane South District. Educators selected for the study were able to draw on their personal knowledge of indigenous texts. Four classes were observed (three classes at School A – Grades 5 and 6, and one class at School B – Grade 4).

1.3 Position and biographical information

This is a qualitative study grounded in an interpretivist paradigm (Creswell & Creswell, 2018). This means that I was engaged in a continuous and exhaustive research experience with participants (Creswell & Creswell, 2018). Due to the nature of qualitative studies, the identification of perceptions, principles, suppositions and biases was important at the inception of the study.

My role as educator guided and underpinned this study. My perceptions of indigenous African literature have been shaped by my personal experiences as an educator and a learner. My role as English educator and my understanding of the educational context supplement my cognisance and comprehension of, and sensitivity to the challenges faced by English HL educators. My personal dispositions meant that my particular biases could have affected my understanding and interpretation of the data that was collected; however, every effort was made to establish objectivity by adhering to the principles of trustworthiness.

1.4 Rationale and motivation

The factors that led to the undertaking of this study were personal, professional and academic. My personal rationale is that I have experienced schooling both in Zimbabwe and in South Africa. During the time I have spent as a learner and educator, I have not encountered African indigenous texts in the language classrooms. Most of the literature used is not indigenous to the African context, e.g. Shakespeare and Aesop's fables. I would like for Africans to grow up being exposed to literature indigenous to Africans. Through this study, I hoped to shed light, for other educators, on the value of indigenous knowledge systems and literature for the classroom. Kincheloe and

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Steinberg (2008: 3) discuss the transformative nature of indigenous knowledge and assert that it can be "used to foster empowerment and justice in a variety of cultural contexts." I intended on contributing to the existing literature and fill the research gaps as well as contribute to the teaching and learning of indigenous knowledge and texts in the classroom. This study serves as a building block for studies that I will conduct in the years to come.

1.5 Purpose and focus

What I aimed to achieve through this research is to discover teachers' and learners' perceptions of indigenous literature as resource in the English HL classroom. The main issue or phenomenon that was investigated and addressed is folktales as an indigenous resource and its value in learning and teaching in the Intermediate Phase English HL classroom. Additionally, I explored how indigenous literacy can cultivate and support African identity.

The main objective of this study was to determine teachers' and learners' perceptions of introducing African indigenous folktales in the English Home Language classroom. Additionally, the relationship between African indigenous literacy and the African identity of learners was explored.

1.6 Research questions

In exploring teachers' and learners' perceptions of indigenous literature as a resource, the research questions were framed as follows:

Primary research question – What are teachers' and learners' perceptions of indigenous folktales as resource for the English Home Language classroom?

Secondary question – How can indigenous literacy nurture and support African identity?

1.7 Outline of chapters[1]

Chapter 1: Introduction and background.

Chapter 1 provides an introduction, rationale and insight into the purpose of the study.

Chapter 2: Literature review and theoretical framework.

Chapter 2 reviews and provides a detailed background of the study in terms of the existing literature. This chapter provides insight into the past and current dialogue on the relevant literature and contextualises the study within that literature. This chapter also discusses the theoretical framework that consists of social constructivism, multimodality and critical theory, through which the data was analysed.

Chapter 3: Research methodology, strategies and process.

Chapter 3 addresses methodological considerations: the research design, data generation and analysis techniques, ethical considerations and quality assurance matters. The research premises, paradigmatic perspectives and assumptions are also discussed.

Chapter 4: Research findings

In this chapter, research findings and results are presented. The themes that arose as a result of the data generation are included.

Chapters 5: Discussion of findings and recommendations

Chapter 5 discusses the research findings with the intention of answering the research questions and makes recommendations for future studies.

Chapter 6: Conclusion

In this chapter, conclusions are derived from the findings of the study and recommendations are made for future research. Teacher and learner perceptions of indigenous folktales as resource in the English Home Language classroom are discussed.

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[1] The similarity report on *Turnitin* is 6%.

1.8 Conclusion

This chapter has presented an outline of the thesis by highlighting some of the research on the topic of indigenous literature and the rationale and purpose of the study. In doing this, Chapter 1 indicates how this study contributes to the literature on indigenous folktales in South Africa and Africa. The next chapter reflects on the literature on indigenous knowledge, indigenous folktales and various aspects pertaining to the teaching and learning of folktales.

Chapter 2

2. Literature Review

2.1 Introduction

Folktales have the wonderful ability to convey countless narratives. A story about a wise baboon can say as much about the baboon as it does about the performer. The purpose of this study was to explore teachers' and learners' perceptions of indigenous folktales as resource in English HL classrooms. This literature review entails a study, summary, analysis and evaluation of critically selected books and scholarly articles that are relevant to this specific study. This study is relevant because it examines how Western epistemology tends to disregard indigenous epistemology in educational contexts with diverse learners and how this affects curriculum design and pedagogy.

2.1.1 Literature for the classroom

According to Dippenaar, Immelman, Loubser, and Mudzielwana (2017), children's literature comprises a varied and rich domain: "Children's literature can roughly be described as the body of stories, dramas and poems that are written for children, usually about children and their place in their world" (Dippenaar et al., 2017: 91). However, the literature agrees that there is a lack of indigenous texts. Koss and Daniel (2018) investigated the present-day environment of children's literature in terms of diversity, the impact of this landscape, and the vital task of selecting literature that is critically relevant. Their content analysis revealed that there is a lack of diversity in children's literature. According to Adam and Harper (2016: 1) "Research shows that many authors of children's books are from dominant cultures writing about non-dominant cultures." Therefore, Koss and Daniel (2018) encourage teachers to be intentional in selecting diverse and culturally relevant texts.

Duane and Capshaw (2017: 14) indicate that "children's literature scholars have taught us to be sceptical of the idea that any child imbibes whatever lessons adult writers and teachers might want to impart." The belief that children must be safeguarded from the realities of life often leads adults to think that politics and ideology do not have a place in children's literature (Brown, 2017).

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However, because these texts and literature are a product of the "culture and ideologies" that inform them, they cannot be separated from education and the world (Brown, 2017). There is a delicate balance between selecting literature that contains challenging subject matter, without being disturbing or offensive (Brown, 2017). Having a range of culturally and linguistically diverse populaces represented in the literature used in schools will help learners to become more involved in their own learning (Koss & Daniel, 2018). According to Esteves (2018) integrating texts that feature the similarities and variances of individuals provides "context from which to view current and historical events and develop intercultural understanding" (Esteves, 2018: 72). Thoughtfully and critically selected literature that represents the diverse learners in classrooms can assist teachers in preparing learners to thrive in a culturally diverse world (Esteves, 2018).

South Africa is a former British colony and this has resulted in many of the books available in schools being predominantly British in origin (Brown, 2017). According to Brown (2017), even though local publishers print books that account for South African contexts, there are still insufficient texts in indigenous languages (Brown, 2017). Learners have indispensable input to offer to the intercultural exchange of knowledge (de Bruijn, 2019). According to Goforth and Spillman (1994) when learners can relate their experiences to ideas in stories, they have a foundation for creating a connection with the text. Selecting texts that characterise and mirror the diversity in the classroom paves the way for learners to encounter vital matters such as diverse viewpoints, awareness of other cultures, and dismantling stereotypes (Adam & Harper, 2016). In critically selecting texts for South African classrooms, it is vital to consider how characters are positioned in relation to each other, and not simply to look for texts that have characters of different races (Brown, 2017). A content analysis by Koss and Daniel (2018) reveals that even though children's books portray multicultural and minority group characters, many of these depictions are only based on race and physical features and do not communicate cultural insights and practices. Therefore, even though these books depict diverse characters, they do not contain culturally authentic content (Koss & Daniel, 2018). Brown (2017: 13) states that "one way of countering resistance to new ideas about ethnicity is to use books that raise these issues in non-threatening or distanced settings." For instance, the collection of Shona folktales, *Ngano yaTsuro naGudo* (The Hare and the Baboon) in Ngano, Volume 4 (Fortune, 1983)*,* does not deal with race directly as the main characters are animals. In these folktales, important issues are addressed in a non-threatening way and this allows readers to relate to the universal characters.

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English educators are tasked with the responsibility of teaching learners how reading the word can influence how they read the world (Yenika-Agbaw, 1997: 447). Our classrooms must "be reinforced with readings that propagate social change" (Yenika-Agbaw, 1997: 447). Therefore, texts must enable learners to question concepts and views that they engage with in these texts in order to create a link between the text and their real life experiences (Yenika-Agbaw, 1997: 447). Yenika-Agbaw (1997) suggests prescribing multicultural and post-colonial texts for children's readings to achieve these outcomes.

2.1.2 Decolonising the curriculum

Primary schooling is a vital stage of education that equips leaners with the intellectual, semantic and professional skills, as well as the social and cultural values they need to function in society (Eisemon et al., 1986). After the achievement of independence, various African countries continued with the indigenous custom of instilling ethical and moral values in the young, and schooling responded to communal and societal needs (Omolewa, 2007). *Education for Self Reliance* (ESR) is an example of a national effort in Tanzania to indigenise the curriculum (Semali, 1999). Politically, ESR aimed to de-emphasise Western forms of education and was more ideological than pedagogical, which was a contributing factor to why it was not completely successful (Semali, 1999). Several African countries (for example Zimbabwe, Kenya, Botswana, Nigeria and Tanzania) made moves to Africanise the curriculum, however, these efforts did not yield lasting benefits for the African people (Omolewa, 2007). According to Semali (1999: 312), some of the reasons for the lack of success include "dependency on foreign assistance in fiscal planning… continued reliance on macro planning which ignores local conditions, population growth, basic needs [and] indigenous knowledge… [and] the alienation of many intellectuals from their own culture." The various discussions of, and initiatives to reintroducing indigenous knowledge into the curriculum did not advance traditional African indigeneity as successfully as ESR (Semali, 1999).

The South African Curriculum and Assessment Policy Statement (CAPS, 2011) for the IP English HL does include the reading of indigenous texts, including folklore, in the classroom. However, it does not go far enough to prescribe these as core texts in the classroom.

2.1.3 Indigeneity

According to Merlan (2009: 304), the term *indigeneity* denotes belonging and origin "and deeply felt processes of attachment and identification." Indigeneity is constructed by a particular group of people (Radcliffe, 2017). As such, indigenous knowledge and indigenous knowledge systems are produced within and through indigeneity. Importantly, indigenous knowledge systems are "knowledge forms that have failed to die despite the racial and colonial onslaughts that they have suffered at the hands of Western imperialism and arrogance" (Mawere, 2012: 6). Although indigenous knowledge systems (IKS) have gained some prominence due to their role in the preservation of biodiversity and social systems, they are still marginalised (Mawere, 2012). Not much has been done to universalise indigenous knowledge and to accord it the same status as Western knowledge (Mawere & Awuah-Nyamekye, 2015). The division between Western knowledge and indigenous knowledge creates the incorrect view that modernisation is a unidirectional process, from rural and indigenous to industrialised and Western (Semali & Stambach, 1997). Many countries portray indigenous cultures and methodologies as regressive or outdated whilst promoting a singular national language and culture at the detriment of minorities (Grenier, 1998).

There is a need to explore the benefits of integrating indigenous knowledge systems into the curriculum. According to Grenier (1998), development practitioners endorse the notion that IKS can be beneficial in building a more viable future. Re-evaluating indigenising the curriculum may aid in the "contextualisation of learning which occurs where the content of the curriculum and the methods and materials associated with it, are related directly to the experience and environment of the learner" (Omolewa, 2007: 595). South Africa's history of favouring English and Afrikaans-medium texts, prompted Theron, Cockcroft and Wood (2017) to ask African elders across South Africa to narrate the stories they remembered from their youth with the intention of evaluating folktales' ability to instil the value of resilience. These indigenous forms of communication and organisation are key to the conservancy, growth and reach of indigenous knowledge (Grenier, 1998). Along with conserving the past, indigenous knowledge can be vital in guaranteeing a sustainable future for Africans (Omolewa, 2007). Indigenous knowledge systems are accumulative as well as dynamic, and represent decades of experiences and observations, whilst new wisdom is constantly added (Grenier, 1998).

