Intermediate Phase teacher and learner perceptions of African and Western fairy tales

by

Nkhensani Rebecca Chimuse

Submitted in partial fulfilment of the requirements for the degree

MAGISTER EDUCATIONIS

In the Faculty of Education

Supervisor

Dr Gerhard Genis

Co-supervisor

Dr Xolani Khohliso

December 2021

Declaration of authorship

I, Nkhensani Rebecca Chimuse 13050363, declare that this dissertation *Intermediate phase teacher and learner perceptions of African and Western fairy tales* 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.

December 2021

Ethics certificate

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE	CLEARANCE NUMBER: **EDU210/20**
DEGREE AND PROJECT	MEd Intermediate Phase teacher and learner perceptions of African and Western fairy tales
INVESTIGATOR	Ms Nkhensani Rebecca Chimuse
DEPARTMENT	Humanities
APPROVAL TO COMMENCE STUDY	10 February 2021
DATE OF CLEARANCE CERTIFICATE	03 November 2021

CHAIRPERSON OF ETHICS COMMITTEE: Prof Funke Omidire

CC

Ms Thandi Mngomezulu
Dr Gerhard Genis
Dr Xolani Khohliso

This Ethics Clearance Certificate should be read in conjunction with the Integrated Declaration Form (D08) which specifies details regarding:

- Compliance with approved research protocol,
- No significant changes,
- Informed consent/assent,
- Adverse experience or undue risk,
- Registered title, and
- Data storage requirements.

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.*

December 2021

Acknowledgements

Throughout this academic journey many obstacles presented themselves edging me to the brink of quitting. However, when these thoughts threatened to overrun my mind there were always a few people who made it their prime directive to cheer me on, be it with kindness and motivation or plain and simple tough love.

To begin, I would like to say that I could not have achieved this without God. This achievement is testament of my being blessed beyond measure.

I would like to dedicate this dissertation to my mother, Cathrine Chimuse. You have always been my source of inspiration. Thank you for always encouraging me, not only to work hard, but to give myself credit when it is due and for always reminding me that no crime would be committed if I took a nap. I would also like to thank my sisters Refilwe and Nerisa for being proud of whatever accomplishment and progress I make. You two are natural born 'Team Nkhensani' Cheerleaders, I really appreciate you. I am so blessed to have you as my siblings.

To my dearest Tshegofatso Kgarabjang, thank you for supporting and encouraging my academic endeavour and for always being there to listen to my complaints. I love and appreciate you very much.

Dr Gerhard Genis, one cannot imagine my sheer luck in having had the privilege to be your student. You are a kind, compassionate and understanding supervisor, truly the best. Thank you for once again agreeing to supervise me. Without your guidance, support, knowledge, resources and the opportunities you have provided me, I would not have managed to complete this task. To Dr Xolani Khohliso, thank you for being there in my last leg, your perspective, input and kindness really assisted me in the completion of my dissertation.

To the University of Pretoria, thank you for giving me the opportunity to study at your prestigious institution from the beginning of my university career until now. Thank you for all the opportunities, which gave me an insight into a career in academia. Thank you for deeming me deserving of the UP Special Education Bursary as well as the Masters Research Bursary for both years of my Masters, your generosity made this academic journey that much easier. Overall, this dissertation was a collective effort of many people who steered me in the right direction. Thank you all.

Abstract

Folktales, including fairy tales, are a mandatory part of the curriculum in the Intermediate Phase in South Africa, and formative assessments are conducted in order to determine if teaching and learning in that area has taken place (Bascom, 1972; Education, 2012). This study aimed to understand the perceptions Intermediate Phase teachers and learners in multiracial and multicultural schools in Pretoria have towards three fairy tales, *Cinderella*, which is a Western fairy tale, and *Natiki*, and *Chinye*, two African Cinderella stories.

The study aimed to understand the reasons behind the attitudes that the teachers and learners have towards the different story elements in the fairy tales, such as their perceptions of the main characters, plot and setting, and the thematic messages that the learners derived from each fairy tale. The purpose of the study was thus to understand the perceptions of the participants with regard to each fairy tale in order to inform teachers which stories to incorporate in their lessons for the learners to engage fully with the content.

This was a qualitative research paper, and the methods that were used to collect data included classroom observations of each of the three chosen teachers' classes, semi-structured interviews with the three teachers, and a WhatsApp focus group discussion with the three teachers, each teaching a different Intermediate Phase grade in a school in Pretoria North. Additionally, data were collected from the learners through a questionnaire and an authentic activity that included writing a personal fairy tale.

From the data that were collected, it became apparent that perceptions are not only individually constructed through personal experiences, but also socially formed and influenced by external factors as much as they are influenced by internal ones. Each participating teacher had their own preference, attitude and overall perceptions of the fairy tales that they used in their classrooms, and chose these fairy tales based on these perceptions.

It also became apparent that fairy tales do have a role to play in how learners view and understand the wider world and their immediate environment. An important finding was that all literature played a significant role in the participants' responses and perceptions and indicated that there is a place for both Western and African texts in schools.

Keywords

Folktales - a traditional story that people of a particular region or group repeat amongst themselves

Fairy tales - a traditional story written for children that usually involves imaginary creatures and magic

Intermediate Phase - a term used to refer to Grades 4, 5, and 6, with learners generally ranging from 10-13 years, in the South African educational context

Preferences - refers to the participants' verbal and emotive attitudes towards the two fairy tales

Attitudes – refers to the way in which the participants think, feel and relate to the different story elements

Stereotypes - a widely accepted and fixed image of a certain type of or ideal person

Language editing

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Education

Department of Humanities Education

George Storrar Drive & Leyds Street
Groenkloof

Pretoria

0001

8 December 2021

Declaration – Language editing

To Whom It May Concern

This is to confirm that Dr Gerhard Genis (staff number: 91321124) edited the thesis, *Intermediate Phase teacher and learner perceptions of African and Western fairy tales*. I am also the supervisor of this study.

Dr Gerhard Genis

Senior Lecturer: English methodology and literacies

gerhard.genis@up.ac.za

+27 82 786 0474

Table of Contents

Declaration of authorship i
Ethics certificate ii
Ethics statement iii
Acknowledgements iv
Abstract v
Keywords vi
Language editing vii
Chapter One 1
1. Introduction 1
1.1. Introduction and background 1
1.2. My position as researcher 2
1.3. Rationale and motivation 3
1.4. Statement of research problem 4
1.5. Purpose and focus 5
1.6. Hypotheses and working assumptions 6
1.6.1. Introduction 6
1.6.2. Globally (Out of Africa) 6
1.6.3. Locally (in Africa) 6
1.6.4. Personal Experience 7
1.7. Research questions 7
Chapter Two 9
2. Literature Review 9
2.1. Introduction 9
2.2. Matters of terminology 11
2.2.1. Folktales and fairy tales 11
2.2.2. Intermediate Phase 11
2.2.3. Perceptions 11
2.2.4. Attitudes 12
2.2.5. Stereotypes 12
2.3. African folktales and fairy tales in schools 12
2.3.1. Kenya 14
2.3.2. Nigeria 14
2.3.3. South Africa 15

2.4. Globalisation 17
2.4.1. Classroom without walls 18
2.4.2. Transculturalism across the world 19
2.4.3. Multiculturalism 20
2.5. Indigenous Knowledge preservation 20
2.5.1. Transculturalism and Ubuntu 21
2.6. Bibliotherapy 22
2.7. Indigenous Cinderella tales in African schools 23
2.8. Inclusive education 25
2.9. Decolonising the curriculum 26
2.10. Feminism 27
2.11. Theoretical framework 29
2.11.1. Constructivism 29
2.11.2. Social constructionism 30
2.11.3. Social constructivism 31
2.11.4. The Indigenous Knowledge (IK) approach 32
2.11.5. Critical race theory 33
2.11.6. Link between the theories 34
Fig. 1. The link between the theories: 'tree of convergence' framework. 35
Chapter Three 36
3. Research design 36
3.1. Introduction 36
3.2. Paradigmatic perspectives 36
3.3. Research methodology 37
3.3.1. Research Approach 37
3.4. Research methods 38
3.4.1. Study Design: Exploratory case study 38
3.4.2. Data generation, collection, and documentation 38
3.5. Selection of participants 41
3.6. Data analysis and interpretation 42
3.6.1. Data analysis strategies 42
3.6.2. Data verification (quality assurance) 43
3.6.3. Quality assurance 44
3.7. Ethical considerations 45
3.8. Limitations and challenges 46
3.9. Conclusion 47

Chapter Four 48
4. Research findings 48
4.1. Introduction 48
4.1.1. Teachers' background: Table 4.1 48
4.1.2. Learners' background: Table 4.2 (average of 20 per class) 48
4.2. Themes 49
4.2.1. Themes: Table 4.3 50
4.2.2. Theme 1: Decolonisation of curriculum 50
4.2.3. Theme 2: Indigenous Knowledge (IK) in local stories 52
4.2.3.1. Grade 5 learners (Teacher B's class) 55
4.2.3.2. The Grade 6 learners (Teacher C's class) 56
4.2.3.3. Cultural connections 57
4.2.4. Theme 3: Globalisation, Classroom without walls 57
4.2.5. Theme 4: Symbolism in tales 59
i. Western (through *Cinderella*) 59
a. The use of a horse and carriage for transport by the wealthy 59
b. Symbols of beauty 59
c. Castle as a symbol of power 60
ii. African (through *Natiki* and *Chinye*) 60
a. Shiny bronze skin as a symbol of beauty 60
b. Gaining attention when you dance/walk 61
iii. Both West and African 61
a. Being beautiful/handsome means you deserve happiness 61
b. Financial wealth is important 61
c. Wise old women 62
4.2.6. Theme 5: Traditional roles of family members 62
a. House chores 62
b. Chinye obeying elders 63
4.2.7. Theme 6: Inclusive education 63
4.2.8. Theme 7: Race and identity 64
4.2.9. Theme 8: Texts being influential concerning characterisation, setting, and plot 67
Fairy tale 1 68
Fairy tale 2 69
Fairy tale 3 70
Fairy tale 4 71
Fairy tale 5 72

Fairy tale 1 73
Fairy tale 2 74
Fairy tale 3 75
Fairy tale 4 76
Fairy tale 5 77
Chapter Five 80
5. Discussion of Research Findings 80
5.1. Introduction 80
5.2. Theme 1: Decolonisation of the curriculum 80
5.3. Theme 2: Indigenous Knowledge (IK) in local stories 82
5.4. Theme 3: Multiculturalism 83
5.5. Theme 4: Symbolism in tales 85
5.6. Theme 5: Traditional roles of family members 87
5.7. Theme 6: Inclusive education through fairy tales 88
5.8. Theme 7: Race and identity 88
5.9. Theme 8: Texts being influential 89
5.10. Conclusion 90
Chapter Six 91
6. Recommendations and Conclusion of the Study 91
6.1. Introduction 91
6.2. Methodological Reflections on the Study 91
6.3. Personal-Professional Reflections on the Study 92
6.4. Review of the study 93
6.5. Summary of data analysis: Table 4 95
6.6. Recommendations based on the Study 97
6.7. Contribution of the Study 97
6.8. Conclusion 98
References 99
Addendum A: Table and key summarising the overall responses 106
Addendum B: Letter to school principal 110
Addendum C: Parent consent letter 112
Addendum D: Teacher consent letter 114
Addendum E: Learner assent letter 116
Addendum F: Interview questions 118
Addendum G: Learner questionnaire and writing activity 119

Chapter One

1. Introduction

1.1. Introduction and background

The purpose of this study was to understand Intermediate Phase teacher and learner perceptions of and attitudes towards the Western appropriated fairy tale *Cinderella*, *Natiki*, a South African Cinderella story as taken from the *South African Platinum English Grade 5 Home Language Reader* (White-Phillips (2012) and *Chinye*, a Nigerian Cinderella story.

This was a qualitative case study, and the participants included teachers who taught English Home Language in the Intermediate Phase and learners in the Intermediate Phase in multiracial schools in Pretoria North, Gauteng. Five schools were approached, however only one of the schools agreed to take part. One teacher per grade in the Intermediate Phase (Grades 4-6) and two classes of 20 learners each participated in the study. These teachers were interviewed and observed in their classrooms. The learners completed questionnaires and wrote their own fairy tales.

The Grade 4 teacher could not read *Cinderella* to her learners, nor could the Grade 4 learners be observed or given stories to write. However, the teacher answered the interview and focus group questions based on her experience of teaching Grade 4 learners. The Grade 5 learners read *Cinderella* and *Natiki*. The learners wrote their own fairy tales and were observed during the lesson. The Grade 6 learners read *Cinderella* and *Chinye.* They too wrote their own fairy tales and were observed during the lesson.

Folktales, including fairy tales, form part of the Curriculum and Assessment Policy Statement (CAPS) assessments in the Intermediate Phase for English Home Language (Education, 2012). Intermediate Phase learners are expected to read different folktales of African and Western origin, and they have to analyse the characters, find trends and similarities in these stories and answer questions during baseline class activities and formative assessments (Education, 2012). The learners are also expected to write an original story using folktale tropes as part of baseline and formative activities (Education, 2012).

Doran (2005, pp. 335-342) indicates that the use of folktales in education, primarily in Early Childhood Development, plays a role in increasing social competence in children. Amali (2014, pp. 88-98) concurs with Doran as she discusses how folktales, particularly those in traditional

literature (i.e. folktales from a specific country taught to the children of that country), play a vital role in "Imparting educational, traditional, cultural, religious and social ideologies of the society to growing children" (Amali, 2014, p. 88).

Folktales are stories with magical elements taught in schools and read to children in order to teach them a moral or lesson (Bacchilega, 2010). There are different types of folktales, which include tall tales, myths, folklore, and fairy tales (Zipes, 2013). Livingston (2017, pp. 112) states that "Some literary critics would place folktales and fairy tales together as a single genre, but folktales can be divided into separate categories such as cumulative tales, *pourquoi* tales, beast tales, trickster tales and noodle-head tales". For the purpose of this study, I agree with Zipes (2013) and view folktales as an umbrella term that includes fairy tales.

I, the researcher, focused primarily on two African and one Western fairy tale, which share similar literary elements. I refer to *Natiki*, *Chinye*, and *Cinderella* as fairy tales because they share elements of the archetypal structure of fairy tales: they include a damsel in distress as the main protagonist; a man or old woman coming to her aid; lovers inevitably getting married; and a 'living happily ever after' (Lucchi Basili & Sacco, 2018). These stories include stereotypes, which usually portray the young woman as helpless and in need of a guider (usually the fairy god-mother), a man (usually a handsome prince) to save her from her troubles and an evil mother figure, who is responsible for the young damsel's difficulties (Karpman, 1968).

Five aspects of the chosen fairy tales were taken into consideration when gathering data. These include the teachers and learners' perceptions of the main characters, the settings and the plot of the stories; their interpretations of the messages, which include the implicit and explicit themes; and their preferences of the three fairy tales.

Key words: folktales, fairy tales, Intermediate Phase, preferences, attitudes, stereotypes.

1.2. My position as researcher

The position of the researcher was established using reflexivity; this means that I examined my own feelings, reactions and motives and how these influenced how I perceived the "phenomenon" (Reinhart & Reuland, 1993). This approach of establishing my position in the research is applicable to my study because it is used in qualitative studies. Qualitative studies view the researcher as being part of the research, and having her own motive for and perceptions of the research (Rosenthal, 2016).

As an Intermediate Phase, English Home Language teacher, I have had to teach folktales to Grade 5 and Grade 6 learners in a multiracial school in Pretoria North. I have observed, from my own classroom experiences, that some of my learners struggled to relate to Western fairy tales, specifically with regards to jargon used in the stories or the settings wherein the stories take place (kingdoms and castles). My untested perception was that they much rather preferred the image portrayed by the beautiful Western princess, who finds a handsome prince and who lives happily in a castle rather than the beautiful African village girl who also falls in love with a handsome man.

As a researcher, I was interested to determine whether Intermediate Phase teachers shared the same attitudes towards fairy tales and whether learners from different grades within the phase had the same biases and attitudes as my learners. Significantly, this study would verify whether my perception was scientifically grounded. Although I had to maintain an objective stance when gathering data and conducting interviews, I had a personal motive for conducting the research. This is the nature of qualitative research: I could not be separated from the research, as I was an insider researcher, which means that I was part of the group that I studied (Unluer, 2012).

1.3. Rationale and motivation

Rationale is defined as a set of reasons or a logical basis for a course of action or belief (Hornby et al., 2010). The reason this research was conducted was to understand the different perceptions of Intermediate Phase teachers and learners of three fairy tales, *Cinderella*, a Western fairy tale, and *Natiki* and *Chinye*, African fairy tales. All three fairy tales have similar plots and themes but take place in different settings. The learners' attitudes and preferences were determined by classroom observations, a fairy tale writing activity and an open-ended questionnaire based on the fairy tales. The teachers' attitudes were identified through their responses in the interviews and focus group, and during classroom observations. The study investigated the reasons behind these attitudes, and the overall preference of the tales, based on the teachers and learners' perceptions.

Professionally, the reason why I wanted to determine teacher and learner perceptions was to foreground both the positive and negative attitudes that teachers and learners had towards different cultural texts. The aforementioned helped me identify the reasons behind these attitudes that could help inform curriculum developers on the types of folktales they should include in prescribed learning material.

In academia, motivation is defined as a set of facts and/or arguments used in order to support a proposal (Ames & Ames, 1984). My personal motivation for conducting this study was to understand the attitudes that South African Intermediate Phase teachers and learners had towards the prescribed fairy tales in Pretoria North multiracial schools. I wanted to identify the reasons behind these perceptions to assist educators in selecting relevant fairy tales that the learners enjoyed and that would benefit the teaching and learning of multicultural texts in the classroom.

Lessons at school should ideally be constructivist in nature, as learners construct understanding of content from their prior knowledge and experiences (Ukpokodu, 2016). It is thus important to teach content that learners can relate to so that they can construct meaning and understanding (Okeke, 2016). For this reason, I believed that it was worthwhile to identify teachers and learners' perceptions of and attitudes towards the teaching and learning of the fairy tales, *Cinderella*, *Natiki* and *Chinye*.