Africa is constantly undergoing transformation, hence knowledge systems are continually changing (Omolewa, 2007). These transformations are informed by "diversity in colonial experience, religion, customs and languages and penetration by outside forces including current globalisation efforts" (Omolewa, 2007: 595). Not all Africans share a unanimous educational experience; however, the general feature of traditional African education is that it is thoroughly assimilated with the lives of its people (socially, politically, religiously, artistically etc.) (Omolewa, 2007). The nature of traditional education, which is holistic, practical, and generated within and by the community, does not allow for compartmentalisation – it is a way of life (Omolewa, 2007). A Western approach isolates a problem and reduces it to smaller manageable constraints, whereas a traditional methodology studies problems in their totality, including their links and complexities (Grenier, 1998). Therefore, there is a need to contextualise teaching, learning and resources in order to create and reinforce the relationships between the home, school and community (Omolewa, 2007). This can be achieved by using the learners' out of school literacies and experiences as a building block for school literacies, and by utilising modes of teaching and learning that allow learners to integrate all of these experiences (Omolewa, 2007; Pahl & Rowsell, 2013). This means that educators must be aware of differences in local knowledge when designing their lessons. Ultimately, curriculum developers must also develop this awareness and design curricula that can be adjusted to suit each local context (Omolewa, 2007). Community involvement is an important aspect when it comes to incorporating indigenous knowledge and literacy. In many African cultures, community is the primary educator, therefore, aligning teaching and learning with local needs could have a spurring effect (Semali, 1999). In culturally diverse societies, education can only be relevant if it presents learners with the academic devices, moral standards and competences necessary to thrive in their environments (Semali & Stambach, 1997).

In South Africa, the education system and curriculum, which are philosophically founded on Outcomes-based Education (OBE), will have to face major reform to integrate indigenous knowledge with education. OBE specifies the "knowledge, skills, values and/or attitudes that an individual is expected to demonstrate in any given learning situation at the end of each learning process" (Omolewa, 2007: 608). CAPS (2011) makes provision for IK in the classroom but the application is problematic as it is outcomes and marks driven. Semali (1999: 311) indicates that "the system is still beset by undue reliance on facts, rote memorisation and regurgitation" of knowledge and content. A good starting point would be for curriculum developers to be

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encouraged to reconsider education and start on a course departing from Western interpretations of what should be taught and emphasised at local level (Semali, 1999). Teachers would have to switch from being transmitters of knowledge to facilitators and mediators of their learners' indigenous heritage. Learners will have to become self-directed and independent thinkers, and they should be able to think reflectively to solve problems and should be actively involved in their learning and knowledge construction through IKS (Omolewa, 2007). Any curriculum reform based on IKS will require educators to become interpreters, explorers and epistemologists of indigeneity (Mawere & Awuah-Nyamekye, 2015). The incorporation of traditional education into the curriculum could prove beneficial, as stated by Omolewa (2007: 608):

> The integration of traditional education into school curriculum would thus enable schools to act as agencies for transferring the culture of the society from one generation to the next and to explore the benefits of linking the learning process more closely to learners' everyday experience in order to help them to make better sense of what they learn.

2.1.4 African Identity

According to Adam and Harper (2016: 1), it is imperative that youths "have access to authentic and accurate representations and role models related to their cultural backgrounds and everyday lives, in order to gain benefits associated with developing a positive sense of identity and belonging." Subsequently, it is the educator's obligation to make curriculum choices that mirror inclusive objectives and habits (Adam & Harper, 2016).

According to Naidu (2001), there are scholars who recognise that folktales have a role to play in cultural identity development. Naidu (2001: 17) describes South African contemporary folklore as being rooted in two topics of discussion: a "neo-colonist discourse" which employs "colonialist discourse to characterise and describe African folklore" and a "new nationalist discourse" which attempts to "reinscribe African cultural identity in positive terms." The main objective of what Naidu (2001) calls the "new nationalist" discourse is to close the cultural gaps found in South Africa, as a post-colonial society, by using folklore as an emblem of harmony and national pride.

According to Buthelezi et al., (2018), the communities that are meant to be keepers of African folklore are preoccupied with modernity, which excludes traditional storytelling in favour of mass consumerism. These folktales are vital because they convey intergenerational moral and practical insight (Eisemon et al., 1986). This is evident in the example provided by Chivaura (2006: 217): "The disrespect that we see towards women today is not of African teaching nor African in origin."

2.1.5 Folktales as conduits of indigeneity

According to Asimeng-Boahene and Baffoe (2018), the distinctive characteristics of African oral literature need to be investigated further. Asimeng-Boahene and Baffoe (2018) describe African literature and African oral literature as a "collage of sociocultural practices" that has been used as a tool for lifelong learning. Folktales, which have been related orally between generations, may serve as conduits for indigeneity in the classroom. These texts contain IK of cultural practices and ethics that assist learners in regaining pride in their collective intergenerational heritage (Ned, 2019). Engaging with these stories combats feelings of cultural inferiority that lead to psychological stress in the classroom (Ned, 2019): "Readers negotiate personal meanings from texts based on their knowledge of the world and past experiences" (Yenika-Agbaw, 1997: 447). Although there is a perception that folktales are an ancient and outdated notion (Buthelezi et al., 2018), Ojo (2020:7) asserts that "folktales are still relevant in cultural transmission." Ojo (2020: 7) further stresses that "African countries are rich in traditions and customs" and "folktales are effective weapons of transmitting these traditions." Reading folktales not only imparts knowledge, but also increases compassion and consideration for other cultures (de Bruijn, 2019).

2.1.6 Folktales and multimodality for the classroom

Storytelling has purpose. Storytelling is used by cultures to attain, understand and reveal the experiences of the human condition (Jarvey, McKeough & Pyryt, 2008). This ancient practice has been used to convey cultural principles and wisdom, and to provide insight into the social world (Jarvey et al., 2008). Folktales are deep cultural repositories. A study conducted by Buthelezi, Cele and Agbomeji (2018: 2) found that "African folklore encompasses knowledge in the form of

culture, folklore, and morality, which is interwoven with values." Similarly, Goforth and Spillman (1994) state that scholars have discovered that folklore has been used to conserve the customs, principles and heritage of a people. Kehinde (2010) explores the pedagogical importance and overall utilitarian value of Nigerian folktales. According to Kehinde (2010), these folktales provide both historical and contemporary knowledge about African principles. Notwithstanding, Naidu (2001: 17) holds that there is a lack of folktale research from a postcolonial perspective; this leads to a continued circulation of colonial texts "either unrevised or uncritically adapted by contemporary culture."

One of the vital tasks educators and schools have is to equip learners with holistic knowledge and to educate global citizenry capable of addressing current challenges (Dei & McDermott, 2018). It is imperative that education: 1) acknowledges and appreciates the wide-ranging and numerous knowledges that are present in our communities; and 2) explores the role of cultural knowledge in 21st-century classrooms (Dei & McDermott, 2018). Inclusivity in the school environment, pedagogy and curriculum is important; this also refers to inclusivity and diversity in the texts that are used. In the past, schooling in South Africa has not acknowledged or engaged the experiences and social identities of all learners:

> Historically, our schools' curricula and pedagogical relations have been framed through a Eurocentric standard; that is, the overarching system of beliefs and practices promulgated in today's schools is centered around European worldviews that take European epistemologies as 'normal' and 'universal' against which others are measured. Eurocentric norms are particularly damaging as they are rooted in colonial narratives about the 'superiority' of European cultures and the 'backwardness' of other cultures and communities. (Dei & McDermott, 2018: 11)

The Eurocentric epistemological framework has a tendency of presenting a one-sided "truth" of experience, which, in turn, has an exclusionary effect and devalues the lived experiences of diverse groups of learners (Dei & McDermott, 2018). Dei and McDermott (2018: 15) further indicate that

> The various social identities (race, class, gender, language, and sexuality, for example) that students come to our schools with ought to be centered in our curricular and pedagogical decisions, where the social identities a student takes up are multiple and in flux with regard

to the power relations shaping classroom life.

Folktales have their roots in oral tradition and African orality is a multimodal resource, as it includes the oral, gestural, aural, visual and linguistic modes. The following instances are examples of specific modes of African orality that are imbedded in the history of a people: *Oriki* and *Izibongo* (praise poetry) of the Yoruba and Zulu / Xhosa, *Chimurenga* (liberation) songs of the Shona; and the *Domba* dance of the Venda (Gunner, 2004). These multimodal resources, including folktales, are an important aspect of African traditional education and social reproduction (Gunner, 2004). Traditional African education is an essential part of the culture and history of a community, and can be stored and conveyed through several modes (Omolewa, 2007). These modes comprise of "language, music, dance, oral tradition, proverbs, myths, stories [including folktales], culture and religion" (Omolewa, 2007: 594). Dei and McDermott (2018: 15) hold that "language is a mode of transmission of culture, history, identity, and ancestral knowledges" and is vital for learner engagement and educational accomplishment. Similarly, Omolewa (2007) states that language is a vital component in the schooling of children and one must master the use of language in order to communicate effectively. The assertion of cultural voices and knowledge is needed to disassemble colonial schooling practices and systems (Dei & McDermott, 2018). In order to comprehend and appreciate the literacy experiences of learners, indigenous insights and uses of indigenous literacy must be considered (Semali, 1999). Urban educators must shift from the overemphasis of urban and Western-centred literacy to include rural or traditional literacies as well (Semali, 1999).

Storytelling is one of the approaches used to give the youth a sense of belonging, as this affirms their culture, language, history and heritage (Dippenaar et al., 2017). This storytelling tradition is rich and used to "instruct children in the ways of their societies" (Dippenaar et al., 2017: 94). Africa's stories are rooted in oral tradition (Dippenaar et al., 2017). Oral tradition is the most important learning and support exercise in traditional African education (Omolewa, 2007). The oral tradition comprises of collective statements and memoirs of the past, passed on from generation to generation (Omolewa, 2007). Oral tradition contains more than just relaying stories for entertainment, as it also conveys thoughts, and promotes social order, principles, sentiments and codes of behaviour (Dippenaar et al., 2017). African culture has been passed on through oral tradition, i.e. proverbs, stories, folktales and mythologies, for hundreds of year (Malunga, 2012). Therefore, Omolewa (2007: 599) refers to oral tradition as a "reservoir of inexhaustible wisdom."

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The insight contained in these literary genres has been fundamental in addressing aspects of leadership, counsel, self-sufficiency and critical thinking (Malunga, 2012 & Omolewa, 2007). Folktales are an intrinsic aspect of the African oral society (Amali, 2014). They educate the youth about different facets of society, and therefore serve as sources of enlightenment on cultural orientation and customs (Amali, 2014). Furthermore, folktales relate to and educate the youth about the historical progression of culture and traditions (Amali, 2014).

Malunga (2015: 13) asserts that: "the wisdom contained in African proverbs and folktales can make a great contribution towards addressing the many political, economic, and socio-cultural challenges that the [African] continent and indeed the globe as a whole are facing today." Due to the multileveled nature of folktales, they are an excellent resource to develop critical reading skills (Bosma, 1992). Additionally, the knowledge inherent in African folktales is presented and organised in a manner that allows learners to engage in reflective practices (Buthelezi et al., 2018). Engaging folktales in pedagogical choices could also aid in creating spaces where the issue of youth detachment could be addressed (Dei & McDermott, 2018). Additionally, more efficient methods of delivering instruction to diverse groups of learners can be developed (Dei & McDermott, 2018). According to Dippenaar et al., (2017), researchers of African children's literature emphasise the importance of relating the oral tradition to present day children's literature: "It is therefore only right that in South Africa teachers take this into account and accord the oral tradition its rightful place, especially but not exclusively in the lower grades" (Dippenaar et al., 2017: 94).

Conclusion

This chapter consulted and discussed literature related to the phenomenon being studied. The literature relates to the themes that arose through data collection: the cultural identity of the 21st century child; the use of African indigenous texts and Western texts; African indigenous knowledge in a globalised world; the value of African indigenous folktales; and educators critically selecting texts, which are assessed, examined and conceptualised qualitatively through the theoretical framework.