1.4. Statement of research problem

A statement of the problem in research is a concise and clear description of the phenomenon that is researched (Driggers, 2019). A study, therefore, does not have to be based on a problem, but could include a phenomenon that requires further understanding. In this study, the problem or challenge was to comprehend the "phenomenon", which is how teachers perceived their and their learners' attitudes towards *Cinderella*, *Natiki* and *Chinye*, fairy tales taught to Intermediate Phase learners. The learners and teachers' attitudes were determined by observing them while the lessons took place. By paying attention to the learners' responses to questions posed during the observations, I could probe the teachers on what they perceived of the learners' and their own attitudes towards these fairy tales during the interviews and focus group discussion. Furthermore, learners shared their perceptions in the questionnaires and fairy tale writing activity.

Significantly, I wanted to determine whether there were similar patterns in the perceptions and attitudes of teachers and learners in different Intermediate Phase grades, or whether these perceptions and attitudes differed. The reasons behind these differences and similarities revealed what the teachers and learners' preferences were concerning the prescribed fairy tales.

1.5. Purpose and focus

The purpose and focus of a study highlight the main idea of the study and elaborate on the problem statement (Maree, 2007). The purpose of the study was to understand teachers and learners' perceptions of and attitudes towards the Western fairy tale *Cinderella* and *Natiki* and *Chinye*, African Cinderella fairy tales. The participating learners were taught through English as medium of instruction, and this was registered as their Home Language. Significantly, they attended a multiracial and multicultural school in the Pretoria North area of Gauteng. The reason why this group of teachers and learners were of interest is because of my own personal circumstances as an educator. As mentioned before, I am an Intermediate Phase teacher who teaches English as a Home Language and, therefore, I had taught the three, selected fairy tales to my learners.

The school was chosen because it is in Pretoria North, where I also teach. This meant it was easier for me to conduct face-to-face interviews. Another reason why the school was chosen is that it is similar to the school where I teach: it is dual medium, multiracial and form part of Tshwane West (school) District 15. Therefore, they used the same or similar resources. This is important because the environment in which the phenomenon (teaching and learning of fairy tales) takes place must be similar for the data to be valid (Kite & Whitley, 2018). Consequently, the school was a valid research site because the responses I received from the teachers were based on similar socio-cultural contextual factors.

The data were collected from three teachers. Observations of how these teachers interacted with the learners were used as a form of data collection as was a semi-structured interview with each teacher and a focus group with all the teachers. This is because I, the researcher, believed that the teachers would be able to explain their thoughts, perceptions and observations more clearly, as opposed to the young children. Therefore, the learners were not interviewed but they completed an open-ended questionnaire on *Cinderella* and *Natiki*, which they read in class and had to write their own fairy tale as a means to identify their perceptions. It was necessary to observe learners in the classroom to determine how they related to the different stories and to understand why they preferred certain themes in the stories. It also allowed me to take note of any teacher bias in the way that the fairy tales was taught.

1.6. Hypotheses and working assumptions

1.6.1. Introduction

An assumption in research is defined as a proposition made as a basis for reasoning without being based on the limited availability of evidence at the beginning of a research study (Laycock, 2001). This study tested my assumption of the learners and teachers' preferences for and perceptions of Western and African fairy tales.

1.6.2. Globally (Out of Africa)

Similar studies on the role of folktales and fairy tales in education have been done globally. Dewan (2016) states that folktales were not originally intended for children, however, they were shared among adults at fireside gatherings. Dewan (2016) further explains that, even if many young learners do not read much, most of them are aware of classic fairy tales such as *Cinderella*. Dewan (2016) adds that folktales seem to appeal to children because children in folktales conquer their opponents and are rewarded as princes and princesses, and as kings and queens for their good deeds. This implies that teaching traditional fairy tales to learners is beneficial as they teach learners that even the young can be strong.

However, Cocoradă (2018) argues that the stereotypes in fairy tales reveal unfavourable images of heroines and favourable images for heroes, such as in the case of *Cinderella*, *Chinye* and *Natiki*. Cocoradă's article explores the gender stereotypes in Romanian fairy tales in comparison with faiy tales of global literature, which includes *Cinderella* (Cocoradă (2018).

Furthermore, Neikirk (2009) discusses the influences of fairy tales on children regarding the roles of men and women as represented on television and in the media. Neikirk (2009) implies that children are influenced by what they read and by what they consume in popular media. This illustrates the importance of including locally sourced fairy tales in the school curriculum to build on learners' home literacies.

1.6.3. Locally (in Africa)

Onuora and Ebere (2020) did a similar study in Nigeria where they explored the use of folktales for sustaining an African moral life. In the study, they argue that ever since storytelling during moon-light-periods at gatherings ceased being the norm, the youth have been learning morals and values from visual media instead of being exposed to their communities' cultural literacies; these morals and values were taught by their elders through stories (D. J. Childs, 2014).

1.6.4. Personal Experience

According to my own personal experiences in class, I noticed that all the learners were familiar with *Cinderella*. Either they had heard the story before or they had seen the animated/recreated versions of the story on television. Therefore, they knew the plot, the names of the characters and the setting of the story.

When I asked the learners if they were familiar with an African equivalent of *Cinderella*, only a few learners were able to give an example of a story that they had seen on television. What was interesting though was when I asked the learners which story they preferred, after I had read *Natiki* and *Cinderella* to them, they indicated *Cinderella*. The reason they gave was that they were more familiar with the *Cinderella* story, and the girls seemed to like the idea of a beautiful princess marrying a handsome prince and living in a big castle.

What I also noted was that none of the learners had seen a castle – the archetypal symbol of power in fairy tales – in real life. However, because of television and the media, they knew what it looked like and the concept of a grand life was more interesting to them than marrying a handsome young man and living in a village, as in *Natiki*. Consequently, I assumed that the learners in the study would have a more positive attitude towards the Western fairy tale, *Cinderella* as it had been depicted in the media, movies and games. Furthermore, learners had been exposed to it more than *Natiki* or *Chinye*.

I also expected that the teachers would perceive that learners learn sub-textual messages from fairy tales: that a beautiful woman always leads a happy life and marries a handsome man; that she has a lavish and easy life; that stepparents do not treat their stepchildren like their own children and this may have created a negative image of stepparents; and that ugly people are evil and that beauty equals goodness, as connoted by the stories (Thyne, Robertson, Thomas, & Ingram, 2016). I thought that these stereotypes would also influence the teachers' perceptions. Consequently, the following research questions were formulated to determine whether my assumptions had any scientific grounding:

1.7. Research questions

Primary question: *What are teachers and learners' perceptions of the Western fairy tale Cinderella and African fairy tales Natiki and Chinye?*

Secondary research question*: Why do the teachers and learners have these particular perceptions?*

In Chapter Two, I contextualise the research questions within the relevant literature on the teaching and learning of fairy tales in the classroom.

Chapter Two

2. Literature Review

2.1. Introduction

A literature review is a compilation of scholarly knowledge on a particular phenomenon or topic (Hart, 2018). This means that existing knowledge on a topic and phenomenon is identified and discussed (Rowley & Slack, 2004) and linked to a particular study. In the case of this study, the phenomenon, teacher and learner perceptions of African and Western fairy tales, is discussed and appropriate literature on the subject is consulted and linked to the study.

Fairy tales have been taught to children for many generations with the main intention of teaching them a moral or life lesson (Zipes, 2002), whether intentionally or unintentionally. Popova, Conrad, Philip, Conrad, and Mohammed (2016, pp. 49-78) share the views of educators that similar folk narratives should be incorporated in the classroom. This current study explores how three similar stories were read in the classroom to ascertain both the teachers and learners' perspectives of Western and African fairy tales. Similarly, Popova et al (2016) explored the experiences and perspectives of five educators of incorporating folk takes in the classroom. This study further aligns with Popova et al's (2016), as both focused on a similar phenomenon – folktales and fairy tales – to explore participants' attitudes and perceptions.

Popova et al. (2016) included teachers and learners in The Caribbean, specifically in schools in Trinidad, as participants in their study. Popova et al. (2016) indicate that incorporating local traditional oral folktales and folklore in the classroom created a socially relevant curriculum, which generated opportunities for learners to form enhanced relationships with their culture and heritage. This relates closely to the New Literacy Studies, which postulate that home literacies should be merged with school literacies in the form of 'artifacts' in the classroom (Pahl & Rowsell, 2013). These locally sourced folktales can be used in the classroom as learning 'artifacts' to ensure that the learners form a close relationship with their home literacies or culture.

Although incorporating local fairy tales in classrooms has its benefits, these stories may have unintended negative messages that are reinforced by negative stereotypes. Bahn and Hong (2019, pp. 836-842) found that stepparents in Western countries generally find it more difficult

to discipline their stepchildren than their biological children. This was attributed to the Wicked Stepmother archetype portrayed in Western literature throughout the ages. However, this is not true of all fairy tales, especially of African fairy tales (Florence, 2016), which generally depict stepmothers as benevolent caregivers.

Florence (2016) further elaborates that the media-dominant fairy tales represent Western culture and social contexts. For instance, Florence (2016) concluded that Western fairy tales portray the stepmother as wicked, which contributes to children living in the West having a negative and stigmatised perception of their stepparents. This contradicts African cultural practice, which views a whole community, including the stepmother, as responsible for a child's upbringing (Nkosi, 2010). The caregiving role of the stepmother in an African context is supported by Bohman, Van Wyk, and Ekman (2009), who explain that the responsibilities of older South Africans transition to taking care of the family as a whole. This is an aspect in African tradition that coincides with the indigenous adage of raising a child as a community. However, in *Natiki* and *Chinye*, the stepmothers are evil and do not want their stepdaughters to go to the dance in order to find a husband (in the case of *Natiki*) or to rest (in the case of *Chinye*). Thus, the view of 'it takes a village to raise a child' is not a characteristic of all African fairy tales (Clinton, 2006).

It is important to note that Western fairy tales have been translated into many languages. Subsequently, Western fairy tale messages have reached all parts of the world (White-Phillips, 2012). Thus, Western fairy tales with themes of positive moral reinforcement are available globally to teach good social practices. Conversely, it would not be wrong to assume that the negative Wicked Stepmother stereotype found in Western folktales can be learnt by all children who read them, whether they reside in the West or in the developing world, as is the case of the learners in my study.

Nhung (2020) explains that folktales, and thus fairy tales including *Natiki* and *Chinye*, are valuable in teaching linguistics and culture to children. Similarly, Ezeigbo (2013) explains that African fairy tales are imperative in educating the youth on the core ethnic and cultural values such as integrity, hard work, and creativity, which are similar to Western values. He further elaborates that literature and reading material from familiar backgrounds, such as African fairy tales in the case of African learners, are easier for learners to understand as opposed to literary material from unfamiliar and detached Western contexts (Ezeigbo, 2013). However, with the ever-changing globalised social environment, cultural aspects, which include the roles of

children, young adults and elders, and the origins of certain traditions that were once familiar to children in the past in Africa, are no longer remembered or practised (de Bruijn, 2019). Therefore, there is a need for more traditional folktales and fairy tales to be included in the curriculum in order to teach current learners about their cultural heritage.

2.2. Matters of terminology

The following terms are used throughout the study, and thus require defining within the context of the study: folktales and fairy tales, Intermediate Phase, perceptions, attitudes and stereotypes.

2.2.1. Folktales and fairy tales

According to Hornby et al. (2010), a folktale is a traditional story that people of a particular region or group repeat amongst themselves, and a fairy tale is a traditional story written for children that usually involves imaginary creatures and magic. In the context of this study, the term folktale is used to refer to stories that originate in popular culture and which were typically passed down by word of mouth through the generations. This conceptualisation includes fairy tales (Onuora & Ebere, 2020). Though the terms folktale and fairy tales are usually interchangeable, in this study the term fairy tale is used to refer to the three stories that are used in data collection for this study, *Cinderella*, *Natiki* and *Chinye*.

2.2.2. Intermediate Phase

Intermediate Phase teachers who teach English Home Language and their learners were the participants in the study. Intermediate Phase is a term used to refer to Grades 4, 5, and 6, with learners generally ranging from 10-13 years, in the South African educational context (Reed, 2014). This phase focuses on more technical and academic skills and have a wider variety of subjects than the Foundation Phase (V. T. Smith, Gamede, & Uleanya, 2019).

2.2.3. Perceptions

The perceptions of the teachers and learners are studied in this study. Perceptions refer to the participants' verbal and emotive attitudes towards the two fairy tales (Hornby et al., 2010).

2.2.4. Attitudes

Teacher and learner attitudes refer to the way in which the participants think, feel and relate to the different story elements. These include the plot, setting, characters and themes in the three prescribed stories (Hornby et al., 2010).

2.2.5. Stereotypes

As previously noted, fairy tales include many stereotypes, such as the Wicked Stepmother, and the beautiful helpless girl deserving of a happily-ever-after (Jones, 2015) and of saving (Sharif, 2016). Other stereotypes include the celebration of heterosexual marriage, heroic men, and evil old women (Sharif, 2016). Crucially, stereotypes are a widely accepted and fixed image of a certain type of or ideal person (Hornby et al., 2010).

2.3. African folktales and fairy tales in schools

Eisemon, Hallett, and Maundu (1986) argue that primary school is a pivotal stage of education, as primary school education equips learners with the cognitive, linguistic and vocational skills that are required to participate in society. They also explain that African folktales can help African learners internalise traditional cultural and social values, which are knowledge embedded in African societies and African-based knowledge resources. This is corroborated by Onuora and Ebere (2020), who state that in the telling and sharing of African folktales, the experiences and expectations of society are interwoven and foregrounded. This is important to bear in mind concerning this study, as the participants were primary school learners and teachers in an African setting.

Mposa (2016) indicates that Africa has deviated from traditional oral narration to written representations. He further elaborates that some African writers copy the way Western authors write and merely translate the stories to their indigenous languages. Furthermore, in her paper, *Black Cinderella: multicultural literature and school curriculum*, Yenika-Agbaw (2014, pp. 233-250) discusses the importance of adding counter-narratives in the school curriculum. School teachers should be aware of the differences between Cinderella tale types in order to make informed decisions about which children's books and stories to choose for their classrooms by considering the type of learner in their class. In addition, Yenika-Agbaw (2014, pp. 233-250) states that including classroom literature, which explores diversity and that

reveals cultural nuances amongst different racial/ethnic groups, enriches children's experiences and creates ample opportunity for rich conversations on books and culture in the classroom,. This highlights the importance of including locally sourced authentic stories, which discuss African traditions and cultures. This will help learners form a better understanding of their culture and traditions. *Natiki* and *Chinye* are authentic African stories because of their settings and characterisation.

Bascom (1972) states that an African Cinderella-type fairy tale has the following characteristics: firstly, the persecuted heroine is abused by a mother figure; and secondly, through magic created by an old lady, the heroine meets the prince. Although the study is dated, these characteristics are relevant to the stories chosen in this study.

Natiki conforms to all these characteristics; there is a stepmother who abuses the heroine, who receives guidance from an old lady in meeting a young handsome man at a dance. *Chinye* on the other hand does not conform to two these features. Chinye is mistreated by an abusive stepmother but is freed through the magical intervention of an old forest-dwelling woman. However, instead of finding a prince, she ends up with riches. Importantly, for the purpose of this study, *Chinye* qualifies as a Cinderella-type story as it bares significant similarities to *Natiki* and *Cinderella*.

These indigenous tales should be taught in African classrooms. Eisemon et al. (1986) indicate that teaching African learners, African folktales in primary school is pivotal in equipping them with the necessary cognitive, linguistic and vocational skills that will enable them to participate in society, and in transmitting important cultural and social values. It is also important to note that teaching African folktales in African classrooms aids in promoting multicultural education through a literature-based approach: folktales expose learners to a rich variety of cultural and textual influences, which include ethnic, racial, linguistic, socioeconomic, gender and religious diversity (Bieger, 1995). Furthermore, Bieger (1995) explains that schools are a microcosm of society; a diverse society, where learners can intergroup and exchange knowledge, assists them in gaining a better understanding of others and, thus, inculcates respect for differences amongst individuals. Therefore, it is opportune that schools teach learners about differences amongst Africans by using literature.

2.3.1. Kenya

Eisemon et al. (1986, pp. 232-246) ask what constitutes an African children's story. The findings of their studies suggest that African children's stories are "literature in regard to their structures, uses of characterization and forms of dramatization, and the social context of storytelling should be an indigenous one" (Eisemon et al., 1986). In their study, which focuses on primary school literature and folktales in Kenyan primary schools, the notion of 'Africanizing' schools in Kenya is the focal point, as schools have a significant role to play in cultural maintenance. Eisemon et al. (1986) indicate that there had been a departure from emphasizing mother-tongue instruction in primary school education in Kenya; however, ever since 1984 the country's official language Kiswahili has been included as a subject in the school leaving examination, and African topics, such as folktales, have been introduced in the school curriculum. Ruth and Ramadas (2019) explain that this is still the case in Kenya as the country's education system is changing due to the influence of technology and globalization, whilst still realigning the curriculum to the African cultural context. The introduction of African topics was based on the premise that a learners' "culture should influence the content of instruction" (Eisemon et al., 1986).

Thus, inferences can be made to South African schools, that South African folktales (and thus fairy tales) should be read in the classroom to 'Africanize' the curriculum. This relates to content, which can link learners' culture to their school education, making learning relevant to them.

2.3.2. Nigeria

Igbo folktales give Nigerian children insight into the best moral and social action to take; they provide children with an ideal depiction of the appropriate behaviour in that particular locality, which cannot be achieved if the folktale is not from their specific context (Onuora and Ebere (2020). Importantly, these folktales are conduits not only of cultural norms and values but also of Igbo language dialects among the young (Onuora & Ebere, 2020).

Chinye, a Nigerian fairy tale, incorporates these characteristics as gathered from the data findings. This text and *Natiki* were included in this study as conduits for helping learners appreciate fairy tales as a topic, and as encouragement to learn about traditional practices and objects used in villages in Nigeria and South Africa. Furthermore, these texts depict the roles

and responsibilities of different family members in African families. These textual elements could in turn help learners draw comparisons between Nigerian and South African culture.

2.3.3. South Africa

The purpose of teaching fairy tales in South African classrooms, according to Livingstone (2020, pp. 39-47) is to help children overcome their fears, provide reassurance, teach morals and elicit good behaviour. Consequently, this is why traditional tales are included in the South African Intermediate Phase curriculum (Education, 2012).

Stein (2001, pp. 151-169) indicates that storytelling that draws on African traditions was not a valued genre in mainstream South African schools the early 21st century. She based this deduction on a study she conducted with 12-16 year-old learners in predominantly black schools in Johannesburg. She aimed to validate the re-appropriation and transformation of textual, cultural and linguistic literary forms in black learners attending English medium schools. Stein's (2001) research links to this study as in both studies the focus is on learners who learn through the medium of English, which is not their home language in most instances. Furthermore, in both studies, African texts and their re-appropriation are considered in educational contexts where Western cosmologies and epistemologies predominate.

Eisemon et al. (1986) emphasise the powerful influence schools have on socialising and cultural maintenance. Fataar (2018) agrees with the aforementioned statement and elaborates that Africanising schools can assist in fostering cultural maintenance and school curricula departing from colonial practices and European dominated content. Eisemon et al. (1986) and Fataar (2018) argue that learners' culture should inform the content they are taught. This implies that teaching the African fairy tale *Natiki* could play an important role in decolonising education by teaching content that relates to the culture of the learner. Additionally, considering Africanising schools, *Chinye* is an appropriate fairy tale to teach in the Intermediate Phase because it is an African fairy tale, which shares intertextual links with *Natiki*. From the data findings it became apparent that teaching both these texts allowed for transcuturalism in the classroom. Learners were able to draw comparisons between the two stories in order to find similarities and differences concerning the manner in which fairy tales are written and told across different African countries and cultures.

Apostolides (2016) explains that South African learners may be able to derive positive identities by reading African folktales and stories. These include the development of a

distinctive self that is different from other people, and which emerges from the dialectic between individual and society. These positive identities are formed by "assimilating aspects from their social environment" (Apostolides, 2016). This may also heal the broken identities and spiritualities of African children in South Africa due to their exposure to a colonial education and worldview that negate their cultural heritage (Ned, 2019).

These spiritualities are defined as having many parts that form one's personality (Ross, 1994). Apostolides (2016) elaborates that people form their identities from their social environments and the discourses that they are exposed to. Thus, learners in multiracial schools may use the fairy tales they are taught in the classroom to form culturally grounded identities and spiritualities of themselves and of others. This further highlights the importance of teaching African cultural practices, including fairy tales, to African learners so that they may reclaim their heritage and pride (Ned, 2019).

de Bruijn (2019) explains that the approach to teaching fairy tales to South African learners needs to be reconsidered, as these stories foster intercultural education in the classroom. This observation is especially valid, as South African learners go to multiracial and multicultural schools. This also relates to the 'rainbow nation' that they live in (Apostolides, 2016) and how this social environment positively affects the meaning they derive from literature and should be addressed in folktales and fairy tales for the classroom.

According to Nakin (2017, pp. 30-42) traditional folktales help to conserve intergenerational memory by expressing the philosophy of life of the people concerned. This implies that local folktales taught to learners help them understand and conserve their traditions and histories because these stories serve as intergenerational links between different generations; these texts are part of the collective cultural and literary consciousness of a people or ethnic group. Crucially, traditional tales create an inclusive classroom, which goes beyond learning disabilities and accommodates speakers of all languages within the community (Amor et al., 2019).

Furthermore, Pulimeno, Piscitelli, and Colazzo (2020) discuss how children's literature plays a crucial role in education as it provides knowledge and entertainment, empowers and prepares learners for the future and shapes the individual's role in society. Roles of family members in different cultures are highlighted in folktales, which provide social examples for learners on how their responsibilities change as they progress in age. However, this could also be a negative

aspect of folktales and children's stories, when toxic social rituals and gender stereotypes are reinforced (Muleka, 2012).

2.4. Globalisation

The term 'globalisation' was coined during the second half of the twentieth century, and is defined as internationalization, liberation, universalisation and westernisation (Scholte, 2008, pp. 1471-1504). These four aspects of globalisation are relevant to my study, as they relate to the teaching and learning of fairy tales.

Globalisation as internationalisation refers to the growth of transactions and interdependence among different countries (Scholte, 2008, pp. 1471-1504). Concerning this study, internationality refers to the Western fairy tale *Cinderella* and the West African Cinderella tale, *Chinye* that made their way into South African classrooms as texts taught to South African learners.

Globalisation as liberation refers to the removal of imposed restrictions on the movement of knowledge sources between countries in order to create an open and borderless world (Scholte, 2008, pp. 1471-1504). This liberation is made possible by the internet and media networks and by the removal of visa requirements and restrictions. This concept is relevant to the study, because South African teachers and learners do not have to visit Europe or West Africa in order to gain access to these tales. Globalisation has liberated people in getting information easier, and has liberated information to be accessible worldwide.

Globalisation as universalisation is defined as the process of disseminating cultural objects and experiences to people across the globe (Scholte, 2008, pp. 1471-1504). This relates to my study because the experiences of people in the villages of West Africa are made visible to people in South Africa through globalisation. Additionally, the practices of people in the historic West are shared with people in South Africa due to globalisation. Settings, cultures and traditions, which would otherwise have remained unknown to those outside of a particular country or region are now made available globally due to universalisation.

Globalisation as westernisation refers to the spread of Western social structures and culture across humanity, which in the process have destroyed pre-existing cultures and local self-determination (Scholte, 2008, pp. 1471-1504). This aspect of globalisation links with my

untested assumption that South African learners prefer *Cinderella* to the two other tales because of over exposure to Western culture.

Consequently, globalisation is both a positive and negative driving force in the curriculum. The next section focuses on the positive contribution of globalisation in creating classrooms without borders and in enhancing transculturalism across the world.

2.4.1. Classroom without walls

The World Wide Web and media outlets create a vast pool of information that makes communication seamless, quicker and user-friendly. This in turn leads to countries borrowing information from other countries, as discussed in the different aspects of globalisation. This is especially true for classrooms, where stories, articles, books and all types of information are easily accessible from the internet and used to facilitate learning. This feature relates to this study, because *Cinderella,* a Western fairy tale, has crossed the borders and found its way into African classrooms, through *Chinye,* a West African *Cinderella* tale type and *Natiki*, a Nama fairy tale.

Rodrigues (2012) states that most of today's learning takes place outside the classroom in various ways. This learning occurs physically outside the classroom – site visits for instance – or through multimodal teaching and learning tools, which virtually transport learners to various learning contexts. In most cities globally, information conveyed by press-magazines-film-television-radio exceeds the information conveyed at school (Rodrigues, 2012, pp. 61-72). This statement relates to this study, as the participating teachers and learners were immersed in this multimodal rich environment by viewing and reading fairy tales. Furthermore, this correlated with my untested assumption that the learners and teachers would be more familiar with *Cinderella* due to its portrayal on more information platforms than *Natiki* and *Chinye*; it also related to the findings, as the participants related to all three stories, which depended on story elements and their personal backgrounds.

Classroom without walls offers a conceptual schema for the integration of various media and modalities in the classroom (Engelbrecht, 2019) (Genis, 2019, pp.32-33). These globalised and multimodal spaces provide many teaching and learning opportunities to teachers and learners. Teachers use learners' prior knowledge and home literacies, which include exposure to mass media, as a resource on which to scaffold new knowledge. Therefore, media consumption provides learners and teachers with a fount of pre-knowledge on which lessons are constructed.

This gives learners the confidence and cognitive tools to conceptualise new content learned in the classroom. This confidence in turn helps shape their informed perceptions towards different tales, as were revealed in the findings of this study.

A Classroom without walls also fosters stimulating experiences for teachers and learners by creating diverse content relevant to the current world, whether locally or internationally (Barlow, 2008). This approach to teaching is appropriate for the multimodal learner of the 21st century. In this study, reading fairy tales allowed participating learners to learn more about the culture and traditions of their own country and those of the world. This exposed them to learning beyond the confines of the classroom and introduced them to global cultural practices. Therefore, a Classroom without walls approach creates a transcultural classroom.

2.4.2. Transculturalism across the world

Transculturalism in its simplest definition means how the world is coming together (Grunitzky & Magazine, 2004). This definition is corroborated by Cuccioletta (2001), who describes transculturalism as the process in which otherness is abolished in order to gain an understanding and respect for other people. Cuccioletta (2001, pp. 1-11) further explains that time and distance have imploded in the modern world, allowing people to transverse beyond their classrooms, beyond their county and beyond their timeframes. Importantly, transculturalism is used to garner different opinions on conceptualising cultural diversity in multi-ethnic contexts in order to create harmonious global cultural interaction (Culley, 2006).

transculturalism relates to my study, as perceptions of diverse cultural tales in the classroom were analysed. The teachers had an opportunity to teach *Natiki*, a southern African story that includes traditional Nama cultures and traditions. This exposed the learners to the Nama culture and encouraged them to be more accepting of the different cultures in southern Africa. This also presented an opportunity to include the history of the Nama people in the classroom. Culley (2006) explains that transculturalism allows learners to travel back in time to get a better understanding of people and cultures. *Natiki* allowed the participants to interact with the historical Nama culture in the classroom. Similarly, *Cinderella* and *Chinye* provided participants with the opportunity to interact with Western and Nigerian history and multiculturalism.

2.4.3. Multiculturalism

The term multiculturalism can be defined as the support and acknowledgement of the presence of numerous cultural or ethnic groups within a society. These multi-cultures co-exist notwithstanding their differences and similarities (Culley, 2006). Multiculturalism is relevant to this study, as the participants are a diverse group of learners from different cultural, lingual, and racial backgrounds all teaching, learning and exchanging information in the same society.

Today's society requires all its members to be aware of the cultural variety within it in order to develop a broad understanding of the diverse attitudes, beliefs and behaviours of people as informed and shaped by their multicultural identities (Blue, Mupinga, DeLuca, & Kelly, 2018). This can be achieved in the classroom by creating an opportunity for open dialogue between individuals of different identities. Blue et al. (2018) explain that teachers can create a multicultural classroom by engaging multicultural topics, resources and information or by incorporating multiculturalism into the content and resources they already use in their classrooms. Multicultural classrooms were created in my study. The participating teachers used diverse resources to teach fairy tales, and incorporated local and international tales to engage learners. These encouraged participating learners to draw comparisons of differences and similarities between the cultures in the tales and their own cultures to gain a broader understanding of the genre.

This activity and approach facilitated the participating learners' understanding of other people's cultures, and they gained a better understanding of their own. Multiculturalism encourages indigenous knowledge preservation for multiple cultures within one society, as was observed from the findings. The data revealed that the learners were able to understand and appreciate each other's cultural practices, as they related in various ways to the three tales.

2.5. Indigenous Knowledge preservation

Indigenous knowledge (IK) is defined by Msuya (2007) as a body of knowledge acquired by people of a community through the accumulation of experiences, informal experiments and intimate understanding of the environment of a specific culture. This means that, within a classroom context, IK is nurtured among learners and teachers through the accumulation of experiences that takes place during a lesson, informal and formal teaching activities and an understanding of the teaching and learning culture of the specific classroom. This implies that

IK relates not only to historic information and to culture passed down through the generations, but also to the sharing of IK among teachers and learners during the teaching and learning process.

Owusu-Ansah and Mji (2013) explain that there should be greater awareness of the inclusion of IK in education, and that education in Africa should include ideas and content from African narratives and contexts. Owusu-Ansah and Mji (2013) further indicate that knowledge cannot be separated from people's history, cultural context and worldview. This implies that teaching locally sourced fairy tales allows learners to connect with their history and cultural context, which assists them in preserving their IK.

Eyong (2007) explains that IK preservation is crucial for the sustainable development of Africa. He further argues that IK has nurtured relationships within the cultural group, creating a complex society of cooperation, exchange and support necessary for sustainability. This means that African and specifically South African folktales should be taught in the South African classroom in order to foster relationships between learners and teachers where all parties can exchange their IK and support each other in sustaining this knowledge.

IK preservation thus entails that all information, experiences and resources shared within a classroom can be preserved, including traditional practices of teachers and learners. This process shapes their understanding and perceptions of IK; this is aided by the resources used in the classroom that create the opportunity for information to be shared. This emphasis on sharing relates closely with the Ubuntu concept of indigenous cultures.

2.5.1. Transculturalism and Ubuntu

Tranculturalism refers to the process of seeing oneself in the other and through all human cultures (Culley, 2006). This term relates to Ubuntu, which is defined as a philosophy that includes the essential human virtues, compassion and humanity (Battle, 2009). Therefore, transculturalism's adage that you see yourself in others around you, and that you see beyond cultural differences echoes the 'I in you, you in me' philosophy of Ubuntu (Letseka, 2012).

According to the findings, incorporating folktales of different origins in the classroom encourages learners to practice ubuntu. Ubuntu through folktales shows them how others around the world, from the present to the past, practice their traditions. Learners appreciate diverse cultures, languages, ethnicities and races across the world, and can relate to these

differences by drawing comparisons from them. Transculturalism could also aid in IK Preservation of not only local, IK, but also IK on a global scale.

2.6. Bibliotherapy

According to Theron, Cockcroft, and Wood (2017), African folktale bibliotherapy has the potential to increase resilience in African learners and significantly improves their awareness of their person and community. Bibliotherapy is defined as the use of literary texts to help readers come to terms and cope with emotional distress as well as changes in and expectations of their personal and communal lives (Brown, 2017, p.24; Marais & Evans, 2017, pp.67-70). Additionally, bibliotherapy is conceptualised as the manner in which a group (such as a classroom of learners and a group of participants in a focus group) gives and receives feedback about their interpretations of literature and how literature relates to them on a personal level. McCulliss and Chamberlain (2013) state that context-specific bibliotherapy in the classroom can help learners develop insight and a deeper comprehension of their self and their environment. This implies that teaching learners context-appropriate folktales (in this case *Natiki* and *Chinye* since they are fairy tales taking place in an African setting and taught to African learners) may help teachers create a constructivist teaching and learning environment by enabling learners to gain a deeper understanding of themselves, their environment and their cultural heritage.

Greene (1994) explains that learners in the classroom often have difficulty adapting their knowledge to include historical events. Teaching folktales with historically relevant content could help bridge the unfamiliar discourse in literacy practice, which is the way in which people use language in their lives, and that involves historically grounded values, attitudes, feelings, and social relationships (Street, 1993). This is corroborated by Onuora and Ebere (2020), who explain that Nigerian folktales mould Nigerian children into good, moral citizens. Concerning my particular study, teaching African learners African folktales (and thus the African fairy tales *Natiki* and *Chinye*) helped them understand the ways of life of African people in the past and integrate the new knowledge of the past with their present knowledge, a finding that was revealed by the data which highlighted the learners' understanding and linking of their own traditions with those in *Chinye* and *Natiki*.

Sheik (2018) argues that African folklore contradicts the female stereotypes, by reinforcing feminine power, resilience and wisdom, thereby compelling appropriate respect for women and thus restoring and empowering the African woman. This implies that teaching African folklore will help learners view women as strong and independent, and will do away with the stereotypical image of women in Western fairy tales as only an object of beauty (Jones, 2015).

2.7. Indigenous Cinderella tales in African schools

Murray (2008) explains that popular culture has contributed to language learning. With many Western folktales being adapted to animated movies, it is easy for learners to get access to these stories outside the classroom and thus get a better understanding of the content (Brown, 1989). Yenika-Agbaw (2010) explains that globalisation has led to the exchange of many cultural products amongst different cultures mainly through technology. *Natiki* is an example of a product of global cultural exchange.

Natiki was written by Gladien Kotze, who had heard the story from a Nama storyteller, Tryntjie Koekas (White-Phillips, 2012). It is a traditional Nama story, which has echoes of the *Cinderella* tale in a Namaqualand setting of South Africa. *Natiki* is an authentic Nama story because of the literary elements in the story; the stepmother takes care of Natiki and her daughter and they live in a hut in a village in the Karoo, a place South African learners have heard of at some point at school. Furthermore, instead of the main character going to a ball, she goes to a dance in the mountains in order to find a hunter (White-Phillips, 2012). South African learners can compare this theme to their traditional coming-of-age practices, such as young Nguni men going to the mountains in order to become men or young Venda women participating in The Snake Dance to reveal their innocence (Onwuekwe, 2009, pp. 171-185). *Chinye* is also an authentic African fairy tale due to the following reasons: the characters have authentic Igbo names; the setting of the story takes place in a traditional Nigerian village; and the story refers to cultural artefacts like gourds, which is a term familiar to South African children.

Hurley (2005, pp. 221-232) argues in her article, *Seeing White: Children of Colour and the Disney Fairy Tale Princess* that verbal and visual texts both affect the way that children view themselves and how they shape their self-image. She further explains that images found in fairy tales have a significant role to play in the manner in which children of colour internalise

information. This highlights the importance of exposing children to transcultural literature (Hurley, 2005), which can be defined as a literary discourse that branches away from colonial literature (i.e. literature by Western countries/colonisers) as the mainstream literature. She argues that teachers should expose learners to transcultural literature, as children view themselves in relation to colour as a racial marker. Therefore, they make deductions of which group they belong to, and identify with, in the literature (Hurley, 2005). This highlights the importance of incorporating and focusing on African folktales within African classrooms.

Taking the importance of transcultural literature into consideration, Piper (2019) explains that racial identity develops in young children through interacting with teachers and the curriculum at schools. She further explains that learners' engagement increases if they can relate and interact with the learning content. Thus, one can assume that if folktales depict African characters, in an African setting, with African themes, the African learner would be able to identify more readily with characters and with the setting of the story.

Yenika-Agbaw (2014) argues that the four African *Cinderella* type tales that were analysed in her article, *Black Cinderella: multicultural literature and school curriculum,* were not interchangeable. She drew this conclusion based on the differences that are prevalent in these *Cinderella* tale types. Each retelling is authentic because of their pictorial representations of the characters and settings (Yenika-Agbaw, 2014). Similarly, *Natiki* and *Chinye* are two African, *Cinderella* tale types that are not interchangeable with each other or with *Cinderella* because they include different characters and settings. *Chinye* is raised by her own mother in a village near a forest, whereas *Natiki* is raised by her stepmother in a village in the dry and hot Karoo. *Cinderella* is raised by her stepmother in a house in the West. The plots of the three tales, although similar, differ enough to yield different morals and lessons for learners. *Cinderella*'s lesson is good things happen to good people, *Natiki'*s moral is always be brave, and *Chinye'*s lesson is never be greedy. Therefore, *Cinderella*, *Natiki* and *Chinye* can be used in the classroom to reinforce transculturalism. This includes the ability to see oneself in others, to learn from and take part in all cultures, to embrace elements of more than one culture, to learn from different cultures and to gain self-respect and empathy (Casinader, 2019).