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2.2 Theoretical Framework
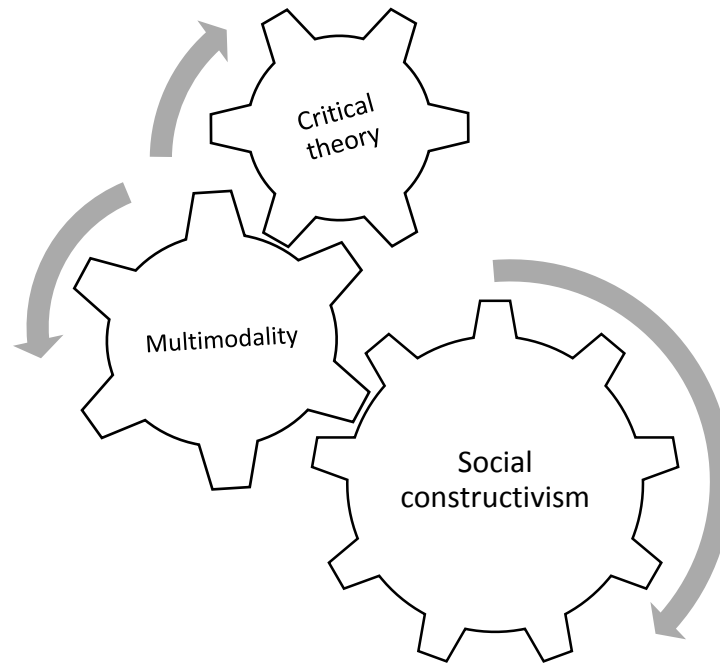
Figure 1: Theoretical Framework

The findings of this study were interpreted through the lens of social constructivism, multimodality and critical theory. The diagram (Figure1) illustrates the theoretical framework for the study.

2.2.1 Social Constructivism

The overarching theory through which findings of the study were interpreted was social constructivism. Stories are an important aspect of dialogue between children and adults (Fivush, 1991). Social constructivism emphasises the importance of dialogue in meaning formation and learning (Vygotsky, 1978). Learning is part of the education process, but in order to be effectively educative it must educate the entire individual and add value to the learner's life (Williams & Burden, 1997). Reading and multimodal storytelling enhance the holistic development of the child (Parry & Taylor, 2018). Crucially, education is an intricate process that involves a complex

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relationship between different variables: the learning process and environment, the educator's intent and activities, and the cultures, backgrounds and personalities of each learner (Williams & Burden, 1997). Vygotsky (1978) delineates the notion that social interaction shapes an individual's narrative. The key factors that affect learning within this narrative construct are teachers, learners, tasks and contexts, and these factors do not stand in isolation. These factors all interrelate as part of a dynamic, constant practice as illustrated diagrammatically by Williams and Burden (1997) in Figure 2.
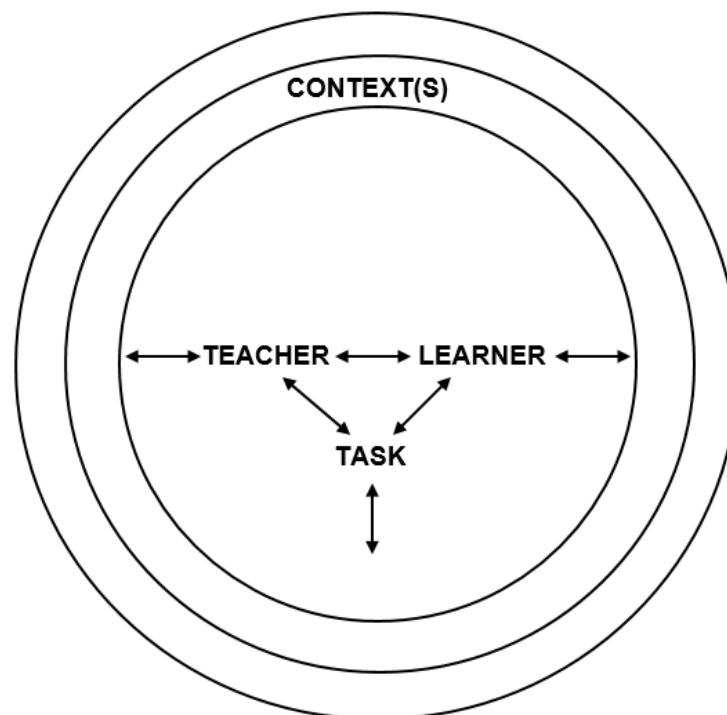
Figure 2: Social constructivism

The process of constructing knowledge is not an individual or objective undertaking without outside influence, rather it is deeply impacted by experience of life and the world (Beck & Kosnik, 2006). This framework helped the researcher to understand the teachers' and learners' experiences and perceptions of folktales and how these shaped their views and understanding of indigenous African folktales.

Rationalism has a penchant for viewing knowledge as the portrayal of a world foreign and independent of the knower, however, knowledge is not passively acquired but created by the

subject (Von Glasersfeld, 1995). The social constructivist view is holistic, as knowledge is dependent on all aspects of the individual as well as social interaction (Beck & Kosnik, 2006). This approach asserts that first, skills are fostered through social interaction and subsequently assumed by the individual (Vygotsky & Cole, 1978). This social interaction aspect was key in the class discussions and interactions between the teachers and learners that were observed. The main underlying principle of constructivism is that individuals are actively constructing meaning through their experiences (Williams & Burden, 1997). According to Beck and Kosnik (2006) our minds are predisposed to creating our own knowledge and we are unable to comprehend new concepts without associating them with existing ideas. According to educational theorists, learning should be an active process, where the learner constructs meaning through the accommodation and assimilation of new ideas with existing knowledge (Alimoglu, Sarac, Alparslan, Karakas and Altintas, 2014). Carl Rogers suggested that true learning occurs when the learner identifies the content to be of personal relevance (Williams & Burden, 1997). This links to indigenous knowledge: "Indigenous literacies are a complex set of abilities students bring to the classroom, abilities which span their lifetime and employ their indigenous language to relating their history" (Semali, 1999:314). A social constructivist approach takes into account all these complexities and the experiences that learners bring to the classroom. The larger social environment and cultural setting play an important part in shaping the learning environment (Williams & Burden, 1997).

2.2.2 Multimodality

Modes of communication arise as a response to the communicative necessities of a people (Kress et al, 2001). Most societies provide children with numerous layers of representational resources and various modalities of expression (Kendrick, Jones, Mutonyi & Norton, 2006). In cultures, we find existing multimodal resources, which are used to make meaning at any point and in any mode. These include play-act, movement, song, performance and artistic expression (Kendrick, Jones, Mutonyi & Norton, 2006; Kress & Leeuwen, 2001).

According to Kendrick et al, (2006), any communicative episode contains simultaneous modes in which meaning is conveyed in various ways. According to Jewitt (2013: 250) "multimodality is an interdisciplinary approach drawn from social semiotics that understands communication and

representation are more than language and attends systematically to the social interpretation of a range of forms of meaning making." Multimodality starts from the theoretical standpoint that meaning can be created in various ways and through different modes and media, and all modes of meaning-making are equally important (Kendrick et al, 2006; Kress & Leeuwen, 2001). Multimodality affords prospects for theorising and evaluating the various ways in which individuals create meaning and the relationship between these meanings (Jewitt, 2013).

Methods of making meaning are neither fixed nor rigid, instead they are flexible (Kress et al, 2001). Multimodality is a vital theory in this study because indigenous methods of communicating are deeply rooted in the cultural philosophy of indigenous people. According to Omolewa (2007), oral poetry, music and dance are fundamental in the African way of life and are used as tools to aid learners in various learning areas such language, literacy and other related primary themes. These themes include cultural activities, which comprise spoken-word poetry, relaying history through storytelling, which embraces folktales, and communing with the ancestral world (Genis, 2021). Kendrick et al (2006:96) indicate that "a theory of multimodality is undergirded by the assumption that within a particular social, cultural and linguistic context, people make meaning through multiple means." One of the theoretical assumptions that underpin multimodality is that all modes have been moulded by their "cultural, historical and social uses" (Jewitt, 2013: 251). Also supporting a multimodal approach is the notion that language, together with other modes of communication, is influenced by the tasks it completes socially in everyday settings – hence, language is a situated resource (Jewitt, 2013). Although traditional modes of representation have been advantaged, i.e. written and paper based, recently the significance of multimodality in teaching and learning has been highlighted (Magnusson & Godhe, 2019; Kendrick et al, 2006). According to Kress and Van Leeuwen (2001), the prevalence of mono-modality has shifted to multimodality, even though Western culture has had a partiality for mono-modality.

In this study, the multimodal methods generated multimodal data and findings. These included semi-structured interviews (with five teachers), observations (of four classrooms) and art-based methods (with 32 learners writing their own folktales). Therefore, the oral, aural, visual, gestural, spatial and verbal modes were utilised in generating data.

2.2.3 Critical Theory

According to Huckle (1993), we produce and alter the social constructs and practices that shape affairs and experiences: "The social world is produced and reproduced in and through the social action of social actors, including the activities of agents engaged in analysing it" (Hoy & McCarthy, 1994: 15). Critical theory can be viewed as an effort to understand society from a pragmatically concerned and theoretically informed viewpoint (Hoy and McCarthy, 1994). Critical theory endeavours to comprehend the social world and through a course of analysis, tries to know how it should be (Huckle, 1993). This theory is relevant to this study because there is a need to expose, question and contest the power structures that are present in society. Learners must be challenged to use indigenous knowledge constructs and languages to query and challenge dominant epistemologies and languages (Dei & McDermott, 2018). This theory was relevant to this study because the researcher used an African folktale and a Western folktale and the learners' response to each provided important insight. According to Mawere and Awuah-Nyamekye (2015) the minds of many African people must be decolonised:

> People become free or emancipated when, on the basis of their enlightenment, they take action that changes the social system in ways which allow the realisation of their unique human potential. Such emancipation is possible through praxis or a process of reflection and action. (Huckle, 1993: 6)

This study made this possible by allowing learners to respond to existing folktales by reconstructing these according to their own socio-cultural life worlds. The relevance of this theoretical framework as lens through which the findings were discussed is discussed in chapters 4 and 5.

Chapter 3

3.1 Research Methodology

Research method refers to the processes and techniques used in a research study, which comprise of the range of data and the collection thereof, and how it is analysed (Ling & Ling, 2017). Research methodology refers to the reasoning for the research approach implemented (Ling & Ling, 2017). This study makes use of a qualitative approach. According to Maree (2020) every qualitative study must be underpinned by specified philosophical, methodological and technical principles. Qualitative methodology affords researchers the means to investigate multifaceted phenomena within their contexts (Maree, 2020).

3.2 Paradigmatic Perspectives

The term paradigm refers to a comprehensive belief system, view of the world or an inferential mode of viewing and classifying the reasoning that underlies and guides a study or pursuit (Ling & Ling, 2017; Willis, Jost & Nilakanta, 2007). A paradigm addresses the core aspects of a study such as "beliefs about the nature of reality (ontology), the relationship between knower and known (epistemology), and assumptions about methodologies" (Maree, 2020: 58). This study made use of a qualitative research approach and findings were, therefore, interpreted through an interpretivist lens: "Qualitative research combines the individual research participant, the researcher as research instrument and appropriate data collection techniques in a collaborative process of producing meaning from data and using that meaning to develop theory" (Pickard, 2017: 16).

This study was underpinned by an interpretivist paradigm and data was interpreted through an interpretivist lens. Interpretivist research is established on the recognition of the researcher's engagement in data collection and evaluation, and the belief that in social research meaning is socially formed (Ling & Ling, 2017). According to O'Donoghue (2007: 116) "the individual and society are inseparable units in a mutually independent relationship." Interpretivists argue that people behave how they do partly because of their environment and their perception of that

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environment (Willis et al., 2007). An interpretivist approach is aimed at presenting a substantiated, rational and subjective understanding of the subject being investigated within the specific environment (Ling & Ling, 2017). The research is subjective as the findings and interpretation cannot be separated from the researcher (Ling & Ling, 2017). Knowledge in this paradigm is constructed through shared cooperation and is particular to the phenomenon under investigation (O'Donoghue, 2007). The researcher's task is to attempt to understand the entire context as well as the phenomena under investigation (Pickard, 2017; O'Donoghue, 2007). In this paradigm, the research is subject to the principles and interpretation of the researcher and the research participants and their interaction (Ling & Ling, 2017).

Interpretivism holds that reality is socially constructed and highlights social interaction as the foundation for knowledge (O'Donoghue, 2007; Willis et al., 2007). The interpretivist paradigm permits the researcher to observe the world through the participant's experiences and perceptions (Thanh & Thanh, 2015). The outcome and interpretation of this study were created in a social context i.e. in an interactive manner with English educators and learners in the Intermediate Phase. These educators and learners provided insight into the phenomenon (perceptions of indigenous folktales as a classroom resource) and the researcher was acting under the assumption that the mind is the source of meaning (Maree, 2020). Therefore, this study was conducted under the supposition that knowledge is accessible through observation and interpretation (Ling, 2017).

3.3 Research design

Research design refers to the types of inquiry that provide guidance for processes within a study (Creswell & Creswell, 2018). This study implemented a descriptive case study design. Descriptive case studies describe and explain the complexities of the natural phenomenon within the real-life environment in which it occurs (Maree, 2020; Zainal, 2007). According to Willis et al., (2007:90) interpretivists are inclined to favour a qualitative approach such as case studies. This design is intended to investigate the specific phenomenon within a particular context (Pickard, 2017). According to Pickard (2017: 102) the "purpose of a case study is to provide a holistic account of the case and in-depth knowledge of the specific phenomenon through rich descriptions situated in context." The case study design arises from the need to gain a deeper understanding of "cases" in

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their real world contexts (Maree, 2020). This approach was used to gain insight of teachers' and learners' perceptions of the use of indigenous folktales, which are the case and phenomenon, in the Intermediate Phase classroom context.

3.4 Sampling

According to Pickard (2017), it is not always feasible to include the complete research population in a study, hence the use of sampling. Pickard (2017) describes sampling as the activity of choosing a portion of the population in order to execute experiential research. The results, credibility and trustworthiness of a study are dependent on the vigour of the sample (Pickard, 2017; Maree, 2020).

The study made use of purposive (non-probability) sampling. According to Maree (2020), qualitative studies generally use purposive sampling with the intent of purposefully selecting members of a sample to represent the population. Purposive sampling was utilised in order to attain a sample of maximum variation to allow for various viewpoints on the phenomenon being investigated (Pickard, 2017). Researchers have discovered that small samples can be sufficient in presenting comprehensive and trustworthy data within a specific cultural setting if participants are, to some degree, experts in their fields (Maree, 2020; Romney, Weller & Batchelder, 1986). The sample of the study consisted of five English Home Language teachers in the Intermediate Phase (ranging from Grade 4-6) in the Tshwane area. Initially four schools were approached with the intention of selecting teachers for interviews, however, two of the four schools declined to participate. However, thick and rich data was collected despite this challenge. Classroom observations of four intermediate phase English HL lessons, consisting of 15 to 25 learners, were conducted. Learners were required to write their own folktales. All learners present during the observations wrote their own folktales, however, only 32 were returned. The research sites were selected to establish a diverse and multicultural set of learners.

3.5 Data generation techniques

Research can afford access to the meanings individuals attribute to their encounters and social worlds (Miller & Glassner, 1997). This study made use of individual semi-structured interviews, classroom observations and art-based methods as data collection methods. Pickard (2017) and Maree (2020) assert that the goal of interviews is to gain insight into what is on the interviewee's mind in order to acquire rich, descriptive data. Interviews are used when in need of "qualitative, descriptive, in-depth data that is specific to the individual and when the nature of the data is too complicated to be asked and answered easily" (Pickard, 2017: 196). Miller and Glassner (1997:54) "argue that information about social worlds is achievable through in-depth interviewing." The lesson observations were conducted first and the interviews thereafter (the art-based activities were administered as a part of the lessons). This was done so that the researcher could address certain observed aspects of the lessons during the interviews. Five English Home Language teachers in the Intermediate Phase were interviewed. Interviews allowed the researcher to gather information, descriptions and feelings about past, current and future incidents (Pickard, 2017).

Researchers are learning that art-based methods produce vital, unique and intelligent data through a range of imaginative information and communication (McNiff, 2008). McNiff (2008; 29) describes art-based research methods as the "systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies." Art-based methods (literary writing of folktales) were used as a mode for enquiry and communication of conclusions (McNiff, 2012). Learners were asked to write their own folktales as an art-based activity and this gave the researcher insight into their preferences and predispositions.

According to Creswell and Creswell (2018: 186) "qualitative observation is when the researcher takes field notes on the behaviour and activities of individuals at the research site." Through this process, the researcher uses her senses and intuition to gather and record the behavioural patterns of the participants without interacting directly with them (Maree, 2020). Classroom/lesson observations were used to gain a deeper insight into the phenomenon, the context, and the participants and their interaction. The researcher was a complete observer and observed a *Listening*

and Speaking lesson where the teacher discussed the folktales that the learners wrote in their activity. Four lessons were observed, which provided rich data: one Grade 4 class, one Grade 5 class and two Grade 6 classes were observed. Because of the selective and subjective nature of this method the researcher was aware of her biases and had measures in place to counter them (Maree, 2020). I utilised the observation protocol guidelines provided by Creswell and Creswell (2018) to ensure that all the essential data was documented.

3.6 Data Analysis

Gibbs (2018) asserts that the process of analysis suggests a cycle of transformation. The researcher begins with a voluminous compilation of data that is processed through analytical techniques into distinct, logical and trustworthy findings (Gibbs, 2018). Qualitative data analysis is a continuous and non-linear activity (Maree, 2020). Maree (2020) states that the data analysis process consists of three critical components, which are intertwined and recurrent: observing, gathering and contemplating. The qualitative data of this study was analysed through open coding. Codes emerged from the recorded interviews, the observation notes and the learners' folktales. Edited transcribing was applied in order to afford readability and clarity. This process enabled the researcher to collect data that was associated with certain thematic concepts in order to examine and compare these against different cases (Maree, 2020). Thematic inductive analysis was utilised to single out and assess themes as well as the embedded and unambiguous ideas in the data (Guest, MacQueen &Namey, 2011). Javadi and Zarea (2016: 34) indicate that thematic analysis is "an approach for extraction of meanings and concepts from data and includes pinpointing, examining, and recording patterns or themes." According to Javadi and Zarea (2016), this method is widely used in interpretive and qualitative studies to identify, analyse and report themes in data.

3.7 Quality Assurance

Trustworthiness or rigor is vital in qualitative research and is, according to Maree (2020), the "acid test" of the outcomes of a study. It refers to the "degree of confidence in data, interpretation, and

methods used to ensure the quality of a study" (Connelly, 2016: 435). The following criteria were used to ensure the trustworthiness of the study:

Credibility has to do with the harmoniousness of the results with reality (Maree, 2020). According to Pickard (2017: 21) "credibility in qualitative research is demonstrated by prolonged engagement with the research participants, persistent observation of those participants and their contexts", which was done by the researcher. The researcher was constantly aware that it is not feasible to eliminate all subjectivity from a qualitative study, which created mindfulness of this subjectivity and the ability to compensate where required (Pickard, 2017).

Transferability refers to the degree to which readers can transfer findings to their own context or setting (Maree, 2020). The objective of qualitative research is to allow for transferability of results rather than generalisation (Pickard, 2017). The researcher used purposeful sampling and presented 'rich images' and a thick description of the phenomenon being studied as strategies to increase transferability (Maree, 2020; Pickard, 2017).

Dependability is "concerned with the manner in which the study is conducted: evidence needs to be provided that demonstrates that the methods and techniques used were applied appropriately and with high relevance to the study" (Pickard, 2017: 21). According to Maree (2020), dependability is ascertained through the research design and its application. A fellow teacher assessed the research activities in order to ascertain dependability (Pickard, 2017). The researcher kept an 'audit trail' as well as a research journal. The precision of data presented was scrutinised against transcriptions and the degree of saturation in the compiled findings (Pickard, 2017).

Conformability refers to the degree to which the outcomes of a study are influenced by the participants and not the researcher's partiality and is essential to reduce researcher prejudice (Maree, 2020; Pickard, 2017). The objective is to guarantee that the findings can be tracked back to the raw records and are not merely the outcome of the researcher's worldview, subject suppositions, and research and theoretical predilections (Pickard, 2017). The transcriptions of interviews, the field notes and the learners' art-based products provide the evidence to confirm the findings.

3.8 Ethical Considerations

In order to guarantee that this study was carried out in a fitting and ethical fashion, ethical strategies were set in place (Pickard, 2017). The planning stage of a study is crucial as it can shed light on any major ethical matters, therefore, "it is vital to be aware of any formal ethical consent procedures from the earliest point in the planning" (Pickard, 2017: 88). The following ethical principles, which have been highlighted by researchers such as Maree (2020) and Pickard (2017), were applied throughout the study:

Attaining access to the research site. Formal letters of request were sent to the school principals describing the outcomes of the study, and its methods, and requesting authorisation to carry out the study. Every possible aspect of the process was detailed including the timeframe. I obtained ethics approval from the Gauteng Department of Basic Education, and from the University of Pretoria's Ethics Committee.

Informed consent and assent. Giving informed consent means that participants are aware of and accept what they are agreeing to and are contented with the planned usage of the data they offer. Learners were required to provide transliterated informed assent. Consent forms served as a reference point for all parties that were involved and established mutual understanding.

Anonymity and confidentiality. Anonymity suggests that the participants remain completely anonymous throughout the research activity, which might prove difficult in a qualitative study where methods such as observations and interviews may be employed. However, confidentiality can be assured and afforded. This means that when making use of the information given by each participant, their identity was not disclosed. To guarantee confidentiality, participants were and are referred to by pseudonyms. Pseudonyms maintain the personal anonymity of the individual in case study research.

Right to withdraw. Participants were informed that they could withdraw from an interview or the study at any point should they wish to discontinue. Additionally, the researcher demonstrated reverence and thoughtfulness to participants and took every precaution not to cause harm.

3.9 Limitations of the study

The limitation of a study refers to the unintentional, systematic bias that could inappropriately affect outcomes (Price & Murnan, 2004). It is important to note that the research sites (schools) and participants (educators) may not be fully representative of other contexts, which may affect the generalisability of the data collected. This means that the findings may only be transferable where other readers may see their application. Additionally, the research sites and participants were concentrated in the Tshwane area, which imply that the results may not be generalisable in a different context. The quality assurance criteria mentioned above were put in place to counter these challenges and limitations.

Chapter 4

4. Findings

4.1 Introduction

Four schools in the Tshwane South District were approached to participate in the study, with the intention of involving two Intermediate Phase English Home Language teachers, from each school, in the research. However, two of the four schools declined to participate. Subsequently, five teachers from two schools (three from school A and two from school B) participated in the study. Of the five teachers, four lessons were observed (one Grade 4 lesson, one Grade 5 lesson, and two Grade 6 lessons).

4.1.1 Teachers' background and lesson participation:

(Table 4.1.1)

School	Teacher	Culture	Home Language	Teaching experience
School A	**Teacher A Grade 5**	**Black**	**Zulu**	**10 years**
	Teacher B Grade 6	**Indian**	**English**	**22 years**
	Teacher C Grade 6	**Black**	**Xhosa**	**3 years**
School B	**Teacher D Grade 4**	**Black**	**Sotho**	**4 years**
	Teacher E Grade 6 (No observation)	**Black**	**Sotho**	**8 years**

For ethical reasons (anonymity and confidentiality), the teachers are referred to as Teacher A, B, C, D and E respectively. Prior to the lesson observations, I had a short discussion with each of the teachers to determine dates and times, and to discuss the general progression of the lesson as well as the points for discussion with their learners. Each teacher was provided with two folktales that they would read and then discuss with their learners: *The Three Little Pigs* (a popular Western folktale) (Jacobs, 1967) and *Anansi Tries to Steal All the Wisdom in the world* (a West African folktale) (Evans, 1998). African folklore is a representation of the rich cultural heritage and when told to learners, can provide them with insight into the adult world (Naidu, 2001; Eisemon et al., 1986). *The Three Little Pigs* is a widely known folktale about three pigs who go out into the world to build their own houses from three different materials. They have to evade a wolf that tries to eat them. The moral of this story is: hard work and dedication pay off. *Anansi Tries to Steal All the Wisdom in the World* (Evans, 1998) relays a story of a clever and witty spider who goes on a journey to collect as much wisdom as he can, but with little success. The teachers each began with an introductory activity by asking learners if they had encountered the two stories. They then read and discussed the two stories with the learners. The researcher discussed telephonically or in person the progression of the lesson with the teachers. They were provided with points to guide the discussion (Addendum G). Thereafter, learners wrote their own folktales. I was a complete observer during the duration of the lesson.

4.1.2 Learners' Background:

Each grade and class averaged between 30 to 40 learners, with learners' ages ranging between 9 and 13. Both schools were co-ed, with more than 95 percent black learners (some Coloured and Indian learners in Teacher B and C's classes). The language of learning and teaching in the schools was English.