Yenika-Agbaw (2010) argues that although the creators of Western content (Western fairy tales) have good intentions, their assumptions are based on Western children. This implies that literary content aimed at children, in this case fairy tales aimed at Intermediate Phase children,

should be packaged in such a way that they speak to all children, thus calling for the need for African literature to be taught to African children.

Based on the literature, it can therefore be concluded that in order to preserve indigenous culture and promote transculturalism in classrooms, a diverse list of authentic literature should be included. Locally sourced and texts from Africa and the rest of the world should be included in order to draw comparisons and learn from different cultures. Furthermore, one Cinderella story version does not replace all others. These stories are not interchangeable, rather teachers should select tales that their specific learners can relate to and fully engage with to enhance inclusive education.

2.8. Inclusive education

Inclusive education is when all students, regardless of their challenges, are placed in age-appropriate general education classes in their own neighbourhood schools, where they receive high-quality instruction, intervention, and support that enable them to succeed in the core curriculum (Bui, Quirk, Almazan, & Valenti, 2010; Alquraini & Gut, 2012). This means that inclusive education is not only exclusive for learners with educational learning barriers, but also inclusive of learners who face educational challenges that include cultural bias. Inclusive education provides intervention strategies and support that combat all these challenges. The intervention could include the incorporation of diverse texts in the classroom in order for learners to link their own experiences and home literacies with school literacies (Mitchell, 2014).

Inclusive education is also based on the premise that all learners can fully participate in their classrooms and in their local communities, (Alquraini & Gut, 2012). This means that learners are encouraged to participate in the classroom by including folktales and fairy tales from their own cultural backgrounds. This facilitates teaching and learning through cultural exchange because learners would be able to contribute and add to the body of knowledge in the classroom.

Additionally, inclusive education is successful when learners and teachers accept, understand, and attend to each other's differences and diversity, which can include physical, cognitive,

academic, social, cultural and emotional differences (Lindsay, 2003). Subsequently, inclusive education opportunities should be created in the classroom as often as possible.

The other main principle of inclusive education is to create a welcoming environment that challenges learners and supports their learning efforts by including teachers and parents (O'Hanlon, 2010). Inclusive education is a relevant topic in this study, as learners in suburban schools in cities are diverse, comprising of learners from different cultural, racial, and ethnic groups. Teachers can create a welcoming environment by including texts from different cultural backgrounds and by considering their learners. This will contribute to decolonising the curriculum.

2.9. Decolonising the curriculum

Lewis (2002) concludes that power and culture are shaped through language and that culture is a resource for identity liberation, diversity, free imagining and expressiveness. It is important to note that decolonising the curriculum is relevant for schools and classrooms because these are the education laboratories where equity and social justice for a just society are instilled (Lebeloane, 2017). Unfortunately, many public schools in South Africa are not yet decolonized and as a result they continue to prepare learners for leading western lives on a continent that is not western by nature (Lebeloane, 2017). Lebeloane (2017) further elaborates how little the South African public school curriculum does to decolonise the curriculum for equity and social justice; the different school subjects do not include the voices of African learners.

According to Charles (2019), the colonial and apartheid knowledge systems and eurocentrism have not been sufficiently questioned, let alone transformed, during the first two decades of democracy in South Africa. The movement to decolonize higher education was launched by South African students in 2015. They were at the forefront of the campaign for decolonization and not the university leaders, academics, and administrators (Charles, 2019). Learners and students wanted to have a say in the teaching and learning process by advocating that the curriculum should be informed by what they required. Furthermore, this implies that learners are interested in learning content that relates to their real world/environment and thus more effort should be made in order to cater to this.

Subedi (2013) argues that decolonization of knowledge is crucial in order to rewrite histories, reassert the dignity of the oppressed and refocus the knowledge production and worldviews for

South Africa and the rest of the African continent. Subedi (2013) further explains that the decolonized curriculum should place South Africa and Africa in the centre of teaching, learning and research and incorporate the epistemic perspectives, knowledge and thinking from the African continent and the global South. These should be placed on an equal footing with the currently hegemonic Western epistemology. This implies that, while global perspectives are still important and relevant, primarily African, especially South African content, needs to be taught in South African classrooms, with Western and other global content used as additional or supporting content. The role of women is closely aligned with the decolonising project.

2.10. Feminism

According to Stone (2014), feminist writers have been attracted to the *Marchen* fairy tale type because of its popularity as a genre of children's literature. The *Marchen* includes the well-known fairy tales of the brothers Grimm, Charles Perrault, Hans Christian Andersen, and Andrew Lang I. Initially it was viewed as an unfortunate source of negative female stereotypes. Its characteristics include beginning with “once upon a time”, setting the story in an indefinite time and place, and the usual theme of triumph over difficulty (Snyder, 1951).

Rowe (1979) explains that the passive and pretty heroines, who dominate popular fairy tales offer narrow and damaging role-models for young readers and that, as a result, the fairy tale genre has been at the receiving end of much critique. In early feminist writing (1950s and 1960s) the *Marchen* was uncritically considered as one of the many socializing forces that discouraged females from realizing their full potential; few feminist writers from this period focused exclusively on the *Marchen* since it was only one of many sources of stereotyping (Stone, 2014). Thus critical descriptions of these tales tended to be vague and generalized, and these texts were referred to as “Cinderellas” (Stone, 2014).

These “Cinderella” type representations of women are based on images of passivity, beauty, wickedness, goodness, strength, and power (Zipes, 2014). Similarly, in *Cinderella*, *Natiki*, and *Chinye*, the ‘young woman’ archetype is stereotypically beautiful and thus good and deserving of a happily-ever-after, and the older stepmothers are ugly and thus evil and deserve to be punished.

However, the depiction of woman as strong and powerful also has positive connotations. Significantly, the role and character depiction of women in folktales and fairy tales is

revolutionary, as it presents their authentic and varied voices and presence as queens, princesses, maids, stepmothers, and witches (Luma, 2015). Themes like evil and good are discussed through different female characters and images to legitimize the representation and value of women in many cultures (Luma, 2015). Consequently, to modern feminism, these tales refer explicitly to the important images of woman that stress their significant role in societies (Stone, 2014). Crucially then, the feminist movement foregrounds the transformation of the female voice of these tales from marginalization to centralization and rejects the indifference of societies when women are placed in subservient positions. Through these centralised re-readings of fairy tales, feminists challenge the patriarchal authority in texts and re-evaluate the role of women (Rowe, 1979).

Therefore, the figure of queen, princess, maid, witch, stepmother, or godmother is representative of women-centred tales that modify their silence and objectification to a majority role and the subject of the action (Luma, 2015). This implies that teaching the three Cinderella-type stories to learners assists them to identify prior roles of women in society, and to compare them to current roles. It is an opportunity to teach learners about equality and sexism. The findings indicate that the female participants, both teachers and learners, related to the female protagonists in a positive way. Especially the Grade 6 learners were encouraged by the protagonist's obedience and perseverance in *Chinye*.

The literature review relates to the study as they discuss the following major themes that arose from the data: inclusive education, decolonizing the curriculum, indigenous knowledge in stories, classroom without walls, symbolism in tales, roles of family members, and race and identity.

2.11. Theoretical framework

Rocco and Plakhotnik (2009, pp. 120-131) state that there is a misconception that there is no place for theory in a qualitative study because it is inductive. All theories spring from academic disciplines, thus qualitative studies have a place in theory because they are designed through professional application and investigation (Rocco & Plakhotnik, 2009). A theoretical framework differentiates between literature used for qualitative studies and quantitative studies and acts as a structure that supports the study (Rocco & Plakhotnik, 2009). This study uses the term theoretical framework to conceptualise the lens through which the data were qualitatively viewed and analysed (Rocco & Plakhotnik, 2009).

Furthermore, theoretical frameworks and literature reviews discuss relevant ideas of an area of study, and conceptualise key concepts, which give the study academic merit (Rocco & Plakhotnik, 2009). All empirical studies should be linked to the theoretical framework, literature on the study, and the purpose statement, which is true of this study.

Imenda (2014) describes a theoretical framework as the soul to any study; it determines how the researcher formulates research questions, how she intends to investigate the problem and what meaning she attaches to the data that arise from these investigations. Therefore, it is the lens that the researcher uses through which to view the world. The theoretical framework of this study informed and aided the qualitative approach that was followed.

Crucially, theoretical frameworks are developed in order to explain, predict and comprehend phenomena; it is a structure of existing theories that consists of definitions and concepts regarding the researcher's particular study (Gentner, 1983). The theories that I used in this study to construct my theoretical framework are constructivism, social constructionism, social constructivism, the indigenous knowledge approach, and critical race theory.

2.11.1. Constructivism

Bodner, Klobuchar, and Geelan (2001) explain that constructivism assumes that knowledge is constructed by individuals. This knowledge construct is refined and expanded through the individual's interaction with her social environment; furthermore, knowledge cannot be judged as true or false, but only in terms of whether it is relevant to the individual's life-world.

An interpretivist epistemological stance was assumed in this study. This entails that participants were given the opportunity to share their knowledge about the phenomenon within the context of their interaction with their social environment. The constructivism theory facilitates this stance as it is based on individuals sharing subjective observations about the world they live in (Bodner et al., 2001). This theoretical framework assisted the researcher to understand the participants' perceptions of African and Western fairy tales, which were influenced and shaped by their prior lived experiences within their context.

In this study, the term constructivism refers to the theory of knowledge, which studies how people construct their own meaning and knowledge of the world through experiencing reality and by reflecting on those lived experiences (Kohlberg & DeVries, 1987). It is a theory about knowledge and learning, of what people know and how they came to know (Fosnot, 2013). Fosnot (2013) indicates that constructivism describes knowledge not as universal truths but as constructed explanations by people who engage in meaning-making within their cultural and social communities. The theory of constructivism is applicable to today's classrooms because lessons should be constructivist in nature.

Constructivism is especially applicable to this study because the perceptions (knowledge) of the participants were formed by their lived experiences and in the social community of the school and specifically the classroom. More specifically, this study endeavoured to understand the perceptions of Intermediate Phase English Home Language teachers in the Pretoria North area of the attitudes that Intermediate Phase learners have towards *Cinderella*, *Natiki*, and *Chinye*. My study conforms to the constructivist theory because I focused on the perceptions of a group of people who interacted in a similar environment. Each person's perception and attitude were subjective; however, these were valid in helping me create an overall conceptualisation of the population to understand the perceptions of a smaller population of participants.

2.11.2. Social constructionism

Social constructionism is the theory that examines the development of a jointly constructed understanding of the world that forms the basis for shared assumptions about reality (Burr, 2015). Burr (2015) explains that there is no definitive definition for social constructionism. However, social constructionism theorists insist that people have to be critical of the idea that observations of the world are objective, and that conventional knowledge is based on objective, unbiased interpretations of the world.

Lazzaro-Salazar (2018, pp. 89-100) conceptualises social constructionism as a theoretical paradigm which initially highlighted the social nature of knowledge development. One of the main principles of this theory is that humans construct the world through social practices; this implies that reality is constructed when social actors interact with each other. This means that, in the context of this study, the reality, which was defined by the perceptions of teachers and learners, was constructed through social practices: the three chosen fairy tales.

Furthermore, Andrews (2012) indicates that social constructionists view society as both a subjective and objective reality, "The former is brought about through the interaction of people with the social world, with this social world in turn influencing people resulting in routinisation and habitualization. That is, any frequently repeated action becomes cast into a pattern, which can be reproduced without much effort" (Andrews, 2012, p. 40). Social constructionism theory relates to this qualitative study because it is embedded in an interpretivist approach to thinking and interactionism.

Thus, this theory is relevant to this study because, as mentioned in the literature review, popular culture and media have played a major role in disseminating Western fairy tales worldwide; this affected how learners and teachers related to the stories. This entails that the learners and teachers' view of the world, and thus their view of literature, was subjective to everyone. Importantly, these perceptions were influenced and made real to the participating school community through social interaction on a worldwide scale.

Furthermore, social constructionism links closely to this qualitative study and to the constructivism theory. All of these theories and approaches focus on the process of creating meaning through the lived experiences and perspectives of those who live in it. This is because both these theories and the qualitative approach consider the lived experiences of individuals and the meaning they create from these experiences in shaping their social understanding of the world. These two theories and approach inform each other and were applied in this study to understand the perceptions and attitudes of the participants and the reasons thereof.

2.11.3. Social constructivism

The social constructivist theory of knowledge refers to the way in which human development is socially situated and knowledge is created through interaction with other people (Kim, 2001). Kiraly (2014, pp. 34-42) explains that social constructivism allows for multiple realities and perspectives, and that individuals observe and understand the world from their own personal

point of view. He further elaborates that an individual learns to communicate by interacting with the environment and community; this entails that participating learners and teachers learnt to communicate through interacting with each other and with the texts/tales that were used within the classroom.

As previously stated, the media play a role in the perceptions and stereotypes that people, including children, have towards certain phenomena, in this case fairy tales. Based on the social constructivism theory, the learners, and the teachers' perceptions of and attitudes towards the three fairy tales were influenced by numerous factors, including the media's portrayal of Western fairy tales. These perceptions bared similarities and differences among participants. Additionally, the teachers and learners' perceptions were influenced by each other and by their past experiences in the same social environment, that is the classroom.

Carlson (1999) explains that social constructivism should be applied in education; firstly, knowledge should be constructed individually and in groups; secondly, participants' responses to existing literature should be compared and contrasted; and lastly, personal philosophies and values of individuals should be integrated into a lesson. Social constructivism is relevant to this study because the perceptions of the teachers and learners were influenced by the socially constructed knowledge of others (i.e. the learners by the teachers, and vice versa); social interaction in the classroom helped shape participants' perceptions of the fairy tales that were taught.

As stated before, an interpretivist epistemological paradigm was assumed by the researcher for the study. Andrews (2012) explains that interpretivism values subjective human experience and seeks to develop an objective science to study and describe it, which links with the purpose and aim of this study. The researcher aimed to understand the perceptions of Intermediate Phase, English Home Language teachers and learners of three fairy tales and the reasons for these views. Social constructivism theory links closely with constructivism and social constructionism because these theories emphasise prior experiences and interaction of individuals in creating meaning.

2.11.4. The Indigenous Knowledge (IK) approach

The indigenous knowledge (IK) approach refers to local knowledge that is unique to a given culture or society. IK is "conceptualised as the philosophical, religious, traditional, cultural, technological and language 'knowledges' that exist within a specific indigenous context or life-

world" (Genis, 2019). Similarly, Semali and Kincheloe (2002, pp. 3-58) define indigenous knowledge as the manner in which the people of an area understand themselves in relation to their environment and how they organise folk knowledge, culture and history to enhance their community. This approach is especially relevant to this study because the learners and teachers in this study experienced teaching and learning in the same environment; consequently, this approach assisted in shedding light on the reasons for participants' perceptions of the fairy tales and their knowledge of cultures in South Africa (*Natiki*) and Africa (*Chinye*).

According to Sillitoe and Marzano (2009), indigenous knowledge (IK) research should help to militate against top-down development strategies that are out of touch with diverse cultural values and knowledge. It should incorporate an understanding of local socio-cultural contexts within which expertise and practices take place. A major endorsement for IK initiatives in the context of participatory development is that these will likely facilitate more successful interventions, such as informing and guiding scientific understanding and so assist in the formulation of policy that can relate to local realities (Sillitoe & Marzano, 2009). In this study, the teachers and learners participated in creating a bottom-up and new knowledge construction relating to literary texts that may inform similar contexts.

Furthermore, IK is a layered understanding that includes divergent streams of knowledge related within natural systems; it is ontological because inquiry is situated within an intelligent and intelligible world of natural systems (Sheehan, 2011). IK conceptualisations arise in partnership with these existent and sustaining patterns of relation and encompass many divergent traditions that share similarities (Sheehan, 2011). This means that IK refers not only to existing IK of a certain area, but also to the creation and preservation of new IK in various settings, which include the classroom. New knowledge in this study is created through inferences made between similar contexts, which include three Cinderella-type stories.

In the case of this study, the sources of IK were the African fairy tales *Natiki* and *Chinye*. I endeavoured to understand the attitudes teachers and their learners have towards the fairy tales *Natiki* and *Chinye,* which are set in an African context, as opposed to their attitudes towards *Cinderella,* a fairy tale set in an unfamiliar Western setting.

2.11.5. Critical race theory

Critical race theory is defined as a theoretical framework that looks into society and culture, focusing on race, law and power (Cole, 2017). Two common themes from the theory are;

firstly, that white supremacy and racial power are maintained over time; and secondly, the racial emancipation of indigenous society from white supremacy (Ledesma & Calderón, 2015).

This theory is relevant to my study because I focus on *Cinderella* a widely known Western fairy tale with white characters, and *Natiki* and *Chinye,* African *Cinderella* tale types with black characters. Including *Natiki* and *Chinye* in the classroom is an attempt at racial emancipation, as both these indigenous fairy tales and *Cinderella* have similar morals, ethics and concerns, which emphasise the communality of human existence.

Brayboy (2005, pp. 425-446) explains that there is a need in communities to encourage learners to read, for parents to read with their children, and to recognize that there is power in both the written word, and stories: "We can, and must, do both,'' (p. 426). Brayboy (2005) further discusses how there is a need for teachers in communities to encourage learners to tell authentic stories from their own cultural, racial and socio-economic contexts. In Brayboy's research, a participant said, "We need teachers who look like us, talk like us, and think like us. To know what it means to be [tribal name] is an important part of this. We can change the ways our children think about schools". This emphasises the importance of considering learners before selecting content for the curriculum. This study aims to help highlight learner preferences in order to inform the curriculum.