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4.2 Themes

The themes that were identified include the following:

Table 4.2: Themes

Themes	*Description/Focus*
1. Cultural identity of the 21st century child.	The influence of folk stories on the cultural identity of the African child in a globalised world.
2. Use of African indigenous texts and Western texts.	The perceived influence of Western and African indigenous texts in the South African curriculum.
3. African indigenous knowledge in a globalised world.	The role and value of African indigenous knowledge in a globalised world.
4. Value of African indigenous folktales.	The use of African folktales to convey important messages and lessons, and preserve Indigenous Knowledge.
5. Critically selecting texts.	Text selection practices that take into account different factors in and outside the classroom and their influence on learners.

4.2.1 Theme 1: Cultural identity of the 21st century child

During the classroom observations, **Teacher B** gave learners some background on how African folktales were passed down between generations. She painted a visual picture for the learners, of children "running around barefoot, and they are all running to [their] grandfather, and they are all sitting on the floor, and they are talking and listening to grandfather's stories." This incited a positive response in the learners. Teacher B stated to her learners that "The African culture is a culture that teaches respect to children." Learners agreed that some of the things they do and say to their parents and teachers they could never do or say in front of their grandparents. Teacher B stated during the interview that by incorporating more indigenous knowledge and indigenous

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stories when learning and teaching, cultural knowledge can be passed down or else "we are going to have a lost generation" (Teacher B, 2022).

Teacher C stated during her lesson (Grade 6) that African folktales are part of the "*Umlando*" (history) of a group of people. One learner indicated that even though he did not know any African stories, he was eager to learn and would attend initiation school. During her interview, Teacher C stated that she believed that children today were raising themselves and were also raised by social media – she indicated that there is a disconnect between children and the older generation. Teacher E held a similar perception that, "There is somewhere where we are failing them [children] as parents, educators and the community" (Teacher E, 2022). By this, she meant that as custodians of cultural knowledge, adults do the younger generation a disservice if the stories, culture and history are not passed on.

During his interview, **Teacher D** explained that there are parents who are invested in their children having a strong sense of identity as an African and others who do not. He referred to a portion of the lesson where the topic of paying homage was discussed – some learners were aware of the customary practices and others were not. It was noted during the observations that when the story of *Anansi* was read (which explains how wisdom was brought to the world) a learner countered this by explaining that wisdom actually came to the world when Adam and Eve ate from the tree of good and evil, as narrated in the Bible. Teacher D added: "Most of our parents [would be receptive to teach folktales] it just depends on how they see life. Some of them feel like we have moved from that era of folktales but there are those who feel that these are our ways."

4.2.2 Theme 2: Use of African indigenous texts and Western texts

During her interview, **Teacher A** stated that she did not make use of African indigenous stories in her classroom. She indicated that she did not believe that her generation of learners could understand or relate to these folktales. She stated that they were not raised to appreciate these stories. Similarly, **Teacher E** stated that she did not use African indigenous folk stories in her class saying, "It is just something I have not really thought of… You just never think that there are stories that are translated [into English]."

To introduce the lesson, **Teacher A** (Grade 5) referred to the folktales they had already learnt in class, which is published in the prescribed textbook. These include *The Hunter's Secret* (Dayrell, 1910) - a Nigerian folktale. The teacher showed enthusiasm in reading and discussing *Anansi's* story, pausing regularly to discuss certain aspects with learners. However, when she read *The Three Little Pigs*, she introduced the story to learners and asked them to finish relaying the story on their own, which they did with ease. The learners were familiar with the Western tale and were able to give variations of the story. They were able to correct the teacher when she deliberately changed the plot in the story.

During the observation in **Teacher B and Teacher C**'s classes, it was noted that the Grade 6 leaners immediately recognised *Anansi's* story as they had encountered another version of an *Anansi* story earlier during the term. Similar to **Teacher A**'s lesson, **Teacher B** read quickly through the Western story but spent more time engaging learners with the African folktale. During her interview, **Teacher B** stated that she used African texts in her classroom and this was something that she did intentionally.

Teacher D was of the opinion that the curriculum should emphasise the use of indigenous stories rather than Western stories. He stated that he felt limited by the curriculum, particularly at primary school level.

4.2.3 Theme 3: African indigenous knowledge in a globalised world

All five teachers shared a similar conceptualisation of indigenous knowledge. **Teacher A** stated that indigenous knowledge provides us with a reference point of where we come from: it is part of our roots. She indicated that knowing where we come from is important if we want to know where we are going.

Teacher D stated that indigenous knowledge is "knowledge that is acquired from the past generations as they explored the world, especially the continent. They used to move from one place to another, learning more about our surroundings" (Teacher D, 2022). Teacher D was of the opinion that this knowledge is important and relevant even today and society must become more

receptive to it. He gave the example of going to a traditional healer to seek medical help, which should be held to the same regard as going to an "actual" doctor.

During the observation, when **Teacher C** asked learners (Grade 6) for examples of African folktales and folk stories, they gave the following examples: "Tarzan" "The Lion King" and "The Jungle Book." When **Teacher A** asked learners to provide examples of folktales told to them by their parents and grandparents, multiple learners immediately retold stories about a grandparent's experiences during Apartheid. A similar answer was encountered when the same question was posed in **Teacher D**'s class (Grade 4). Teacher A asked her learners: "Are those the only stories? About fighting and Apartheid?" To which the learners responded "Yes." Teacher A then asked if they had been told any other bedtime stories, to which one learner responded "No, fighting is interesting – we want action." However, as Teacher A read *Anansi* one learner recognised the main character. This learner had encountered a similar story with the same character, and asked the question, "Anansi had a son?" Anansi is a character that this learner had come across before and could, therefore, discuss.

Teacher B stated in the interview that it is important to include content that learners can relate to. She believed that teachers could address some of the barriers encountered in schools by selecting content that learners could relate to their own lives. She added that most of the curriculum is "offshore," i.e. not relevant to the South African child.

Teacher D stated that if children were better educated about their culture and heritage through stories they would not perceive certain practices to be taboo whilst accepting similar practices from the West.

> Most of the time, these indigenous stories are interesting for our learners. Our curriculum limits us but when I have time I do add something. Just like the stories you just gave me…if you look at divine intervention from the African [perspective] it is then disguised as something that is wrong [witchcraft], but when it is Western they don't see it that way.

4.2.4 Theme 4: Value of African indigenous folktales

Teacher A stated that she did not believe that the folktales that she listened to growing up were impactful to her in any way. However, she stated that they would be beneficial to the 21st century child. She stated that apart from the valuable life lessons and the embedded values, children need to know that there are stories in their cultures and there are "more than just Apartheid" and struggle stories.

During her lesson, **Teacher B** indicated that there was an "intention" and "thought" behind these African stories when they were being passed down. She meant that every story has a purpose, either to teach, admonish, entertain or warn.

Teacher D was of the opinion that African folktales are a valuable tool for raising a well-principled generation:

> *Remember the generation we are currently in, most of us have westernised our lifestyles. Now having to incorporate that which is foreign to us becomes something else. In my studies, I was doing African Perspectives in psychology that is where I then came to understand that what is currently happening is not 'us', it is what is given to us. So these stories usually, especially when they are African based [or written] by African writers, when they share what they have learnt and what they have been told then it becomes for me something that is triggering. They change the way I look at life, even our values and morals. If you look at our everyday lives, when we talk with these kids, you understand that they lack what those stories had and what should [have been] passed to them has been stopped. If you look at those stories, they teach you something – you will be well-principled.*

Here, Teacher D referred to the quality of folktales to instil important values, and a sense of responsibility and act as a type of teacher when they are relayed. He also stated that African writers should be the ones to transcribe these stories.

4.2.5 Theme 5: Critically selecting texts

It was observed during **Teacher A**'s Grade 5 lesson that the primary resource that was used in her classroom was the prescribed textbook. When asked in the interview, she stated that she did not use African indigenous texts in her classroom because the "ATP [Annual Teaching Plan] does not give us room to do that." This is an erroneous perception because CAPS does prescribe folklore as a genre to be taught and acknowledges IKS in the curriculum (CAPS, 2011).

Teacher B revealed during the interview that her learners regularly encountered African texts in her English lessons. Therefore, she intentionally selected African texts for her Grade 6 HL classroom. She found that learners relate more to these stories and are livelier in these lessons: "I've found that my learners can talk more about stories that are closer to home" (Teacher B, 2022).

When **Teacher E** was asked if she used African indigenous folk stories in her English HL classroom she responded: "We just focus on what the textbooks says [provides]." Therefore, Teacher E used African folktales as she encountered them in the prescribed textbook.

During the observations, learners were asked what stories had been told to them by their parents and grandparents. A folktale that came up repeatedly was the story of *Tselane le Dimo* (Tselane and the Giant) (Maake, 2017). This is a Sesotho folktale (with multiple variations) about a young girl, Tselane, who escapes the clutches of a cannibalistic giant with her mother's help. As a learner relayed this story, other learners were able to interject with other details or variations they had recalled. In **Teacher C's Grade 6** class, a learner was able to recall the call and response song in the story.

Call:

Tselane ngwanake	Tselane my child
Tselane ngwanake	Tselane my child
Nka nka bohobe o je	Take some food and eat
Nka nka bohobe o je	Take some food and eat

Response:

Kea utlwa he mme	I hear you mother
Kea utlwa he mme	I hear you mother
Mme o bua sa nonyana thaha	You speak like yellow-crowned bishop
Mme o ua sa tswere e dutse lehlakeng	You speak like canary on a reed.

4.2.6 Art-based Activity

The following section presents the texts written by learners during the art-based activity. Learners were instructed by their teachers to write their own folktale based on any folktale of their choosing. During the introduction of the lesson, teachers had explained what folktales were.

The Grade 4 learners completed only the planning and story map whilst the Grade 5 and 6 learners were required to write the full folktale. All the learners present in the observations completed the activity. A total of 32 folktales were returned. The folktales below were selected based on their suitability to address the research questions.

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

| SETTING |
| WHERE DOES THE STORY TAKES PLACE? |
| forest   village   jungle   (castle) cottage |

| CHARACTERS |
| PROTAGONIST: kid   (woman)   man   animal
Other: __woman__ |
| VILLAIN: (witch)   wolf   snake   ~~(giant)~~   ogre
Other: __giant witch__ |
| OTHER CHARACTERS: animals   kids   (people)   a talkative object |

| PLOT |
| WHAT DOES HAPPEN? |
| What does the villain do?   *Other:* __Cast a spell__
(Cast a spell)   Steal   Destroys the place |
| How is the problem solved? The protagonist _____ |

| THEME |
| What is the message? |
| be grateful   be strong   be kind   (be honest)   be brave
Other: __be honest__ |

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Folktale Story Map

Title: Princess Anastasia and the witch

Setting It takes takes place at the castle

Main Characters: The wich,woman people

In the beginning...

Once upon a time there was a queen and king that lived happily in the castle. One day at night she saw something in the sky flying around and she asked herself "What is that thing in the air."

Then...

After the thing in the air flew away, she went to bed. While she was asleep, she felt something fall on her head. It was a list that had one question. It was from the witch. If she did'nt answer the question honesly then she'll

Finally...

be turned into a scorpion and will kill her own people. So when she answered it without being honest the witch thing turned her into a scorpion and killed her people. When she had a baby, she called her Princess Anastasia.

What was the moral/lesson taught?

The moral of the story is to be honest

Although the moral of the stories differ, this story and *Beauty and the Beast* (Walt Disney Productions, 1992) have similar elements. In this story (and in *Beauty and the Beast* (Walt Disney Productions, 1992) a royal is tested by a witch/old hag, and fails the test and is subsequently turned into a monster/creature/beast. Both stories are also set in a castle. The character's name in this learner's story is a name we encounter in the Western folktale / fairy tale, *Cinderella* (Perrault & Betts, 2009): Anastasia – Cinderella's step sister.

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Folktale 2

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

SETTING
WHERE DOES THE STORY TAKES PLACE?
forest (village) jungle castle cottage

CHARACTERS

PROTAGONIST: kid   woman   man   animal
Other: __Kids__

VILLAIN: witch   wolf   snake   giant   ogre
Other: __witch__

OTHER CHARACTERS: animals   kids   people   (a talkative object)

PLOT
WHAT DOES HAPPEN?