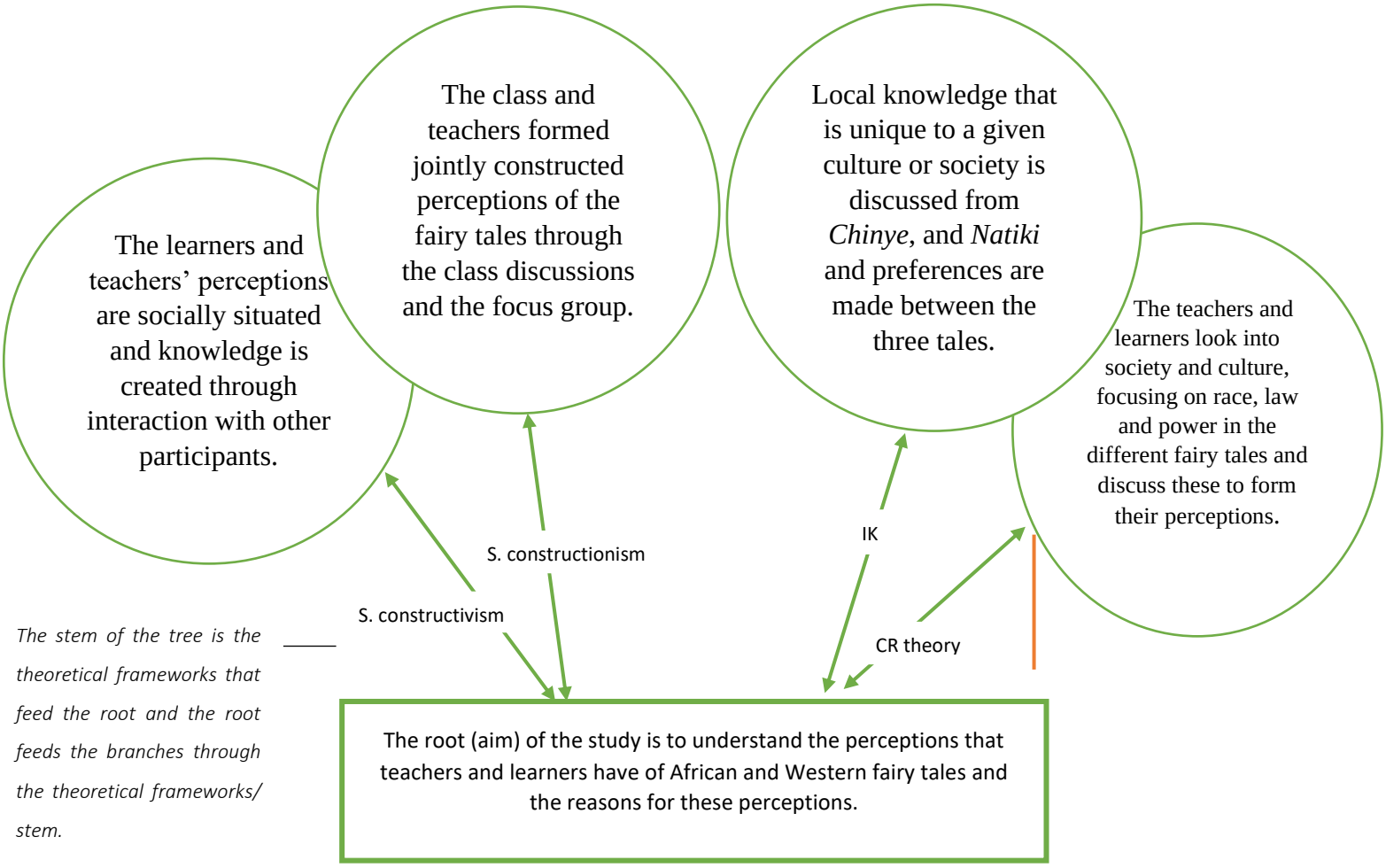
2.11.6. Link between the theories

Constructivism saturated both the research design and methodology of this study. During data collection, a constructivist theory to teaching was applied, as the teacher read the stories to the learners and conducted a class discussion on the setting, plot and characters of the stories. The learners and teachers discussed their perceptions of and attitudes towards the three fairy tales, as a collective, which links to social constructionism. These views were based on their individual and subjective understanding of the world and thus of the different tales, which connects with social constructivism. Furthermore, the participants' individual understanding of the world is a result of the different influences emanating from the outside world, their experiences, others and the media. They influenced or were influenced by others in their community and as a result, they had similar and different perceptions of and attitudes towards the fairy tales. These features link to social constructivism and constructionism and their focus on the individual construction of meaning based on communal experiences.

Furthermore, literary character preferences are shaped by race and cultural alignment. It is my assumption that teachers and learners preferred and related to characters who resembled themselves, racially and culturally. Additionally, they could relate to the setting and traditional diction used in the story, which connects with the indigenous knowledge approach and critical race theory (see Chapter Four p. 48).

Fig. 1. The link between the theories: 'tree of convergence' framework.

*A **Constructivist** approach to research and teaching was assumed.*



The stem of the tree is the theoretical frameworks that feed the root and the root feeds the branches through the theoretical frameworks/ stem.

Chapter Three

3. Research design

3.1. Introduction

A research design refers to the plan that the researcher devises in order to combine the different parts of the study in a coherent and logical manner. This plan ensures that the research problem is addressed through collecting, interpreting and analysing data (Creswell & Creswell, 2017).

Durrheim (2006) defines research design as a strategic framework for action that serves as a bridge between the research questions and the execution or implementation of the research. He continues to explain that a research design acts as a guide for the arrangement, collection, and analysis of data (2006, p. 35).

3.2. Paradigmatic perspectives

Research concerns getting a better understanding of the world, and one's understanding of the world is influenced by how one views it (Maree, 2007). Considering that this study aimed to understand teachers and learners' attitudes towards three fairy tales, as influenced by their worldviews, I took a nominalist ontological stance. Nominalism is the ontological theory that implies that reality is subjective and an abstract concept that is immaterial and intangible; the individual names her own reality (Szabó, 2003). This ontological perspective is relevant to this study, as I tried to understand and make meaning of the teachers and learners' perceptions, which are their realities within a specific social context. Although their attitudes may be different, each participant's perception is as real and valid as the next person's (Gosselin, 1990).

The epistemological stance that I adopted was interpretivism, which links closely with nominalism. This assumption implies that the researcher is part of the research and that she cannot be distanced from it, as she plays a participatory role (Sniukas, 2020). This is an appropriate stance because I am an English teacher who had a personal investment in the study. Thus, I was immersed in the study. I had a subjective stance, as I already had my own assumptions on the outcome of the study that were based on my experiences. However, I had to ensure that my own perceptions and views would not cloud my judgement when collecting

and interpreting data. I remained objective in the study by ensuring that I did not ask probing questions to influence participants to suit my own perceptions.

My study also adhered to the tenets of symbolic interactionism. Maree (2007) explains that symbolic interactionism is compatible with interpretivism, as both analyse society by considering the subjective meanings that people impose on objects, events and behaviours. My study aimed to understand the subjective perceptions and attitudes that the teachers and learners had towards fairy tales.

3.3. Research methodology

3.3.1. Research Approach

My research approach was a qualitative study. A qualitative study aims to uncover and understand thoughts and opinions or phenomena (Maxwell, 2008). Qualitative research links with interpretivism in that it studies human-related phenomena within a particular social-historical context (O'Donoghue, 2018). My study focused on the "phenomenon" of teaching and learning indigenous African and Western fairy tales, and considered teacher and learner attitudes within a unique South African school context.

Similar to interpretivism, the qualitative approach holds that human experience is subjective as individuals experience their unique realities that are shaped by specific social contexts (O'Donoghue, 2018). In my study, the unique perceptions and attitudes of the teachers and learners were shaped by their social school milieu.

The methods that are closely aligned to the qualitative approach are observations, interviews, and focus group discussions, as the qualitative researcher is interested in the perceptions and experiences of participants within their unique contexts (Rosenthal, 2016). Therefore, interviews, focus group discussions and observations were conducted in this study to determine the unique perceptions and attitudes of teachers and learners of three fairy tales.

Grade 4 learners were not observed, only their teacher's perceptions were considered. The reason for this is that the 2021 Revised Grade 4, English Home Language Annual Teaching Plan at the school did not include the reading of fairy tales, only folklore and fables.

3.4. Research methods

3.4.1. Study Design: Exploratory case study

An exploratory case study was carried out in order to gather data in this study. An exploratory case study is a study design that explores participants' realities, which are of primary interest or the focus of an investigation (Merriam, 1988). Strear, Van Velsor, DeCino, and Peters (2018) are in concurrence with this definition, as they describe an exploratory case study as focusing on a particular phenomenon of interest within a specific group. This allows the researcher to learn more about the participants and the phenomena.

Exploratory case study design is applicable to this study, as it explores teachers and learners' perceptions within their real life contexts of the classroom in order to analyse their underlying perceptions and attitudes (Feagin, Orum, & Sjoberg, 1991) of three fairy tales. A case study relies on multiple sources of evidence. Therefore, numerous methods were used and various participants were approached to participate in the study; these methodological considerations ensured crystallisation of data, and valid and reliable data (Maree, 2007).

The advantage of case studies is that they reveal complex perceptions by divulging participants' realities in real life situations. This enables the researcher to understand perceptions (Zainal, 2007); in this study, the teachers and learners vocalised and revealed their perceptions in the classrooms.

The disadvantage of case studies, however, is that, since they are based on individuals' perceptions and thoughts, they cannot be generalised to a wider population. Findings can only be generalised in those populations who meet the same criteria as the participants who took part in the case study. This also means that case studies are difficult to replicate, since they are personal and unique to the participant (Zainal, 2007). The purpose of this study was not to generalise findings, but to identify participants' perception of literary texts in a specific social-cultural context.

3.4.2. Data generation, collection, and documentation

I was a non-participatory observer during the lessons in the classrooms where the teachers discussed the three fairy tales with the learners. Afterwards. I conducted interviews, a focus group discussion, and administered the questionnaires. I observed one lesson per teacher. An observation schedule was compiled to ensure that relevant "phenomena" were observed. A

non-participatory observation was required because it allowed for unbiased data collection while observing social behaviour of participants in their school and social-cultural environment; the researcher was present to make notes on the verbal and non-verbal behaviour (Altmann, 1974; Wood & Kinser-Traut, 2017) of learners and teachers. These notes were compared with the responses given by the participants during the interviews and focus group discussion. Therefore, observation notes also formed part of the data gathered (S. J. Morgan, Pullon, Macdonald, McKinlay, & Gray, 2017).

Three semi-structured interviews were conducted with three teachers in order to gather the relevant data. During the semi-structured interviews, open-ended questions were asked to allow the participants to explore their perceptions of the specific phenomenon (Boyce & Neale, 2006). The in-depth interview is a qualitative data collection method that involves the researcher conducting an extensive interview with a small number of participants to determine their perspectives on a particular phenomenon or problem. (Goonewardene & Persad, 2018). I interviewed a small number of Intermediate Phase teachers (three) in order to get in-depth perspectives on their and their learners' attitudes towards the three fairy tales.

The participants in this study were encouraged to explore their perceptions of the three fairy tales because their attitudes formed the focal point of this study (Cherng & Halpin, 2016). I also probed for additional details when a participant included an observation that could lead to the generation of rich themes. I designed an interview schedule that included questions that were relevant to the "phenomenon", which was the teaching and learning of fairy tales, and specifically teachers and learners' attitudes towards three fairy tales. These interviews took place in the school environment, immediately after the teachers had presented the observed lessons to their learners. This was done so that the participants could give detailed explanations and responses, as the "phenomena" or their interactions in the classroom would be recent (King, Horrocks, & Brooks, 2018). This allowed for clear recollections of what they had observed from their learners. I also made use of a checklist to identify themes and biases that were shared amongst participants, which made it easier to analyse the data.

Interviews are an effective way to gather information because in qualitative research, the researcher endeavours to understand the world or lived experiences of participants, through their own point of view, in depth and with clarity (Brinkmann & Kvale, 2018). Additionally, semi-structured interviews encourage communication between the interviewer and interviewee, which provides an opportunity for the participants to open up and elaborate on

their answers (Goonewardene & Persad, 2018). However, data collected through interviews are subjective to each respondent and, therefore, findings cannot be generalised to the wider population (Hawkins, 2018). The purpose of this study was not to generalise, but to understand the specific phenomenon within a unique social-cultural context,

After the interviews, one focus group with the three teachers was held. A focus group is a group of people that participate in a discussion about a "phenomenon" (Kamberelis, Dimitriadis, & Welker, 2018). The participants of a focus group have similar characteristics that make them suitable for the study. The focus group in this study took place on a WhatsApp group chat. The purpose was to gather more information and greater clarity on the findings that arose from the classroom observations and individual interviews. WhatsApp was used because it is cost efficient and due to COVID-19, it was, in my opinion, the safest way to conduct a focus group.

The focus group was time-efficient, as all participating teachers were present, which facilitated data collection. Furthermore, participants were able to feed off each other and discuss shared experiences and, thus, the focus group provided a wide range of information. Participants were also probed when clarification was needed (Powell & Single, 1996). However, focus groups have the disadvantage of being difficult to control and manage; there may be challenges in analysing the data since participants may talk simultaneously; disagreements between participants may arise and distract the group from the main focus (D. L. Morgan, 1996). However, considering that the focus group was conducted using WhatsApp group chat, I was able to reread messages sent by participants and they were able to send their comments without interrupting each other.

Data from the learners were collected from an open-ended questionnaire that they completed after the observed lessons. Questionnaires allow for the same approach to data gathering as interviews, although the face-to-face component is lacking. This drawback was mitigated by asking learners open-ended questions in which they could explore their own subjective perceptions Afterwards, they wrote their own original fairy tales to determine their attitudes and preferences of fairy tale types. The latter is an art-based method that generated data that were thematically (through content analysis) explored. Barone and Eisner (2012) define an art-based method as "a process that uses the expressive qualities of [artistic] form to convey meaning". Therefore, art-based research enhances understanding through the expression of subjective realities or personal truths that occur only through visual or written artworks (Chappell & Barone, 2012).

3.5. Selection of participants

Purposive sampling was used in order to choose the participants. Purposive sampling is the selection of participants by the researcher according to a set of criteria that the participants meet in order to gather relevant data (Tongco, 2007). This method of sampling was used because it enabled the researcher to obtain relevant data from applicable populations in order to make a proper judgement and analysis (Etikan, Musa, & Alkassim, 2016). The set of criteria that the participants had to meet in this study were as follows: teachers had to be Intermediate Phase teachers and learners had to be in the Intermediate Phase; and teachers had to be teaching English as a Home Language to learners in a multicultural school based in Pretoria North, Gauteng.

A key participant refers to a person that is implicated in a certain phenomenon or problem and with whom an in-depth interview is conducted to gather data due to their extensive knowledge and experience of the stipulated problem or phenomenon (Kolb, 2008). The teacher and learner attitudes towards the three fairy tales is the "phenomenon" that was studied. Thus, the teachers and their learners were the key participants in this research. In-depth interviews were conducted with the teacher-participants in order to understand and analyse their perceptions of the "phenomenon". Crucially, the teachers were able to give detailed and appropriate responses. It was decided not to interview the learner-participants, as they were considered too young to conceptualise clearly their attitudes orally. The learners were observed and their authentic fairy tales and questionnaire responses were analysed.

Considering that the study focused on Intermediate Phase, English Home Language teachers and learners in multicultural schools, the participants met the said criteria. Folktales form part of the Intermediate Phase, English Home Language curriculum, and formative and baseline assessments are conducted to assess whether teaching and learning of the content has taken place. A school in Pretoria North was approached and one teacher per grade in the Intermediate Phase (i.e. three teachers) were chosen to be interviewed. Additionally, learners in two Intermediate Phase classes (with an average of 20 learners per class, between the ages of 9-13) were observed and given a questionnaire to complete and a fairy tale to write.

The advantage of using purposive sampling was that it was a cost and time effective sampling method since only a selected sample met the specific criteria. However, findings were applicable to those who fit the criteria of the study and thus it can be said that purposive

sampling is biased (Rai & Thapa, 2015); the researcher uses subjective criteria to choose a particular group of individuals, who is deemed relevant to the study. Furthermore, the data collected from the sample are only applicable to the small population, which fits the criteria of the sample. In order to overcome this bias, I chose teachers from different racial, linguistic, and age groups. This provided for a wider variety of responses, enhanced crystallisation of data and made the findings more generalizable.

3.6. Data analysis and interpretation

3.6.1. Data analysis strategies

In qualitative research, researchers can use inductive data analysis whereby themes emerge from the data itself (Maree, 2007). This strategy allowed the researcher to identify themes by studying recordings of interviews and printed resources, which included notes taken during the observations and interviews, and by analysing the learners' completed questionnaires and fairy tales (Thomas, 2003).

Inductive thematic coding was chosen as the main data analysis tool in this study and was used to analyse the data from the interviews, focus group, questionnaires and stories. It is a process whereby data are not placed into a pre-existing coding frame, but rather themes arise from the data itself (Braun & Clarke, 2006). This form of data analysis was appropriate for this study because the perceptions and attitudes of the participants could not be predetermined, and thus themes could not be pre-planned prior to data collection. This coding strategy was used in order to support phenomenological data analysis and content-based analysis.

Phenomenological data analysis was used to analyse classroom-lesson observations. Phenomenology is an inductive data analysis technique that generates detailed descriptions of data that are collected through in-depth interviews, focus group discussions and observations to build a case study; phenomenological data analysis takes the reader through the data analysis process step-by-step by building on a conclusion (J. A. Smith, Jarman, & Osborn, 1999). This definition is corroborated by Alase (2017), who explains that phenomenological data analysis allows the researcher to develop with their research participants and to gain a deeper understanding of their lived experiences. This is a relevant technique for case studies, as the attitudes and perceptions of the participants (discussed in the findings) were informed by their view of the world (included in the introduction) and the reasons for their particular views and attitudes (reflected in the conclusion).

Furthermore, this data analysis strategy was appropriate because it is similar to interpretivism. Both aim to understand the insights of people, a context, or a phenomenon (Yüksel & Yıldırım, 2015). Additionally, phenomenological data analysis is advantageous because it helps the researcher understand people's perceptions and attitudes by breaking information down logically, and it explores human experiences; it can also contribute to the development of new theories (Cronin, 2018).

The disadvantage of phenomenology, however, is that it is difficult to detect researcher bias in the analysis of data. Furthermore, phenomenology does not produce generalizable data as the data are subjective and based on the perceptions, attitudes and views of the participants (Queirós, Faria, & Almeida, 2017). In order to overcome these disadvantages, I made notes and participants commented on transcriptions to ensure that I accurately captured their responses and to avoid any discrepancies.

Content-based analysis, exemplified by inductive thematic data analysis/coding was used to analyse the data produced by the learners in their stories and questionnaire answers. Content-based analysis involves drawing comparisons when interpreting data (Hsieh & Shannon, 2005). In order to be able to conduct a content-based analysis, I used thematic data analysis, which involved identifying, organizing, and offering insight into patterns of meaning across a data set (Braun & Clarke, 2012). Data were grouped together in themes and categories as these arose in observation notes, interview recordings and content notes; thus, open coding was used to analyse the data. Open coding in research refers to the labelling or coding of concepts or themes in the data based on their properties and grouping them accordingly (Khandkar, 2009). Open coding was used in this study in grouping collected data from the interviews, focus group, observations, questionnaires and fairy tales, in merging these data sets, and in highlighting themes within the data. The data were organised in tabular form for quick review: Addendum 1.

3.6.2. Data verification (quality assurance)

Data verification is the process whereby different types of data are checked for accuracy and inconsistencies after data migration has been done; it helps determine whether data were truthfully translated when moved from one source to another (Morse, Barrett, Mayan, Olson, & Spiers, 2002). In qualitative research, the following must be considered: trustworthiness, which includes credibility, transferability, dependability, and confirmability.

Trustworthiness of a study pertains to its rigor, the degree of confidence in data interpretation, and the methods used to ensure that the data are of good quality (Gorard, 2015). This can be achieved by analysing the credibility of the data, which is the authenticity of the findings recorded (Tuckett, 2005). In order to ensure that my data were credible, copies of the WhatsApp focus group, transcripts, notes from the observations and interviews, the learner questionnaires, and copies of fairy tales are included in the findings or attached as addendums, so that these can be perused for discrepancies in the data.

Transferability of data is the degree to which the qualitative research can be generalised or transferred to other contexts or settings (Slevin & Sines, 1999). I ensured transferability of my data by including a diverse group of teachers and learners, and young and old teachers as participants in my study.

Dependability of data refers to the consistency and reliability of the research findings and the extent to which research procedures are documented, which allows for a third party to critique the process (Golafshani, 2003). As mentioned before, notes and transcripts from the interviews and WhatsApp focus group, the questionnaires and the learners' fairy tales were kept as evidence that all participants were asked the same questions.

Confirmability refers to the extent to which the results could be confirmed and corroborated by others (Cutcliffe & McKenna, 2004). This was achieved by constantly rechecking the data throughout the study. I asked for clarity from the participants to limit misunderstanding. The participants were given a copy of the recorded data to ensure their responses were captured accurately.

3.6.3. Quality assurance

In qualitative research, there are six ways data can be verified and checked for quality (Merriam, 1998), which I incorporated to ensure that my data were valid:

Crystallisation. Several sources and methods were used to collect data in order for data crystallisation to occur. Three teachers from a school in Pretoria North, differing in age, culture, and race were asked to participate in the study.

Member checks. Participants confirmed whether I had properly noted their thoughts and ideas in my transcripts. The participants were contacted if clarification on certain responses was needed.

Long-term observation. Data were collected over a period of time to ensure that validity was increased. The participating teachers' classes were observed, one lesson per teacher, and the teachers also participated in semi-structured interviews and a focus group discussion on WhatsApp.

Peer examination. Colleagues and a fellow Masters student were approached to check my data once it had been tabulated. They determined whether I had accurately recorded the data and they checked for any inconsistencies and discrepancies.

Collaborative research. This entails that the participants were involved in the research process, from the beginning to the end. The participants verified the final product once the data had been transferred and tabulated. They collaborated whether their thoughts had been correctly captured.

Researcher bias. This was addressed by clarifying my assumptions, views and theoretical orientation before starting with the data collection. This is discussed in the first two chapters.

3.7. Ethical considerations

Ethics is important in qualitative research because it involves humans; physical and psychological harm should be minimised by considering human dignity and privacy (Cascio & Racine, 2018). While I collected data, I took steps to ensure that no harm befell my participants and made participants fully aware of their part in the research. Crucially, I ensured their anonymity by using pseudonyms. I specifically had to be mindful of how I would protect the learners, as they are a vulnerable group (Alderson & Morrow, 2011). I protected them by ensuring no harm came to them and that they remained anonymous throughout the research process.

It is imperative for ethical considerations to be foregrounded in research. Teachers and learners from the participating school were approached to be participants in the study. Their names and that of the school were kept anonymous in the research report. Furthermore, the learners were not interviewed by the researcher; they completed the questionnaire, wrote their own fairy tales, and were observed during the lesson. The principal and the teachers were asked for permission to observe their classes and the researcher did not interact with the learners in the classrooms. The participating learners' parents completed consent letters and the learners gave assent to be

part of the study. Participants were informed that they could withdraw from the study at any time.

Furthermore, participants granted permission to use the information documented from observations, in-depth interviews, the focus group, questionnaire, and written stories, in consent and assent forms. In order to maintain trustworthiness, credibility and validity of the data, the audio recordings and notes of collected and transcribed data are kept safe for perusal by other researchers for cross-referencing purposes.

Additionally, upon completion of the focus group and interviews the participants were given a platform to ask questions to clarify what they did not understand. The researcher asked participants for clarity on certain matters arising. Copies of the interview transcripts, field notes and draft research report were disseminated to the participants to determine whether their ideas had been truthfully and accurately recorded.

3.8. Limitations and challenges

It is important to highlight a few limitations of the study. Firstly, the data are not generalizable to a wider population. This is because of the sampling strategy that I used, purposive sampling. Teachers who met specific criteria were approached to participate in the study. Therefore, the findings are only generalizable to those who meet the same criteria as the participants.

The study focuses on a certain population of Intermediate Phase, English Home Language teachers and learners at a multicultural school in Pretoria North, Gauteng. Therefore, it will be difficult to replicate the study in a different environment. The results may not apply to other teachers and learners, who teach and learn in different contexts as the participants.

It was challenging to get all the teachers to reply on the WhatsApp focus group, as they had different schedules or did not have sufficient data. However, because messages are sent to WhatsApp regardless of the availability of data, the participants eventually replied.

Lastly, it must be highlighted that initially, five teachers from five different schools based in the Pretoria North area were invited to participate in the study. However only three teachers from one school volunteered to participate. This means that the findings in this study are based on three teachers from one school, and thus the findings may not be generalizable to a wider population. Notwithstanding, the findings are rich, as in-depth research was conducted.

3.9. Conclusion

In conclusion, this study aimed to gain an understanding of the attitudes of Intermediate Phase, English Home Language teachers and their learners towards three similar and yet different fairy tales. I was intrigued as to what responses I would receive from the teachers and learners, whether they would have the same attitudes or not, and why. In order to gain this understanding, qualitative research methods were used, which included semi-structured interviews, a focus group, classroom observations, and learner questionnaires and fairy tales. The data were analysed by inductive thematic coding supported by phenomenological data analysis and content-based analysis. These data analyses strategies gave rise to the themes discussed in Chapter Four.

Chapter Four

4. Research findings

4.1. Introduction

Five schools in Tshwane West District 15 were approached to participate in the study, with the aim of involving one Intermediate Phase, English Home Language teacher per school in the research. Unfortunately, due to COVID-19, the researcher was not allowed on school premises and four of the five schools declined to participate. As a result, three Intermediate Phase, English Home Language schoolteachers from one school participated in the study. Each teacher had an average of 20 learners in their English Home Language classrooms.

Each teacher taught one Grade of English Home Language, which included Grade 4, 5, and 6. The three teachers constituted a diverse group of cultural, linguistic and age backgrounds.

4.1.1. Teachers' background: Table 4.1

	Culture	Home Language	Age and experience
Teacher A	White, English	English-speaking	55 years old, 28 years' experience
Teacher B	White, Afrikaans	Afrikaans and English	35 years old, 10 years' experience
Teacher C	Black, Pedi	Sepedi	32 years old, 5 years' experience

4.1.2. Learners' background: Table 4.2 (average of 20 per class)

	Ethnicity	Gender	Home Language at school	Age and experience
Grade 6 learners	Black, mostly Setswana and Sepedi speaking	Male and female	English	Between 11 and 13 years
Grade 5 learners	Black, mostly Setswana and	Male and female	English	Between 10 and 12

	Sepedi speaking			
Grade 4 learners	Black, Setswana and Sepedi speaking	Male and female	English	Between 9 and 11 years

For ethical purposes, the teachers are referred to as the following in the study: The Grade 4, English Home Language teacher is Teacher A, the Grade 5, English Home Language teacher is referred to as Teacher B, and the Grade 6 English, Home Language teacher is referred to as Teacher C.

Each teacher was approached once the ethics declaration forms were completed. Dates were chosen for the lesson observation, interview and focus group. It was agreed that the teachers would read the tales to the learners and then conduct a class discussion. I was a non-participatory observer, and did not participate in the lesson (Bidoit & Hennicker, 1999). The lessons were divided in two parts: the teachers read *Cinderella* to their learners, and held a class discussion regarding the tale's plot, themes, setting and characters. The teachers then read either *Natiki* or *Chinye* and discussed the tales' plots, themes, settings and characters in order to foreground the learners' perceptions and attitudes. The learners were then given a questionnaire, which they had to complete in class. The questions related to the three fairy tales. Afterwards, they had to write their own fairy tales in class; however, most learners had to complete their stories at home due to time constraints.

4.2. Themes

The following themes arose from the data collected from the interviews and discussion with the teachers, class observations of the lessons, and the questionnaire and stories that the learners completed.

4.2.1. Themes: Table 4.3

Themes	Description/focus
1. Decolonisation of curriculum	Participants' views of Western and indigenous texts in SA curriculum
2. Indigenous knowledge in local stories	Indigenous tales' contribution to IK preservation.
3. Globalisation: Classroom without walls	Foreign tales' contribution to globalisation and a classroom without walls.
4. Symbolism in tales	Intended and unintended
5. Traditional roles of family members	Similarities and differences between roles of family members in Western and indigenous/African tales.
6. Inclusive education	Diverse texts provide an educational environment in which diverse learners can thrive.
7. Race and identity	Tales influence the learners' racial identity.
8. Texts being influential	The chosen fairy tales' perceptual influences on the learners.

4.2.2. Theme 1: Decolonisation of curriculum

The teachers were asked whether Western fairy tales had a place in the South African curriculum. This question helped establish their perceptions of and attitudes towards western fairy tales.

Teacher A mentioned that she believed that there was a place for Western fairy tales in today's curriculum. However, she believed that *Cinderella* was not the appropriate fairy tale for her Grade 4 learners because they would not understand the morals and lessons in the story, or the terms that are used in the story: "Grade 4 learners are very young, and they need a story with a moral more on the nose, which is why fables are better [easier] for Grade 4s than fairy tales."

Teacher A also believed that there should be a healthy balance of folktales in the school curriculum, comprising of Western and African fairy tales:

> "You must take note of the learner in front of you, there's no point in oversaturating your classroom stories with stories about a village when you have suburban, white learners and only teaching Western fairy tales to learners in rural schools" (Teacher A, 2021).

Teacher A was of the opinion that literature that the learners could relate to should be included in the classroom. She was also in favour of incorporating literature from other parts of the world. She added that to make children aware of all the diverse stories and places there are in the world, it is important to expose learners to the different stories so that they can grow up to be more accepting of others.

Teacher B believed that Western fairy tales have no place in today's curriculum. She said that learners are exposed to many Western stories on television and are not sufficiently exposed to African tales. She went on to highlight that when she introduced *Cinderella* to the class, almost all the learners were familiar with the story, having seen it on television or on social media. She expressed her concern that if learners were not exposed to African tales, they might believe that Western fairy tales are better than African ones and lose pride in their African heritage.

Teacher C believed that African children should be taught African fairy tales and folktales. However, she added that teachers should select relevant stories/tales to teach African learners to embrace their Africanism. Teacher C believed that *Cinderella* did not have a place in the Intermediate Phase classroom, as it is only relevant to very young children in the Foundation Phase. She was of the opinion that it is not a story meant for older children in the Intermediate Phase, as it is "too simple".

Teacher C agreed with Teacher B that teachers should do away with teaching Western fairy tales to African children, and focus on selecting stories and texts that learners could identify with. She stated that learners are disconnected from their 'roots' and that this is not their fault, but society's:

> "Learners could definitely benefit from a curriculum that is more aligned with what they know and what they are familiar with, closer to home… a curriculum like [that] would also help learners accept themselves, their backgrounds, race etc." (Teacher C, 2021).

Teacher C also mentioned that she had been familiar with Cinderella before teaching the story because she had read it during her childhood. She had seen many movies based on the story. She also mentioned that she was not aware of *Chinye, Natiki*, or any other African Cinderella-tale. She said that education is and should be the driving force to promote the popularity of African stories.

To conclude, all teachers agreed that African tales should be used more in the classroom. Learners should be taught content they can understand and relate to. However, Teacher A felt that Western fairy tales should be included in the curriculum to expose learners to diversity beyond their own country. Teacher B and Teacher C agreed that only African tales should be read in the African classroom, because Western tales were already familiar to learners because of global media coverage. Therefore, two of the three teachers preferred using only African fairy tales in their classrooms, as opposed to only one teacher who preferred using both African and Western fairy tales in the classroom.

4.2.3. Theme 2: Indigenous Knowledge (IK) in local stories

According to the class observations and responses from the interviews and focus group, participating teachers agreed that fairy tales contributed to IK preservation and dissemination in the classroom.

Teacher A was of the opinion that reading familiar literature and folktales was more beneficial than introducing non-familiar texts. Therefore, she read the well-known *The Hare and The Tortoise* story during her folktale lessons. She mentioned that teachers should adhere to the prescribed CAPS aims for teaching folktales, "equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country" (Education, 2012). She also stated that because Grade 4 learners are young, stories with characters that they are familiar with should be introduced in the classroom to build on their pre-existing knowledge.

Teacher B indicated that folktales and fairy tales contributed to the dissemination and preservation of IK. She mentioned that learners could benefit from learning more about their own South African cultures and that of others in Africa by reading African fairy tales and folktales.

During the observation, **Teacher B** showed greater enthusiasm for teaching *Natiki* than for teaching *Cinderella*. She mentioned that she wanted the learners to mimic her enthusiasm for and pride in local stories and local culture. She paused regularly during the lesson while reading the story to the learners to explain the meaning of cultural items mentioned in the text, which include the buck ears tied around Natiki's ankles. She linked this object to the different cultures that practice tying ears filled with stones around their ankles, including the Tswana people. She, however, did not do this when she read *Cinderella*. She mentioned that she did not pause while she read *Cinderella* to the learners. According to her, no explanations were necessary because it is such a well-known fairy tale, and learners did not express any confusion to the register and concepts in the story. However, she did not ask the learners whether they understood the story during her reading, and the learners did not raise their hands to ask questions.

Similarly, during my observation of **Teacher B**'s lesson, I noticed that the learners did not ask the teacher to explain any of the terms in *Natiki*. However, they recognised some of the cultural practices and terms during the reading. When the teacher paused to explain some of the Nama terms and practices to the learners, they indicated that they were familiar with these. Another important observation is the manner in which the learners reacted when Teacher B mentioned the animal fat with which Natiki smeared herself and the "buck ears filled with small stones" (White-Phillips, 2012) that Natiki tied around her ankles. The learners appeared to be offended by these practices. The teacher then explained that these were traditional practices and referred to the use of Vaseline in order to have a glowing skin. The learners then responded positively because they could link it to a known practice.

The teacher indicated that she explained different traditional and cultural terms and practices during the lesson so that the children could relate to the story and the characters. By giving them examples of these traditions from a real-life practical scenario, the learners could relate to the stories, appreciate, and respond positively to their African cultures. These qualities they exhibited by the end of the lesson. Most learners indicated that they enjoyed *Natiki* more than *Cinderella* because they had not heard of or read a South African *Cinderella* story before.

During the observed lesson, **Teacher C** revealed bias when teaching *Chinye* as opposed to when she taught *Cinderella*. She read *Chinye* with more enthusiasm and showed less enthusiasm for *Cinderella*. During the lesson observation, learners mimicked her enthusiasm

for *Chinye*, and her lack of interest for *Cinderella*. This indicated that perceptions and attitudes were socially constructed in Teacher C's classroom.

During the interview, **Teacher C** mentioned that she believed that teaching Western fairy tales was irrelevant in African schools. She mentioned that the purpose of school is for children to learn about stories closer to their real lives and to expand their knowledge within their real life contexts. She explained that Western fairy tales should not be taught in the Intermediate Phase, but should rather be read in the Foundation Phase because these stories are too simple for learners in the Intermediate Phase, but easy enough to be understood by younger children. She was of the opinion that school content should focus more on indigenous learners' immediate social-cultural environment and not on Western contexts, because the media is oversaturated with Western culture.

Teacher C also mentioned that she chose African fairy tales instead of Western stories. She had the freedom in making this choice because specific stories/texts are not prescribed by CAPS (2102). Genres are generally prescribed and teachers are allowed to choose specific texts they deem fit for their learners.

It was observed that **Teacher C** did not pause to explain words and concepts used to describe African cultural practices in *Chinye*, such as the word 'gourd'. She mentioned that it was not necessary to explain cultural-specific terms because the learners derived the meaning from previously read texts and stories in class. Therefore, their expanded vocabulary could be attributed to texts they had read/listened to in the previous grade (Grade 5). This included *Natiki*, the text they had read in Grade 5. This indicated that there was indigenous knowledge preservation and dissemination within the phase, and between grades. Furthermore, Teacher C mentioned that because the learners were already well versed in African traditional words and cultural practices from the stories they had read or heard, they did not exhibit the negative attitudes towards these practices, but seemed to embrace them as part of their heritage.

The next section addresses the findings form the observations of the participating teachers' classrooms, as these relate to the learner responses. Grade 4 learners were not observed, only their teacher's perceptions were considered. The reason for this is that the 2021 Revised Grade 4, English Home Language Annual Teaching Plan at the school did not include the reading of fairy tales, only folklore and fables. Therefore, Teacher A could not be observed teaching fairy tales at the time she was participating in this study.

4.2.3.1. Grade 5 learners (Teacher B's class)

The Grade 5 learners had mixed perceptions of the two fairy tales, *Cinderella* and *Natiki*, which were the texts that they read in class. This finding was based on classroom observation and the worksheets learners completed in which they answered questions on the two fairy tales in addition to writing their own fairy tales.

Teacher B asked the learners if they knew of African Cinderella stories. The learners replied that they did not know any African Cinderella stories; however, they had seen numerous Western Cinderella movies on television.

During the lesson observation, the learners seemed familiar with all the concepts used in *Cinderella*. However, they were unfamiliar with terms used in *Natiki* that describe traditional practices and traditional objects, which include the kraal (cattle pen), gourd, buck ears worn around the ankles, and animal fat used for skin treatment. Furthermore, the learners were confused by the English words that are used in the tale to describe certain cultural practices and objects, such as "gourd". The Tswana and Sotho learners referred to this as *leraka*. The learners were also initially unfamiliar with the buck ears with stones worn around Natiki's ankles, which the learners recognised after **Teacher B's** explanation. Teacher B had to make explicit links between these cultural terms. She asked the learners if they had similar practices in their cultures. Many replied that they recognised the practice of wearing buck ears round the ankles because women in their cultures wore these when they danced. This indicated that local indigenous knowledge was promoted and shared during the lesson.