What does the villain do?   *Other*: __murder__

(Cast a spell)   Steal   (Destroys the place)

How is the problem solved? The protagonist __We heal the__ __witch so that every thing demonetized.__

THEME
What is the message?

be grateful   be strong   be kind   be honest   (be brave)

Other: _____

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Folktale Story Map

Title: The five heros.

Setting The village and forest.

Main Characters:
Momo
Bilibili
Mabula
Sharp nose
Mahempe

In the beginning...
So year ago the
was a wich colled
Mamgabozi. she
made a doll then
she lost it.
After a few year.

Then...
We saw an oger
that it chased
us the we saw
a doll then
we ron to the
forest then we
to it to the house

Finally...
The wich found
the doll and
us. We ron to
the forest
We took the
spell book.

What was the moral/lesson taught?
Dont take stoff that are not yours,

The folktale written by this learner is original in many respects. The story map summarises a story about children who pick up a witch's doll. The story is set in a forest and a house in the village with all the characters having African names. The African influence is evident in this learner's folktale. This includes a traditional village as setting, a witch and a seemingly inanimate object associated with evil (i.e. familiars). The latter also relates to the Western folklore tradition.

Example folktales: Grade 5

Folktale 1

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN
FOLKTALE.

SETTING
WHERE DOES THE STORY TAKES PLACE?

(forest) village jungle castle cottage

CHARACTERS

PROTAGONIST: (kid) woman man animal
Other: _____

VILLAIN: (witch) wolf snake giant ogre
Other: _____

OTHER CHARACTERS: animals kids people (a talkative object)

PLOT
WHAT DOES HAPPEN?

What does the villain do? Other: _____
(Cast a spell) Steal Destroys the place

How is the problem solved? The protagonist The boy goes to the forest
and face his fear and steal the witches book and wand to break ~~the spelt~~ the spell

THEME
What is the message?

be grateful be strong be kind be honest (be brave)
Other: _____

Folktale Story Map

[Top left box - Setting]

Once upon a time they was a forest put under a spell of an evil witch, and they was little kid who was afraid of things one day they open a camp his parents made him go

Setting to the camp.

[Top right box]

they did not have any idea that the forest was cursed The little kid was afraid and hearing loughing and strange sounds they woke up soft after the kid screamed by seeing a shadow of someone or something.

[In the beginning...]

In the beginning...
The witch wanted to eat someone or something she sturel the pot and saw the little kid she is aware that the boy was afraid of things so it would be easy to eat him so the witch gathered information about him th things that terrife him.

[Then...]

Then...
So in the camp they all went back to sleep after that the witch kidnapped/took him to his cave there the boy was very very afraid but saw the witch her spell book was looking for his recipe book boy meat to make the meat the fire

[Finally...]

Finally...
Then the kid saw a talking rock the rock told him everything about the curse the boy said I am weak i cant do anything The rock said listen kid you dont need tobe afraid and i know that you are the smartest kid in class so the boy had a plan so the boy took the rock and where it the sharpest thing so the rock told him where it was so the boy took it and cut the rope then the boy threw the rock onto the pot then the boy ran then the house blew exploded then the kid lived happily ever after

What was the moral/lesson taught? to always be brave

2

In this folktale, a young boy is kidnaped by a witch who wants to eat him but he escapes after being encouraged by a talking rock (seemingly lifeless object or familiar). The antagonist is a cannibal (a popular antagonist in Western folktales) and this element is also present in the indigenous folktale, *Tselane le Dimo* (Maake, 2017).

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Folktale 2

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

SETTING
WHERE DOES THE STORY TAKES PLACE?

forest (village) jungle castle cottage

CHARACTERS

PROTAGONIST: (kid) (woman) man animal
Other: Kid and woman

VILLAIN: (witch) wolf snake giant ogre
Other: witch

OTHER CHARACTERS: animals (kids) (people) a talkative object

PLOT
WHAT DOES HAPPEN?

What does the villain do? *Other:* Destroys the place
Cast a spell   Steal   (Destroys the place)

How is the problem solved? The protagonist the woman said she is going to trap the witt and burn him

THEME
What is the message?

be grateful   be strong   be kind   be honest   be brave
Other: Be brave

I

Folktale Story Map

Title: Little

The fire at the village

Setting

At the village

Main Characters

King, Community, Kids, Queen and witch

In the beginning...

The king of the village arrange the meeting ealy in the morning. The king and the Community they didn't know that they lived with a witch. The witch wanted to marry the king the Queen reffuesed that witche's idea. The witche tried to poison the Queen

Then...

The Queen started to ill. The witch was happy that the Queen is illing so badly. The Queen died and the witch witched the king to marry her. In 1th of september they had 2 kids and the people started to gossip about the relationship of the king and the witch

Finally...

Oneday, one of the Commu Child saw the witch usin witch medicine to Control the king. The Child went to the king and tell him that the women he though he was right for her he is not. The king and the Community kicked the witch outside the village. When they went to sleep they saw a smoke and fire the witch started to destroy the village. The Community made the pla that they will trap the witch and kill him

Two (2) kids and Two (2) Grandparents died in the fire Because the witch burned them in their house

What was the moral/lesson taught? Do not teach yourself to be a witch because you will die so hard and Other people wanted you death and they wanted to teach you a lesson

2

The story written by this learner follows a witch who poisons a queen in a bid to marry the queen's husband. The main protagonist in this story (a boy) convinces the village's king of his wife's evil nature. Witch's medicine or *muti / korobela* is an archetypal folklore theme included in this story (e.g. the apple in *Sleeping Beauty* (Perrault & Betts, 2009). Similar to the preceding learners' folktales, a witch is the main antagonist of choice.

Example folktales: Grade 6

Folktale 1

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

SETTING
WHERE DOES THE STORY TAKES PLACE?

(forest) (village) jungle castle cottage

CHARACTERS

PROTAGONIST: (kid) woman man animal
Other: _an_

VILLAIN: witch wolf snake giant ogre
Other: _an evil student._

OTHER CHARACTERS: animals (kids) people (a talkative object)

PLOT
WHAT DOES HAPPEN?

What does the villain do? Other: _____

(Cast a spell) Steal Destroys the place

How is the problem solved? The protagonist _they find a way_
to break the spell.

THEME
What is the message?

be grateful be strong be kind be honest (be brave)

Other: _____

Folktale Story Map

Title: I has scared of the dark.

Setting: Village, but they soon go to the forest.

Main Characters: Layla, max, ayden, alex and zoe

In the beginning...
They discorve that there is a ghost hunting the village. So they want to get rid of it before it gets worse.

Then...
While trying to find a way of breaking the spell Layla gets spelled now they have two problems. but soon they break it.

Finally...
They think they saved the village but the ghost doesn't agree!

What was the moral/lesson taught?
To be brave.

Here the learner sets the story in a village but gives the characters Western names like "Layla" and "Max" etc. This story has elements of both a Western and African folktale and reveals that the learner is influenced by both. The similar themes include ghosts and evil spells.

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

SETTING **WHERE DOES THE STORY TAKES PLACE?**			
forest village jungle castle cottage			
CHARACTERS			
PROTAGONIST: kid woman man animal *Other:* mother and daughter			
VILLAIN: witch wolf snake giant ogre *Other:* witch			
OTHER CHARACTERS: animals kids people a talkative object			
PLOT **WHAT DOES HAPPEN?**			
What does the villain do? *Other:* cast a spell Cast a spell Steal Destroys the place			
How is the problem solved? The protagonist praying up to god			
THEME **What is the message?**			
be grateful be strong be kind be honest be brave *Other:* be brave			

Folktale Story Map

Title: Three pigs and one wolf

Setting: Trying to eat the pigs

Main Characters: Mom, Luna, Linchon, Sam

In the beginning...
There was three pigs. After their dad died their mother took care of them so well She makhed breakfast for them.

Then...
They told their Mother that They are to old to have their Own houses Their mother told Them that she is not st sure They went and The wolf was Following them.

Finally... when they went to build They their houses Luna build a feten brick house. Linchon build a wood house. Sam build a Stick house.

What was the moral/lesson taught? never give up

This learner used the story of *The Three Little Pigs* and simply gave them different names. Four other learners simply rewrote the story of *The Three Little Pigs* and another learner rewrote *Lazy Jack* (a western folktale about a lazy boy who follows his mother's instructions to go find work with disastrous but amusing results) in a similar fashion. When Teacher B was asked about this she responded "I am not surprised, a lot of the kids just aren't creative."

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Folktale 3

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN FOLKTALE.

SETTING
WHERE DOES THE STORY TAKES PLACE?

forest   village   jungle   (castle)   cottage

CHARACTERS

PROTAGONIST: kid   (woman)   man   animal
Other: _____

VILLAIN: (witch)   wolf   snake   giant   ogre
Other: _____

OTHER CHARACTERS: animals   (kids)   (people)   a talkative object

PLOT
WHAT DOES HAPPEN?

What does the villain do?   *Other:* _____

(Cast a spell)   Steal   (Destroys the place)

How is the problem solved? The protagonist __gets__ __gifted__ __by__ __the__ __gods__ _____

THEME
What is the message? Don't judge a book by

be grateful   be strong   be kind   be honest   be brave
Other: __Don't judge a book by it's cover.__

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Folktale Story Map

Title: The undercover Lightning god

Setting: In a castle

Main Characters:
θ the main character is the cleaner

In the beginning...
The queen hires a cleaner but she didn't know that she has super powers.

Then...
They saw the news paper saying the queen was a witch and using the king for his money. The cleaner got angry the she charged up.

Finally...
The cleaner saw and she challengd the queen and the queen laghed then the cleaner destroyed her, and destroying the castle, villag.

What was the moral/lesson taught?
Don't judge a book by it's cover.

In this story, an underestimated cleaner turns into a hero and/or vigilante (destroys the village). The main antagonist is, again, a witch. There is a Greek mythology inspired main character. The "lightning god" refers to Zeus, a Greek god capable of throwing lightning bolts, or to Thor, a Norse god associated with thunder and lightning. Other Western influences in this story include a castle as the setting, and a queen as the antagonist. The cleaner characterisation, however, situates the story in a uniquely South African setting.

Folktale 4

CIRCLE THE OPTION YOU LIKE MORE FOR YOUR OWN
FOLKTALE.

| **SETTING** |
| **WHERE DOES THE STORY TAKES PLACE?** |
| forest   village   jungle   castle   cottage ✓ |

CHARACTERS

PROTAGONIST: kid ✓   woman ✓   man   animal

Other: _____

VILLAIN: witch ✓   wolf   snake   giant   ogre

Other: _____

OTHER CHARACTERS: animals   kids ✓   people ✓   a talkative object

PLOT
WHAT DOES HAPPEN?

What does the villain do?   *Other*: _____

Cast a spell ✓   Steal   Destroys the place

How is the problem solved? The protagonist the   witch
gets   killed.
d

THEME
What is the message?

be grateful   be strong   be kind ✓   be honest   be brave
                                be   kind.

Other: _____

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Folktale Story Map

Title: The witch

Setting: in a castle, But they end up going into a hotel

Main Characters: the Queen and her family and the witch.

In the beginning...
The Queen and her family are enjoying a beatyful beif- as Dinner The Witch walk's by

Then...
She always wanted to kill the family. So She casted a spell on the Queen

Finally...
The Queen almost died but with the help of the fairy god mother She recovered and the with did

What was the moral/lesson taught?
be ~~bravg~~ kind what goes around comes back around.

This story reveals that this learner was influenced by the archetypal Western princess fairy tale story. Furthermore, it borrows the concept of a "fairy godmother" from the story *Cinderella* (Perrault & Betts, 2009) and has a similar moral that kindness prevails above all. Additionally, the concept of a jealous party who wants to get rid of the protagonist is present, similar to a story like *Snow White*.