Consequently, none of the Grade 5 learners were familiar with African Cinderella-tale type, or the traditional practices and terms used in the *Natiki* before the lesson. As the lesson progressed, learners could relate to or identify the cultural practices and terms in the story because as Teacher B read the story she would explain what certain traditional practices and objects were by linking these to South African cultures. Consequently, by the end of the lesson, the learners had learned about the origin of traditional practices in Natiki's culture, as well as the cultures of their classmates.

Crucially then, African fairy tales in the classroom facilitates indigenous knowledge preservation and dissemination. This process is enhanced when the teacher draws comparisons between the story and the learners' cultures. This is evident because the Grade 5 learners were initially unfamiliar with certain cultural terms and practices before reading the story. However,

they were able to make connections between the stories and their own cultures through teacher scaffolding.

4.2.3.2. The Grade 6 learners (Teacher C's class)

The Grade 6 learners preferred *Chinye* to *Cinderella*, which were the two fairy tales that they read in class. Furthermore, when the teacher asked learners if they knew of African Cinderella stories, they mentioned a few stories that they had either read or watched on the television: "My sister loves to buy romantic DVDs and we watch the movies together, they are just like Cinderella" said one of the boys. "I saw a movie called *Black Beauty* on the Mzansi Magic channel, the story had stepsisters who were mean to the main character but she still got her happily ever after," he added.

During the observation, the learners seemed to enjoy reading *Chinye*, a story that they were unfamiliar with, more so than reading *Cinderella*, which they were familiar with. The learners also drew comparisons between *Chinye* and another West African tale they had read in class, *Market of the dead*. The learners mentioned that the names of the characters from the two West African tales are similar, that characters use the same traditional objects in the stories (gourds), and that both stories take place in a village in West Africa. This indicated that learners were able to make connections and identify similarities between the different stories that they read in class. This shows that stories in the classroom can be used to promote making connections (a critical reading comprehension skill) and indigenous knowledge (Eyong, 2007).

Furthermore, during the lesson observation, the learners mentioned that some of the cultural practices in *Chinye* are similar to their own cultural practices, such as the use of gourds to store liquids. Learners were familiar with the terms and traditional objects in the story because they linked these objects to stories they had read before in class, such as *Market of the Dead* and *Anansi* fables. These stories include common concepts and words, such as gourd, and have similar settings: African villages. This indicates that reading local fairy tales in classrooms contributes to indigenous knowledge preservation and critical reading skills.

The Grade 6 learners were more knowledgeable about African fairy tales because Teacher C often read and discussed these stories in the classroom. Furthermore, the learners were able to draw similarities between the African tales they had read by linking the similar settings and by drawing on their prior knowledge. Therefore, the reading of African Cinderella-tales effectively facilitated indigenous knowledge creation in the classroom.

Crucially then, Grade 6 learners added to their indigenous knowledge and drew comparisons between similar African tales they read in class. They made inferences and came to accurate conclusions on the origin of the stories because of their prior indigenous knowledge. The cultural practices depicted in the fairy tales and traditional stories and how these linked to the learners' heritages are listed in the table below:

4.2.3.3. Cultural connections

Table 4.4 **Traditional practices in Natiki**	**Learners' cultural links**
Traditional dance/moon dance	Batswana dance/VhaVenda Domba dance (coming-of-age dances)
Buck ears around ankles	Batswana ankle rattles worn at dances (some learners added that their churches also use ankle rattles when singing and dancing)
Fat used as lotion applied to body for shining skin	Vaseline applied by learners for shining skin

Thus, indigenous knowledge creation and dissemination was achieved in both observed lessons. More specifically, reading African tales in the classroom facilitates the creation and preservation of indigenous knowledge.

4.2.4. Theme 3: Globalisation, Classroom without walls

Teacher A mentioned the importance of using diverse texts, not only of local and African origin, but also of Western origin. She indicated that it exposes learners to the different story-telling traditions across the world.

She indicated that reading *Cinderella* in the classroom teaches learners about different historical and cultural traits and the infrastructure of the West. These include castles for the upper classes, the mode of transport and the attire of people in the past. She explained that stories make learners aware of the different ways people of different cultures and eras lived in the past. Therefore, she confirmed during the interview that there is merit in including Western fairy tales in the curriculum.

Teacher A also stated that using tales from around the world provides learners with examples with which to compare African royal practices, and made learners cognisant of the cultural diversity in the world. She mentioned that reading diverse texts from all over the world is required because some learners may not have the opportunity to travel the world: "Reading different stories from different places makes learners more aware of practices from around the world, from the past and present". These texts give them a glimpse of the world, and of different cultures, languages, and practices.

Teacher B said that that there is value in all literature. She indicated that in order for learners to be more accepting of other cultures, races, and traditions, diverse literature should be included in schools. She added that diverse literature should not only be used in the Intermediate Phase, but also in the Foundation Phase, as learners from all age groups benefit from it.

Teacher C held an opposing view to Teacher A. She mentioned that the media, mainly television, already provides learners with examples of Western culture and traditions. These include movies and shows that the learners watch on television, such as Disney fairy tales. She mentioned that African tales do not have the same exposure as Western tales; therefore, she believed that it is important to focus on African tales in the classroom.

She explained that the classroom and the curriculum inform learners about the different cultural practices, places, languages and traditions in Africa by including tales from all over Africa. She explained that she included West African fairy tales and southern African fables in her classroom to allow learners to compare the way people from different regions told stories.

She mentioned that there was no merit in using Western fairy tales in the classroom because the learners are already familiar with these. She was of the opinion that the classroom should provide an opportunity for learners to learn something new. As mentioned before, all the learners knew the *Cinderella* story, but only the Grade 6 learners were aware of the African *Cinderella*-tale type, *Natiki*, which they had read in Grade 5. All the learners mentioned that they knew about *Cinderella*. They had either seen it on television or read it at school in previous grades.

It can be assumed that if *Natiki* and *Chinye* had not been taught in the class, the learners would not have known about African *Cinderella* tales. Furthermore, the Grade 5 and Grade 6 learners were aware of *Cinderella's* plot, themes, setting and the different characters in the story. The

Grade 6 learners were aware of the different cultural practices in West Africa because of the stories that their teacher had read in class.

Teachers A and B agreed that both African and Western fairy tales create a classroom without walls by enabling learners to learn about cultures and traditions of people outside South Africa. They believed that including diverse tales/texts in the classroom teaches learners more about the rest of the world and thus facilitates globalisation. This creates a classroom without walls that incorporates both African and Western tales and traditions. The learners learned about Western royal practices from *Cinderella* and about different African practices from reading *Natiki* and *Chinye*. Thus, this enabled them to learn about various cultures.

Conversely, Teacher C stated that Western cultures from different countries are already sufficiently represented by the media. Therefore, classrooms should focus on African cultures and storytelling, as this would help learners appreciate African culture and storytelling.

4.2.5. Theme 4: Symbolism in tales

The learners' responses to the questionnaire, including the fairy tales they wrote as their responses during the lesson observation were used to interpret their attitudes towards the symbolism used in the fairy tales.

i. Western (through *Cinderella*)

a. The use of a horse and carriage for transport by the wealthy

During the observation, the Grade 5 learners asked Teacher B why Cinderella and her family needed a carriage to go to the dance when they could just walk to the palace, just as Natiki did when she was going to the village dance. The teacher explained to them that horse and carriage was a mode of transport used in the past.

When Teacher B asked the learners about the differences between *Cinderella* and *Natiki*, they mentioned that Natiki was poor and Cinderella was rich. It needs to be noted that at no point is mentioned made of wealth in either story. The learners based their assumptions on the reasoning of Cinderella and her family travelling by horse and carriage while Natiki and her family walked to the dance.

b. Symbols of beauty

Cinderella is chosen by the prince over all the other women in the kingdom. The learners thought that this implied that she is very beautiful, even though her beauty is not mentioned in the *Cinderella* story. One of the Grade 6 learners commented:

> "Cinderella was beautiful when she was clean, but when she was dirty she was seen as ugly… why didn't the prince recognise her when she was wearing her dirty clothes? Did the dirt change her that much?" (Grade 6 learner)

The learner implied that a clean person is perceived to be beautiful, and ugly and unrecognisable when covered in dirt.

Furthermore, the learners mentioned that her dress, hair, and the way she poses in the pictures in the edition of the story that they read, showed that she was beautiful because she looked perfect. She wanted to look her best in order to catch the attention of the prince at the dance. This indicated that learners made connotations to physical traits of characters in the story: if you are dirty, you are ugly and if you are dressed in a particularly fashionable manner, you are beautiful. It also indicates that pictures in a storybook influence the way readers respond to the story.

c. Castle as a symbol of power

A Grade 6 learner mentioned that because the royal family lives in the castle, they rule the kingdom and they could choose whom the prince marries regardless of what people think. This view depicts royalty as dictators, who order people round instead of giving them a choice. Therefore, participants identified castles as symbols of medieval power and governance.

ii. African (through *Natiki* and *Chinye*)

a. Shiny bronze skin as a symbol of beauty

Teachers B and C asked the Grade 5 and 6 learners to comment on the differences and similarities between *Cinderella*, *Natiki* and *Chinye*. A Grade 5 learner mentioned that just as Cinderella dressed up in a gown to go to the dance, Natiki also dressed up in her traditional attire and applied fat on her body in order to "shine bright like a diamond". This was to look her best at the moon dance in order to meet a handsome man. This indicates that learners made the same connotation of women going to all lengths in order to appear beautiful to a man.

It is important to note that in *Chinye* no mention is made of the exterior beauty of any of the characters. Instead it makes mention of intelligence as a redeeming quality above the love of wealth. The learners also did not indicate or refer to Chinye as beautiful. Instead, the majority of the Grade 6 learners (14 of the 20 learners) said they preferred the character Chinye to Cinderella because Chinye was smart and shared her riches with the rest of the people in her village. This quality they equated with inner beauty.

b. Gaining attention when you dance/walk

The Grade 5 learners mentioned that a similarity of *Natiki* and *Cinderella* is that both main characters wanted to be noticed when they arrived at the dance. Cinderella arrives late at the ball and lingers atop the stairs to be noticed. Chinye secures buck ears filled with stones around her ankles in order to make noise when she walks and dances so that she can gain people's attention.

iii. Both West and African

a. Being beautiful/handsome means you deserve happiness

It is important to note the implied messages from all three texts and how the learners and teachers perceived these messages. All the Grade 5 and 6 learners mentioned that they believed that Cinderella was beautiful even though there was no mention of Cinderella's beauty in the story. However, a Grade 6 learner said that Cinderella looks like a princess because of her "big gown and pretty hair". The learner said that all fairy tales, including *The Wild Swans,* end with a beautiful girl living happily ever after with a handsome prince. To him, Cinderella was indeed beautiful because she managed to win the prince and lived happily ever after.

Natiki was the youngest of her mother's daughters. A Grade 5 learner mentioned, "I liked Natiki over other characters because she is young and beautiful." Thus, it can be assumed that the message understood by the learners is that youth equates to beauty, the younger you are the more beautiful you are.

b. Financial wealth is important

During the observations, the learners implied that wealth is an important contributing factor to the main characters' happiness. The Grade 6 learners mentioned that Cinderella would live happily ever after and "not have to work hard ever again" because she was married to a prince and everything would be done for her.

Teacher B mentioned that Natiki married a man who would be able to provide for her and give her so much meat that "her pot would never run empty" with food (White-Phillips, 2012). She said that this meant that Natiki would also live happily ever after and never have to fend for herself again.

Chinye found a gourd of riches. Most of the Grade 6 learners mentioned that they preferred the character Chinye to any of the other characters in the two tales that they had read. One of the female learners stated, "She got money and proved that you do not need a man to have money,

and that is my favourite part." This indicates that girls could learn the importance of independence in fairy tales.

c. Wise old women

After their lessons, Teachers B and C asked their Grade 5 and Grade 6 learners what the similarities of the fairy tales were. The learners mentioned the following:

1. All three protagonists were forced to do house chores
2. They all ended up well off and getting their happily ever after
3. Two of the stories had wise old women who cared about the main character and helped her reach her happily ever after. Both the wise old women in *Cinderella* and *Chinye* represent the archetypal grey sage who protects the young, which is a common theme in folktales and folklore.

This entails that learners were able to draw similarities and find trends among the fairy tales, regardless of their origin.

4.2.6. Theme 5: Traditional roles of family members

a. House chores

Cinderella emphasises the house chores that she does as opposed to her sisters. The learners mentioned that because Cinderella is a child, she has to do chores in the house just as they did in their homes. They could relate to Cinderella and sympathised with her labours and that her stepsisters do no chores themselves. Some of the Grade 5 learners mentioned that Cinderella's stepsisters are lazy because they do not do their share of the housework.

Natiki does not revolve around her doing house chores. However, it centres on her beauty. It is important to note that her sisters are not described as ugly, but as older. A Grade 5 learner said during the lesson observation: "Sometimes my older sister makes me do all the chores and she doesn't do anything just because I am the youngest, just like Natiki." They also mentioned that Natiki is not locked up as Cinderella is and that her mother does not shout at her. One learner wrote on her worksheet that, "Natiki is lazy because she does not want to do her house work, she just wants to go to a party". This was in response to Natiki defying her mother by going to the dance instead of doing her required chores as the youngest child. This indicates that the learners could also relate to Natiki because she has chores and responsibilities at home, just as they did. However, they did not sympathise as much with her as they did with Cinderella.

Chinye revolves around her doing house chores, more than her sister does and emphasises her obedience. The learners mentioned that Chinye finds riches because she listens to advice from her elders.

Most of the Grade 5 and 6 learners mentioned that they also did chores at home, and that they were punished if they did not. The learners and Teacher B did not think that Cinderella, Natiki, and Chinye are abused because they are given house chores. However, they agreed that the chores should have been divided equally amongst the children in each household.

b. Chinye obeying elders

Teacher C mentioned in her interview that she enjoyed the *Chinye* more than *Cinderella*:

> "Chinye was an active participant in her fate and outcome; she did not just sit and wait to be saved, she took the advice of the elders and others along her journey and her open-mindedness lead to her winding up where she did. And that is an important lesson that learners can take from any story, to pave your own path by listening to advice" (Teacher C, 2021).

Teacher C was of the opinion that learners needed to learn the importance of obedience and taking advice from elders by reading *Chinye*.

4.2.7. Theme 6: Inclusive education

Inclusive education is defined as providing learners from all backgrounds with an opportunity to learn alongside each other and to benefit from each other (Nilholm, 2021; Stubbs, 2008). Teacher B referred to certain objects and practices in *Natiki* that are inclusive to various cultures in southern Africa:

> "The animal fat that she used to make her shine is the same as the Vaseline that you would use to make your skin shine… the buck ears that she wears make a 'shrr, shrr' sound when she walks." (Teacher B)

The learners echoed this observation:

> "Yes, we use Vaseline especially in winter… the buck ears are similar to the ones the Tswana people wear when they dance or the ones people wear at church when they dance." (Grade 5 learner)

The learners and teachers shared an inclusive or communal cultural understanding of the Nama objects and practices in *Natiki*. These include the references to skin ointment and the similar dance practices among the Nama and Batswana people.

Grade 6 learners mentioned that their grandparents used gourds at their village homes:

> "Oh, yes we know what those are. People drink water out of them, they look like pumpkins." (Grade 6 learners)

Another learner said, "Yes ma'am, we have it. We also call it *nkgo*". This learner mistook the *nkgo* or clay pot for a gourd. However, the learner was able to relate the two objects, as they have the same use, which is to store liquids.

The participants' responses accommodate the inclusivity of different cultures within the classroom. This gave learners the opportunity to learn from each other.

4.2.8. Theme 7: Race and identity

The teachers were asked, which character from each story they most related to. These were their responses:

> "I have always identified with Cinderella because there is nobody that doesn't want to be a princess. We always want to look better than what we are, and I think that as a young girl I have always wanted to be this beautiful young woman; but it made me strive towards something while growing up, not in a harmful way but to show that if you are kind hearted then good things will come to you." (Teacher A, 2021)

> "I identify more with fairy-godmother because she is more like me; like a teacher we assist learners all the time by helping them achieve what they thought they couldn't, just as the fairy-godmother helped Cinderella." (Teacher B, 2021)

Teacher B's response relates to the teacher's caring or pastoral role:

> "It's sort of like us teachers, what we do here at school, it's like we are fairy-godmothers who must always steer them in the right direction".

> "I identified with Adanma from *Chinye* because I would fall for the same trick as she did; she went for the biggest gourd instead of taking the advice of the woman and animals along

the way, and that is something that we can all relate to, believing that bigger means better." (Teacher C, 2021)

It is interesting to note that the white teachers (Teachers A and B) associated more closely with the Western and 'white' characters and the black teacher with an African character. This relates to Critical Race theory, which holds that people associate with and group themselves according to their similarities, whether it be physical appearance, language or cultural orientation.

Nine of the Grade 5 learners (Teacher B) mentioned that their favourite character in the two stories was Cinderella. These were some of their questionnaire responses:

"Cinderella is my favourite because she lives in a castle."
"I like Cinderella because she is very beautiful and has a big dress."
"Cinderella is my favourite because she married a prince."
"I like Cinderella because I wonder how life would be as a princess."
"I like Cinderella because she is not bossy like her stepsisters."
"Cinderella is my favourite because she has nice dresses and shoes."

Four of the Grade 5 learners mentioned that their favourite character was Natiki, and these were their responses:

"I like Natiki seems to feel that she is the one [confident]."
"I like that Natiki is traditional."
"I like Natiki because she is beautiful."
"I liked Natiki because she is brave and does not let anyone stand in her way."

The quotes above indicate that texts are influential, and that a younger audience is influenced by characterisation in texts. It can be assumed that the majority of the learners preferred Cinderella because they had either read it or watched it before and, thus, they were more familiar with the character than *Natiki*.

Furthermore, three Grade 5 learners indicated on their questionnaires that they preferred the illustration of Natiki to that of Cinderella. Ten learners indicated that they favoured Cinderella's depiction. This indicates that a majority of the Grade 5 learners associated more closely with Cinderella than with Natiki.