Of the thirty-two folktales that were written, eleven learners wrote a folktale set in a village and forest and six were set in a castle. Nine learners simply rewrote existing folktales including: *The Three Little Pigs* (Jacobs, 1967)*; How the Porcupine Got Its Quills; Lazy Jack (*Jacobs, 1967)*; Anansi Tries to Steal All the Wisdom in The World* (Evans, 1998)*; and Tshelani le Dimo* (Maake, 2017). Western elements are evident in six of the folktales, which include Western characters (queens), names (e.g. Elizabeth, Isabella, Max, Bianca etc.) and settings (castles, forests and villages), and they exhibit influences of stories like *Cinderella* (Perrault & Betts, 2009) and *Sleeping Beauty* (Perrault & Betts, 2009). These elements include witches' evil concoctions and spells, cannibals and beasts, familiars and ghosts, and fairy godmothers. However, the majority of the learners preferred and included literary elements from African folktales. These stories included African characters and central themes that the learners themselves might experience or encounter. These include witches and witchcraft, monsters and familiars, cleaners, evils spells, ghosts, forests and traditional villages. The aspect of community or *Ubuntu*, which is a vital concept in African culture, is evident in the folktales (one learner lists "community" as a main character in their folktale).

Chapter 5

5. Discussion of findings

5.1 Introduction

The aim of this study was to discover teachers' and learners' perceptions of indigenous folktales as resource in the English HL classroom. The main phenomenon that was investigated and addressed is folktales as an indigenous resource and its value in learning and teaching in the Intermediate Phase English HL classroom. Additionally, I explored how indigenous literacy can cultivate and support African identity. This chapter discusses the research findings with the intention of answering the following research questions:

1. *What are teachers' and learners' perceptions of indigenous folktales as resource for the English Home Language classroom?*
2. *How can indigenous literacy nurture and support African identity?*

5.1.1 Cultural Identity of the 21st century child

In Chapter 2, a review of the existing literature relating to African Identity highlighted that there are academics who believe that folk stories have a part to play in the development of cultural identity (Adam & Harper, 2016). This study found that teachers perceive indigenous folktales as having a wealth of knowledge that can be passed on to future generations. As mentioned in Chapter 2, folktales function as conduits for cultural knowledge and indigeneity. Teacher participants revealed that they believed that folktales form an important part of the history of a people and are vital in contributing to the cultural capital of learners. The researcher is of the view that educators have a crucial task of finding texts that represent their learners' cultural environments and backgrounds.

A review of the literature revealed that African societies, which are meant to be the keepers of African folklore, have become preoccupied with modernism (Buthelezi et al., 2018). This was affirmed by both Teacher B and Teacher E that there are parents who believe that they do not live in an era in which indigenous folktales are relevant. This response indicates to the researcher that

African parents need to learn how to find the balance between living in a globalised world without losing sight of their culture, roots and identity.

5.1.2 Use of indigenous texts

The interviews revealed mixed responses regarding the use of indigenous texts in the English HL classroom. Of the five participants, only Teacher B made a conscious effort to incorporate African texts in the classroom (this was evident in the classroom observations when her class immediately recognised the *Anansi* story). The other four teachers only made use of African texts when they encountered them in the prescribed textbooks and readers.

The learners interacted with the texts, *The Three Little Pigs* (Jacobs, 1967) and *Anansi Steals All the Wisdom in the World* (Evans, 1998), which were read during the lesson. These texts were discussed with their teachers and peers. Afterwards, they wrote their own folktales based on their knowledge and experiences of folktales. This was a successful learning and teaching event because it showcased the learners' responses to the African folktale. As indicated, the majority of the learners preferred and included literary elements from African folktales. Even when they used Western folktale elements, they Africanised these. For instance, they Africanised Western folktales by providing characters with African names, by including protagonists like cleaners (many black South Africans work as cleaners due to a lack of social mobility), and by emphasising the prominence of witchcraft and traditional medicines in African societies. The learning environment that was created by the educators aligns with a social constructivist view which takes into account all aspects of the individual, and highlights the importance of social interaction in the construction of meaning (Beck & Kosnik, 2006). The teachers allowed the learners to tap into their indigenous knowledge by telling them about their literary heritage and by allowing them to write their own folktales.

Three of the five teacher participants stated during the interviews that they should and could be using more indigenous folktales in their classrooms. The reason for Teacher A not including folktales in her class was because she did not believe that this generation of learners could understand or relate to these folktales. According to this teacher, these folk stories would not provide enough excitement for the learners. The researcher believes that this is an erroneous

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perception. Researchers have found that learners possess valuable and indispensable input to offer to the intercultural exchange of knowledge in the classroom (de Bruijn, 2019). Furthermore, the majority of learners engaged enthusiastically with writing their own folktales after they had been scaffolded in the African folktale tradition by the teachers. Therefore, their ability to comprehend and appreciate African folktales should not be underestimated. Similar to what was stated by Semali (1999), the researcher found that educators have to shift from an overemphasis of urban and western-centred literacy and texts to include rural or traditional literacies.

5.1.3 Value of African indigenous folktales

All participating teachers stated that African folktales have immense cultural value for this generation of learners. Indigenous folktales contain valuable cultural knowledge e.g. shared cultural beliefs, respect for humanity, and individuality within communalism (Gudhlanga & Makaudze, 2012). It was stated in Chapter 2 that African communities and cultures are rich in traditions, knowledge and customs and folktales are an efficient means of transmitting these traditions. The interviews revealed that teachers hold the perception that African indigenous folktales hold knowledge and wisdom that could help in raising a well-principled generation. Teacher A spoke about the "valuable life lessons and embedded values" contained in African folktales, which coincide with the studies that state that African folktales teach children in the ways of their cultures and communities (Dippenaar et al., 2017).

The art-based activity revealed that learners with a limited knowledge of African folktales can be scaffolded to write their own African folktales, which, although partial towards Western folktales, include Africanised and African folktale elements. This form of artistic expression links with multimodality, and the indigenous oral art of storytelling. The interviews and classroom observations revealed that African folktales are not being passed down effectively from generation to generation. The oral tradition that is a key aspect of African cultures and societies is not being related to education and present-day children's literature. This oral tradition is key because the preservation of indigenous knowledge is dependent on it.

5.1.4 Critically selecting texts

The theme of critically selecting texts was one that arose unexpectedly. There has been extensive research regarding children's books and children's literature, and diversity within children's literature. A review of the literature revealed the importance of thoughtfully and critically selecting texts (Koss & Daniel, 2018). Four out of five teachers revealed that the primary resource in their English HL classroom was the prescribed textbooks (which, for all of the educators who took part, was the Platinum English Home Language Textbook for the respective grade, and the DBE workbooks). Teacher A and C stated that the ATP (Annual teaching plan) did not allow much room to use African indigenous folktales. The researcher recognises that this perception is false because of the principles that the curriculum is based on: "Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution" (CAPS, 2011:5). Additionally, the curriculum and Annual Teaching Plan (ATP) prescribe the teaching and learning of folktales. This shows that there are discrepancies between what the teachers perceive to be limitations in the curriculum and the actual limitations of the curriculum. Teacher D stated that he was limited by the curriculum and Teacher E stated that she simply used what the textbook provides. It was noted that even though the participants saw the value of African indigenous folktales, most incorporated them into their pedagogy by happenstance. The literature states that when teachers critically select texts that represent the diverse learners in their classrooms, it assists them in preparing learners to live and thrive in a culturally diverse world (Esteves, 2018). Critical theory can be applied here by encouraging educators to select texts from a pragmatically concerned and theoretically informed viewpoint (Hoy & McCarthy, 1994).

5.1.5 African indigenous knowledge in a globalised world

A review of the literature revealed that it is imperative that teachers explore the role of cultural knowledge in 21st century classrooms (Dei and McDermott, 2018). Even though one of the principles that the South African school curriculum (CAPS, 2011) is based on is "the valuing of Indigenous Knowledge Systems" and the teaching of folktales for Grades 4-6, which is an integral part of the curriculum, the curriculum is still primarily rooted in Western epistemology (Breidlid,

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2009). The participants of this study recognised the importance of indigenous knowledge generally and its importance in the curriculum. Teacher B referred to certain aspects of the curriculum as being "offshore." Western ways of knowing and learning stand in stark contrast to indigenous knowledge systems and indigenous ways of knowing. A study by Livingston (2018) revealed that an Afrocentric approach can be applied when teaching and analysing Western texts in the English classroom. The West has a partiality for viewing education as independent of the learner, whilst the nature of indigenous knowledge, like social constructivism, is holistic, practical, generated within the community, and does not allow for or value compartmentalisation (Von Glasersfeld, 1995; Omolewa, 2007). The classroom observations revealed the multimodal aspect of IKS and indigenous storytelling. Multiple learners were able to recall the song in the indigenous folktale, *Tselane le Dimo* (Maake, 2017). Their written folktales also contain evidence of African folktale elements that include witches, witchcraft, *muti* (traditional medicine), ghosts/spirits and spells.

Teacher D stated that learners should learn about their roots and about the practices of their own and other African cultures through the curriculum. The minds of African people and the curriculum need to be decolonised and indigenous African knowledges should be accorded the same prestige as Western knowledge. This is in line with Critical Theory which seeks to expose, question and contest the power structures that are present in society and as a result should trickle down to education and the curriculum.

Chapter 6

6. Recommendations and conclusion

6.1 Introduction

The main issue or phenomenon this study investigated and addressed was teachers' and learners' perceptions of folktales as an indigenous resource and its perceived value in learning and teaching in the Intermediate Phase English HL classroom. Additionally, I explored how indigenous literacy can cultivate and support African identity. This chapter describes and discusses the conclusions drawn from the findings of the study and the implications thereof. Furthermore, recommendations for future studies are made.

6.2 Overview of the study

This was a descriptive and contextual qualitative study. Five English HL educators were purposively selected to participate in semi-structured qualitative interviews. The interviews were recorded and analysed. Lesson observations were conducted in four of the five teachers' classrooms and learners wrote their own folktales in an art-based activity.

The themes that emerged from the findings were discussed and augmented with the pertinent literature. Connections between these themes and the theoretical framework were established. The trustworthiness of the study was ensured and ethical principles were applied throughout the study (Maree, 2020).

The results of this study were generated from teachers' and learners' perceptions of African indigenous folktales as a resource for the English HL classroom in the Tshwane South area. As such, the reliance on the findings from this context is subject to the limitation of transferability (Maree, 2020)

The recommendations and conclusions of this study are based on the experiences and perceptions of the five teachers who participated and the perceptions and experiences of the learners observed in this particular context. This study aimed to answer the following questions:

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Primary research question – What are teachers' and learners' perceptions of indigenous folktales as resource for the English Home Language classroom?

Secondary question – How can indigenous literacy nurture and support African identity?

6.3 Summary of the data

The findings of this study were examined and discussed according to the themes that emerged through the data that was collected.

Cultural identity of the 21st century child – the teachers revealed that folktales are an important part of the history of a people and are vital in making a contribution to the cultural capital of learners. Teachers indicated that parents play a crucial role in transmitting indigenous knowledge to their children.

Use of African indigenous texts and Western texts – the data collection process revealed mixed responses, among the teachers, regarding the use of indigenous texts in their classrooms and revealed a tendency to rely on Western texts in the English classroom. Teacher B made use of indigenous African texts intentionally and the other participants only did when they were encountered in the prescribed textbooks and readers. The learners' folktales exhibited a mix of Western and African folktale elements. This indicates that learners who are exposed to their indigenous literature incorporate these traditional elements in their writing. Reading and discussing African indigenous folktales provided learners insight into different African cultures. The texts that learners wrote are reflective of this.

Value of African indigenous folktales – the participants believed that African indigenous folktales contain a wealth of knowledge that is of great value to learners. The art-based activity that learners wrote revealed a mixture of African and Western folktale elements, which enriched the literary elements of their stories.

African indigenous knowledge in a globalised world – the participants made a link between indigenous knowledge and their cultural roots and recognised its importance in the curriculum in

ensuring learners do not lose sense of their cultures. The multimodal aspect of indigenous storytelling was highlighted which included oral storytelling, the use of songs in storytelling, and the expert use of verbal imagery. The learners revealed their understanding of their own cultures within the world around them by marrying Western and African folktale elements in their stories, which include the archetypes of witchcraft and evil.

Critically selecting texts – The interviews revealed that teachers relied mostly on the prescribed textbooks as the primary resource in their classrooms. The interviews revealed a discrepancy between what the CAPS document and ATP actually prescribe and what some of the participants thought these prescribed.

6.4 Recommendations for further research

Drawing from the findings and contributions of this study, the following recommendations are made to enhance the study, and for future research.

- While this study focused on the use of indigenous folktales and stories in South Africa, further research should be done to investigate this topic in other African countries. Moreover, additional literary texts and genres should be investigated, for example African proverbs, poetry and idioms.
- An opportunity exists to extend future research to all levels of schooling i.e. the Foundation and Senior Phases, in order to investigate the differences and similarities in perceptions in the different phases. Furthermore, future studies should employ both qualitative and quantitative methods which may afford worthwhile insights.

6.5 Research contributions

This study laid out an important base of knowledge for understanding teachers' and learners' perceptions of indigenous folktales as resource in the English HL classroom. This study seeks to make the following contributions to the prevailing research in the field.

- Learners and teachers should be encouraged to use indigenous knowledge to challenge existing structures in society. Indigenous knowledge and Western knowledge should find a way to co-exist within the curriculum and society at large. There is no need to benchmark African folktales against Western folktales in order to validate them.

- There have been attempts to transcribe and historicise folktales, however, theses texts are not easily accessible. This study revealed that folktales are not being retold and therefore cannot be preserved organically. Oral tradition in homes is slowly disappearing. The use of African indigenous folktales can aid in the organic preservation and passing down of folktales through the curriculum. Thus, the wealth of knowledge in African indigenous folktales can be passed down even as we journey into the 21st century.

6.6 Conclusion

This study revealed that teachers' and learners' perceptions of folktales are subjective and rooted in a number of factors including an individuals' experiences and preferences. Furthermore, the meaning made from these texts is also shaped by these experiences and preferences. Based on the responses from the teachers and the learners' written folktale stories it was revealed that African indigenous folktales hold invaluable cultural knowledge and a greater effort must be made to transcribe these texts.

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Addendums

Addendum A: Letter to the principal

Faculty of Education

Department of Humanities Education

Principal,

Dear Sir/Madam

My name is Lantana Chipofya and I am a Master's student in Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Department of Humanities Education. The title of the study is: ***Teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom.*** What I am aiming to achieve through this research is to discover teachers and learners' views of indigenous literature as a resource in the English HL classroom. Additionally, I will explore how indigenous literacy can cultivate and support African identity. I intend on contributing to the existing literature and fill in the gaps as well as contribute to the teaching and learning of indigenous knowledge and texts in the classroom.Storytelling is one of the approaches we use to give our youth a sense of belonging, as this affirms their culture, language, history and heritage.

I ask for permission to conduct observations and semi-structured interviews with English Home Language teachers at your school. Data will be collected by means of interviews, art-based methods and observations. Learners will be asked their own short folktale as an art-based activity. Semi-structured interviews will be conducted with two teachers while the classroom observations will be conducted with one of those teachers and their class. The semi-structured interview with

each teacher will last for approximately 20 minutes. I also request that I may be allowed to observe one English HL lesson to perceive the teachers' interactions with their learners.

The name of the school and participating teachers will not be revealed. The information obtained during this study will be treated with the strictest confidentiality and will be used solely for this research. Participation is voluntary and participants may withdraw from the study at any time. Pseudonyms will be used to protect the identity of the school, teachers and learners. All information collected will be securely stored in line with the University of Pretoria's ethics' regulations. The audio recordings made during this time will only be heard by myself and will be stored securely at all times. The recordings will never be reproduced or broadcasted to any third party now or in the future. There are no risks involved in participating in this study. COVID-19 protocols (wearing of masks, social distancing and sanitising) will be adhered to at all times.

We also would like to request your permission to use the data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

The benefits of taking part in this study lie in furthering the understanding of how teachers and learners view African indigenous texts and discover their value in learning and teaching in Intermediate Phase English HL classrooms.

Should you have any queries in this regard, please contact me or my supervisor.

Yours sincerely,

Researcher:

Lantana Chipofya

076 161 5242

tanachipofya@gmail.com

Supervisor:

Dr Gerhard Genis

gerhard.genis@up.ac.za

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Addendum B: Consent letter (parent)

Faculty of Education

Department of Humanities Education

13 March 2022

Dear Parent/Guardian,

My name is Lantana Chipofya and I am a Master's student in Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Department of Humanities Education. The title of the study is: ***Teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom.*** What I am aiming to achieve through this research is to discover teachers and learners' views of indigenous literature as a resource in the English HL classroom. Additionally, I will explore how indigenous literacy can cultivate and support African identity. I intend on contributing to the existing literature and fill in the gaps as well as contribute to the teaching and learning of indigenous knowledge and texts in the classroom.

Storytelling is one of the approaches we use to give our youth a sense of belonging, as this affirms their culture, language, history and heritage.

If you allow your child to participate, your child will be observed for the duration of an English Home Language lesson period and will be asked to write their own folktale. I will be a non-participant observer and will not interfere in any classroom activities. The learners will not participate directly in this study and will only be observed for one period. The information obtained during this study will be treated with the strictest confidentiality and will be used solely for this research only.

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Participation is voluntary and your child may withdraw from the study at any time. Pseudonyms will be used to protect the identity of the school, teachers and learners. All information collected will be securely stored in line with the University of Pretoria's ethics' regulations. The audio recordings made during this time will only be heard by myself and will be stored securely at all times. The recordings will never be reproduced or broadcasted to any third party now or in the future. There are no risks involved in participating in this study. COVID-19 protocols (wearing of masks, social distancing and sanitising) will be adhered to at all times.

We also would like to request your permission to use the data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

The benefits of taking part in this study lie in furthering the understanding of how teachers and learners view African indigenous texts and discover their value in learning and teaching in Intermediate Phase English HL classrooms.

Should you have any queries in this regard, please contact me or my supervisor.

Yours sincerely,

Researcher:
Lantana Chipofya
076 161 5242
tanachipofya@gmail.com

Supervisor:
Dr Gerhard Genis
gerhard.genis@up.ac.za

Addendum C: Consent letter (teacher)

Faculty of Education

Department of Humanities Education

13 March 2022

Dear Teacher,

My name is Lantana Chipofya and I am a Master's student in Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Department of Humanities Education. The title of the study is: ***Teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom.*** What I am aiming to achieve through this research is to discover teachers and learners' views of indigenous literature as a resource in the English HL classroom. Additionally, I will explore how indigenous literacy can cultivate and support African identity. I intend on contributing to the existing literature and fill in the gaps as well as contribute to the teaching and learning of indigenous knowledge and texts in the classroom. Storytelling is one of the approaches we use to give our youth a sense of belonging, as this affirms their culture, language, history and heritage.

I would like you to participate in this study. Data will be collected by means of interviews, art-based methods and observations. Learners will be asked their own short folktale as an art-based activity. Your involvement will be limited to participating in a semi-structured interview in order for me to understand your perspectives on the issues indicated above within your specific context. I also request that I may be allowed to observe your class for a period of 20-45 minutes to observe the manner in which you interact with your learners in your classroom; this will be done before the interviews are conducted. The interviews will take place after school hours at a

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time and venue convenient to you and will be audio recorded. The interview should take approximately 20 minutes.

The information obtained during this study will be treated with the strictest confidentiality and will be used solely for this research. Participation is voluntary and you may withdraw from the study at any time. Pseudonyms will be used to protect the identity of the school, teachers and learners. All information collected will be securely stored in line with the University of Pretoria's ethics' regulations. The audio recordings made during this time will only be heard by myself and will be stored securely at all times. The recordings will never be reproduced or broadcasted to any third party now or in the future. There are no risks involved in participating in this study. There are no risks involved in participating in this study. COVID-19 protocols (wearing of masks, social distancing and sanitising) will be adhered to at all times.

We also would like to request your permission to use your data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

The benefits of taking part in this study lie in furthering the understanding of how teachers and learners view African indigenous texts and discover their value in learning and teaching in Intermediate Phase English HL classrooms.

Should you have any queries in this regard, please contact me or my supervisor.

Yours sincerely,

Researcher:

Lantana Chipofya

076 161 5242

tanachipofya@gmail.com

Supervisor:

Dr Gerhard Genis

gerhard.genis@up.ac.za

Addendum D: Learner assent letter

Faculty of Education

Department of Humanities Education

13 March 2022

Dear Learner,

My name is Lantana Chipofya and I am a Master's student in Education at the University of Pretoria. I am doing research with Dr Gerhard Genis at the University of Pretoria's Department of Humanities Education. The title of the study is: ***Teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom.***

I want to find out if teachers and learners think that local African stories can be used in the English HL classroom. We use storytelling to give our youth (that is you) a sense of pride in a specific culture.

If you take part in this study, you will be observed for the duration of an English Home Language period. I will be a non-participant observer and will not interfere in any classroom activities. You will be observed during one period and you will be asked to write a folk tale. We will all wear masks indoors and keep safe social distancing due to Covid-19.

The information obtained during this study will not be shared with anyone and will be used only for this research. Your participation is voluntary and you may decide not to take part in the study at any time. Pseudonyms (aliases/other names) will be used to protect the identity of your school, your teachers and you, the learner. All information collected will be securely stored in line with

the University of Pretoria's ethics' regulations. The audio recordings made during this time will only be heard by myself and will be stored securely at all times. The recordings will never be reproduced or broadcasted to anyone else. There are no risks involved in taking part in this study.

We also would like to use what you have written and said about African stories for further research, as this information belongs to the University of Pretoria. This information will help teachers to teach better. Your personal details will never be revealed.

By taking part in this study, you will help me to understand how teachers and learners view African stories and to discover their value in learning and teaching in the Intermediate Phase English HL classroom.

Should you have any questions, please contact me or my supervisor.

Yours sincerely,

Researcher:
Lantana Chipofya
076 161 5242
tanachipofya@gmail.com

Supervisor:
Dr Gerhard Genis
gerhard.genis@up.ac.za

Teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom

Eight identified teachers will participate in semi-structured interviews and four of those teachers for classroom observations. The identified eight teachers will be debriefed on what Indigenous knowledge systems and indigenous folktales are before commencement of the interviews.

Research questions:

Primary research question – What are teachers and learners' perceptions of indigenous folktales as a resource for the English Home Language classroom?

Secondary question – How can indigenous literacy nurture and support African identity?

Interview Questions

1. What is your understanding of indigenous knowledge?

2. Can you provide any examples of any folktales that you listened to growing up? Were this folktales impactful in any way to you? Explain how.

3. Do you use African indigenous texts/stories in your English HL classroom?

   3.1 If yes, provide examples of texts that you have used and why you used them.
   3.2 If no, why do you not/have you not used indigenous stories in your classroom.

4. What are your views on using indigenous folktales as a resource in your pedagogy? Do you believe there is any value to them?

5. What has surprised you most about the folktales your learners wrote in their art-based activity and the discussion that followed?

6. Do you think that the school and surrounding community will respond positively to implementing more African indigenous literature in the language classrooms? Explain why or why not.

Addendum F: Observation Plan (Template)

<u>Observation Plan</u>

- The researcher will be a complete observer and will be non-obtrusive by looking at the situation from a distance
- The most experienced English Home Language teachers will be identified to take part in semi-structured interviews. They will also be asked if the researcher may observe one of their lessons.
- The reasons for the observations are to observe the teachers' interaction with their learners and initiate a discussion about the folktales the learners would have written in their art-based activity and the reasoning behind their stories.
- Using the example of the table below, the researcher will record what is seen, heard, and experienced during the lessons.
- Verbal and non-verbal behaviour will be recorded. The lesson will also be voice recorded.

Date and time	Situation/context	Participants	Actions Observed	Reflection
15/06/2022	School A			
13/06/2022	School B			

Addendum G: Teacher's Page

Teachers Page

There are different ways you can present this class listening and speaking activity. It can be used as a part of a larger folktale unit, as an introduction to folktales, or as an independent activity.

Suggestions

1. Introduce lesson by briefly talking about what folktales are and their features.
2. Discuss with learners some stories that have been passed down in their families for generations (if these stories are in their native language, this is not a problem).
3. Read and discuss the folktales that have been attached (not necessary to read the entire Three Little Pigs Story – read intro and allow learners relay the rest);
   ♦ What are the differences and similarities between these folktales (and Western and African folktales)? NB
   ♦ Which folktale do they prefer or enjoy the most and why? NB
   ♦ Would learners like to have more African stories in their English classes? Why or why not? NB
   ♦ Do the learners think that it's important to read African stories in the class? Why or why not? NB
4. Encourage learners to use either one of the story maps/outlines to start planning their story (provide learners with a broad word bank if necessary).

PLEASE NOTE: The most crucial part to this observation is No.2 and 3 (the discussion about stories told in their own homes and the reading of the folktales and the discussion that will follow). Please feel free to add other discussion points to the 4 existing if you would like to do so.