Four Grade 6 learners said their favourite character was Cinderella, and not Chinye. These were their responses:

> "My favourite character is Cinderella because she gets married to a prince."
> "I like Cinderella because she is kind and caring."
> "I liked Cinderella because she [is] beautiful and she is a kind girl."
> "I liked Cinderella because she gets to live in a big castle."
> "I liked the prince because he was handsome and rich."
> "I liked the fairy god-mother because she has magic and helped Cinderella"

Fourteen of the twenty, Grade 6 learners related to *Chinye* and specifically to the character Chinye. Here are a few of their responses:

> "I liked Chinye because she is intelligent."
> "I liked Chinye because he is an obedient child."
> "My favourite character is Chinye because she is very smart."

These quotes reveal the learners' character preferences and how the learners perceived these characters. Additionally, only four of the Grade 6 learners chose Cinderella's picture, and sixteen of the learners indicated that they preferred the image of the traditionally dressed girl representing Chinye on the questionnaire that they had to complete. This indicated to me that the majority of the learners in Grade 6 preferred and related more to an African character.

Therefore, most Grade 5 learners preferred both the textual and pictorial representation of Cinderella to that of Natiki. Conversely, the Grade 6 learners preferred Chinye's textual and visual representation to that of Cinderella's. This indicates that although knowledge is socially constructed, perceptions are subjective, and individuals perceive story elements differently.

Although Teacher B preferred teaching Natiki to reading Cinderella to the Grade 5 learners, she identified with the fairy godmother. She felt that that people are more inclined to relate to people who are similar to them:

> "I married a man that looks just like me, both my sisters date guys who look like my mother. I think it is very possible to relate to someone that we associate with… My favourite books and movies have characters I can relate to and this is very likely to apply to most people." (Teacher B, 2021)

Teacher C, who preferred teaching *Chinye* to her Grade 6 learners said:

> "I believe everyone relates to what they are familiar with. It is easy for a person to relate to what they know, from looks to background, race, personality… Learners would definitely benefit from a curriculum that will help learners accept themselves."

The statements made by the teachers correspond with Critical Race Theory: people identify with those of the same or similar background and race as theirs. When asked to comment on the reason why the majority of Grade 5 learners connected more closely with Cinderella, Teacher A said

> "We all want to be beautiful princesses who get awarded for our kindness and so relating to Cinderella is not necessarily a bad thing for a child to do." (Teacher A, 2021)

Teacher C provided a more practical reason:

> "The resources provided to us at school include fairy tales based on white people; there are even animations of such stories on TV/at cinemas. Learners are exposed so much to these stories, which makes it difficult for them to relate to African stories." (Teacher C, 2021)

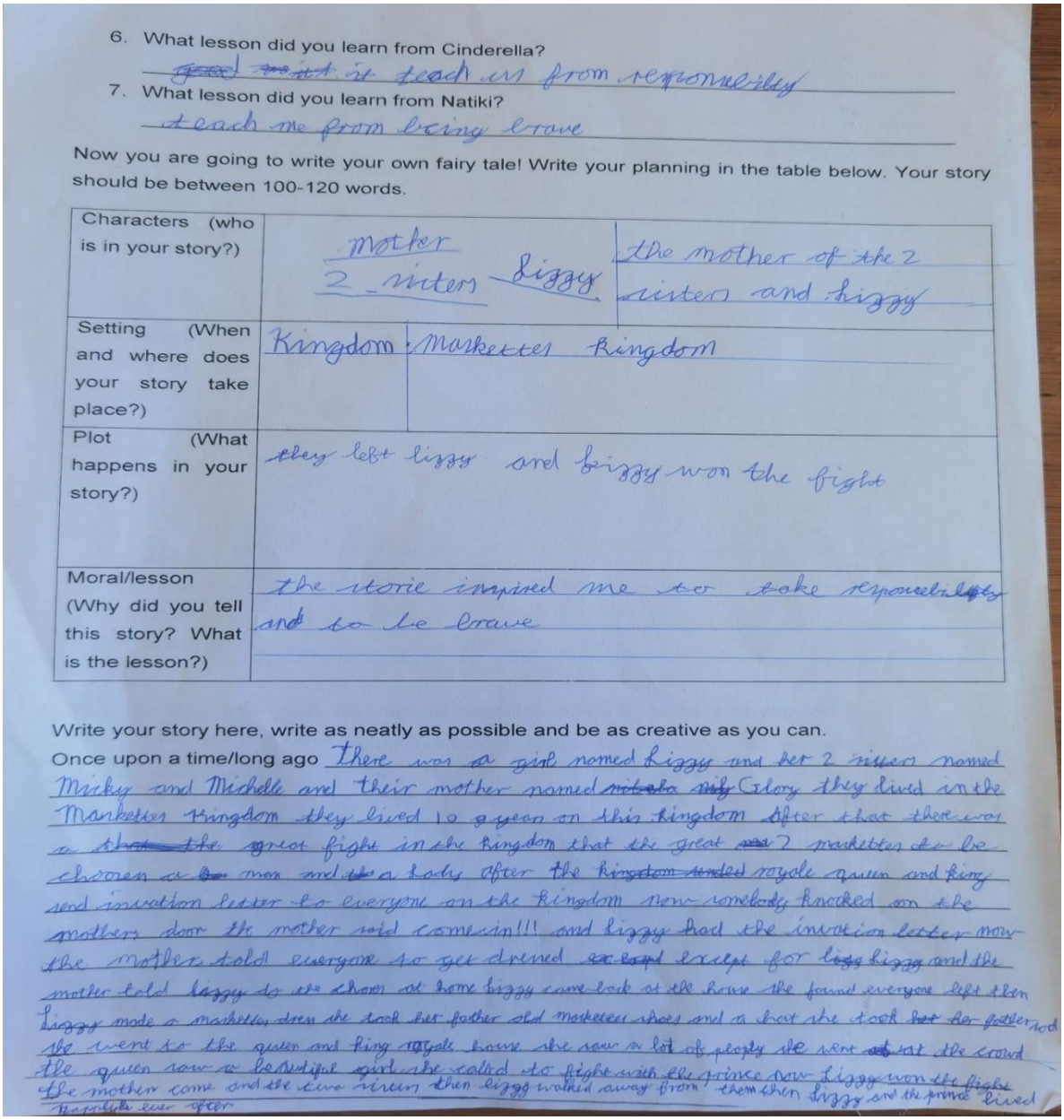
Therefore, Teacher A implied that relating to characters in stories has little to do with race, but more to do with positive personality traits. Teacher C, who taught the Grade 6 group, implied that learners identify with what they are repeatedly exposed to. The learners enjoyed *Chinye* more than *Cinderella*, which can be attributed to the enthusiastic way in which the teacher read *Chinye*. This indicates that the learners' perceptions were constructed through their own personal interaction with the fairy tales and how they formed meaning of what was read to them: this relates to social constructionism, and its insistence on the influence of society on individual perceptions.

4.2.9. Theme 8: Texts being influential concerning characterisation, setting, and plot.

A total of 56 fairy tales were written by the Grade 5 and 6 learners. This section presents the findings based on these texts. The selection was made according to stories that best addressed the research question.

Grade 5

Examples of fairy tales written by Grade 5 learners:



6. What lesson did you learn from Cinderella?

~~Good~~ ~~not~~ it teach us from responsibility

7. What lesson did you learn from Natiki?

teach me from being brave

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

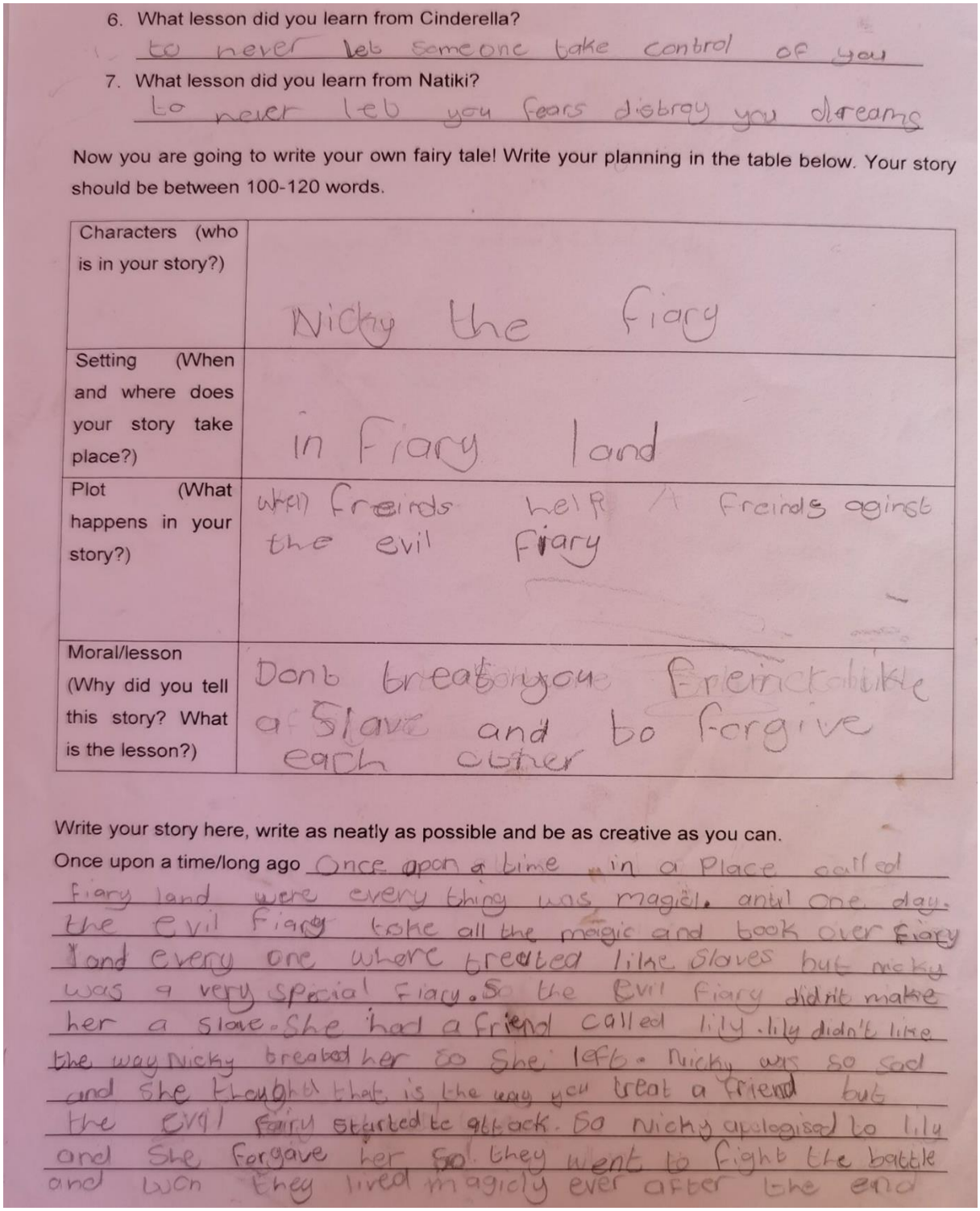
Characters (who is in your story?)	mother 2 sisters Lizzy	the mother of the 2 sisters and lizzy
Setting (When and where does your story take place?)	Kingdom	Marketter Kingdom
Plot (What happens in your story?)	they left lizzy and lizzy won the fight	
Moral/lesson (Why did you tell this story? What is the lesson?)	the storie inspired me to take responsibility and to be brave	

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago there was a girl named Lizzy and her 2 sisters named Micky and Michelle and their mother named ~~nitoka~~ ~~nity~~ Colony they lived in the Marketter Kingdom they lived 10 years on this kingdom After that there was a ~~that~~ the great fight in the kingdom that the great ~~was~~ ? marketters to be chosen a ~~the~~ man and ~~the~~ a lady after the ~~Kingdom ended~~ royale queen and King send invation letter to everyone on the kingdom now somebody knocked on the mothers door the mother said come in!!! and lizzy had the invation letter now the mother told everyone to get dressed ~~ex kept~~ except for ~~lizzy~~ lizzy and the mother told ~~lizzy~~ to do chores at home lizzy came back at the home she found everyone left then ~~lizzy~~ made a marketter dress she took her father old marketter shoes and a hat she took ~~her~~ her father and she went to the queen and king ~~royale~~ house she saw a lot of people she went ~~at~~ at the crowd the queen saw a beautiful girl she called to fight with the prince now Lizzy won the fight the mother came and the two sisters then lizzy walked away from them then lizzy and the prince lived happily ever after

Fairy tale 1

This story has the same characterisation as *Cinderella.* The learner's main character is a young girl named Lizzy and she has two sisters like Cinderella. The learner also made use of Western names such as Lizzy, Mickey and Michelle. Lizzy is described as a "beautiful girl" in the story, a quality that both *Natiki* and *Cinderella* have. Lizzy's mother "told [her] to do the chores and forget the invitation to the masquerade". This is similar to *Natiki* and *Cinderella*, as in both stories the girls find true love at a dance/party they are prohibited to attend. The setting of the story is a kingdom, similar to Cinderella's. The moral of the story correlates to the moral in *Natiki* and *Cinderella*, as the girls are brave enough to go to a ball/dance even after their mothers' refusal.



6. What lesson did you learn from Cinderella?

to never leb someone take control of you

7. What lesson did you learn from Natiki?

to never leb you fears distroy you dreams

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

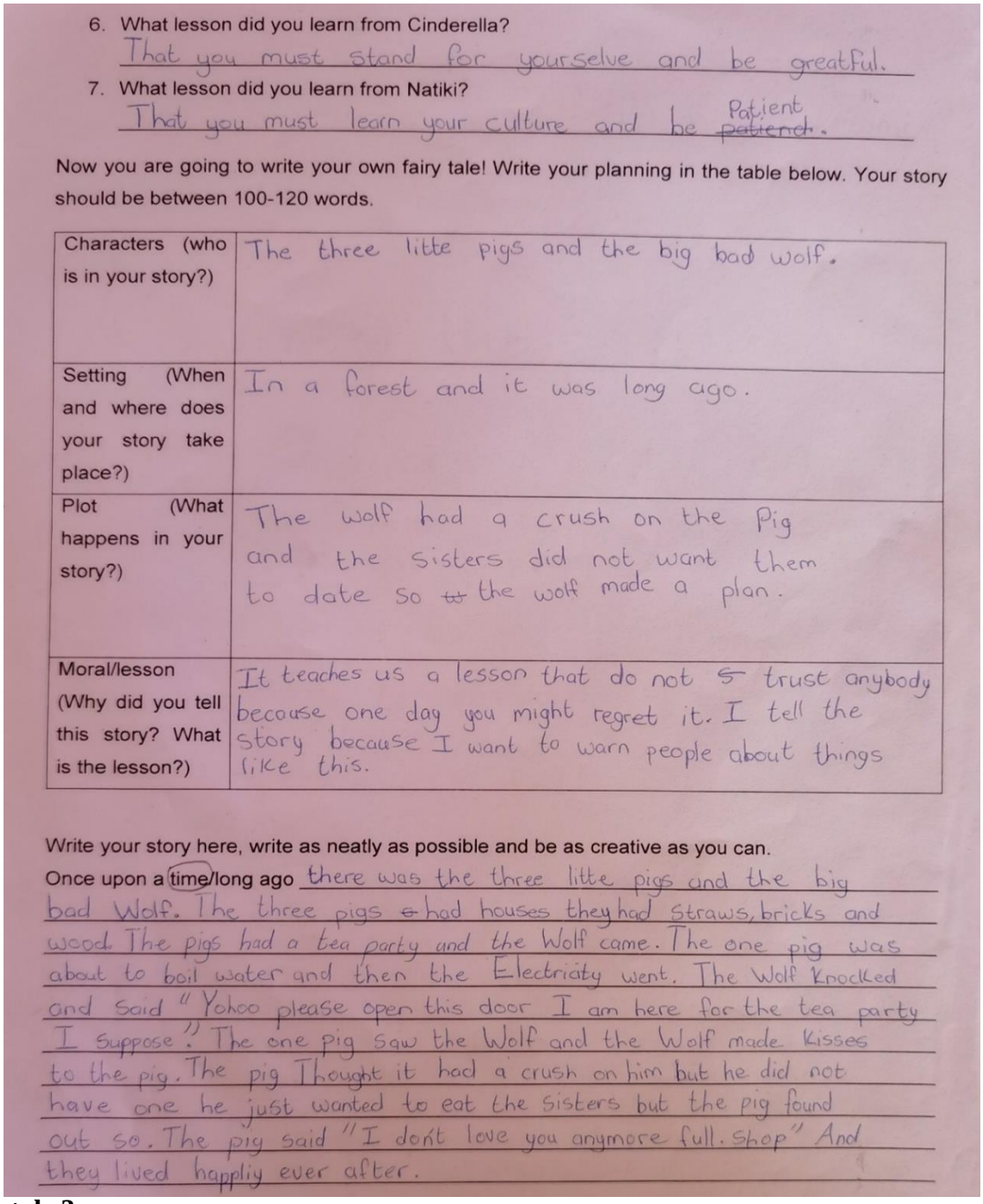
Characters (who is in your story?)	Nicky the fiary
Setting (When and where does your story take place?)	in Fiary land
Plot (What happens in your story?)	Wen freinds help the evil fiary / Freinds oginst
Moral/lesson (Why did you tell this story? What is the lesson?)	Donb treat ony one frienctlike a slave and to forgive each other

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago Once upon a time in a Place called Fiary land were every thing was magiel. antil one day. the evil Fiary take all the magic and took over Fiary land every one where treated like slaves but nicky was a very special Fiary. So the evil fiary didnt make her a slave. She had a friend called lily. lily didn't like the way Nicky treated her so she left. Nicky was so sad and she thought that is the way you treat a friend but the evil fairy started to attack. So Nicky apologised to lily and she forgave her so they went to fight the battle and won they lived magicly ever after the end

Fairy tale 2

The tale borrows from *Cinderella*. The learner chooses Western names for characters such as ‘Nicky’. Furthermore, the learner includes fairies as characters, and uses the *Marchen* style of storytelling, beginning with the words ‘once upon a time’. The setting of the story is also similar to Cinderella, as the story takes place in a castle.



6. What lesson did you learn from Cinderella?
That you must stand for yourselve and be greatful.
7. What lesson did you learn from Natiki?
That you must learn your culture and be ~~patient~~ Patient.

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

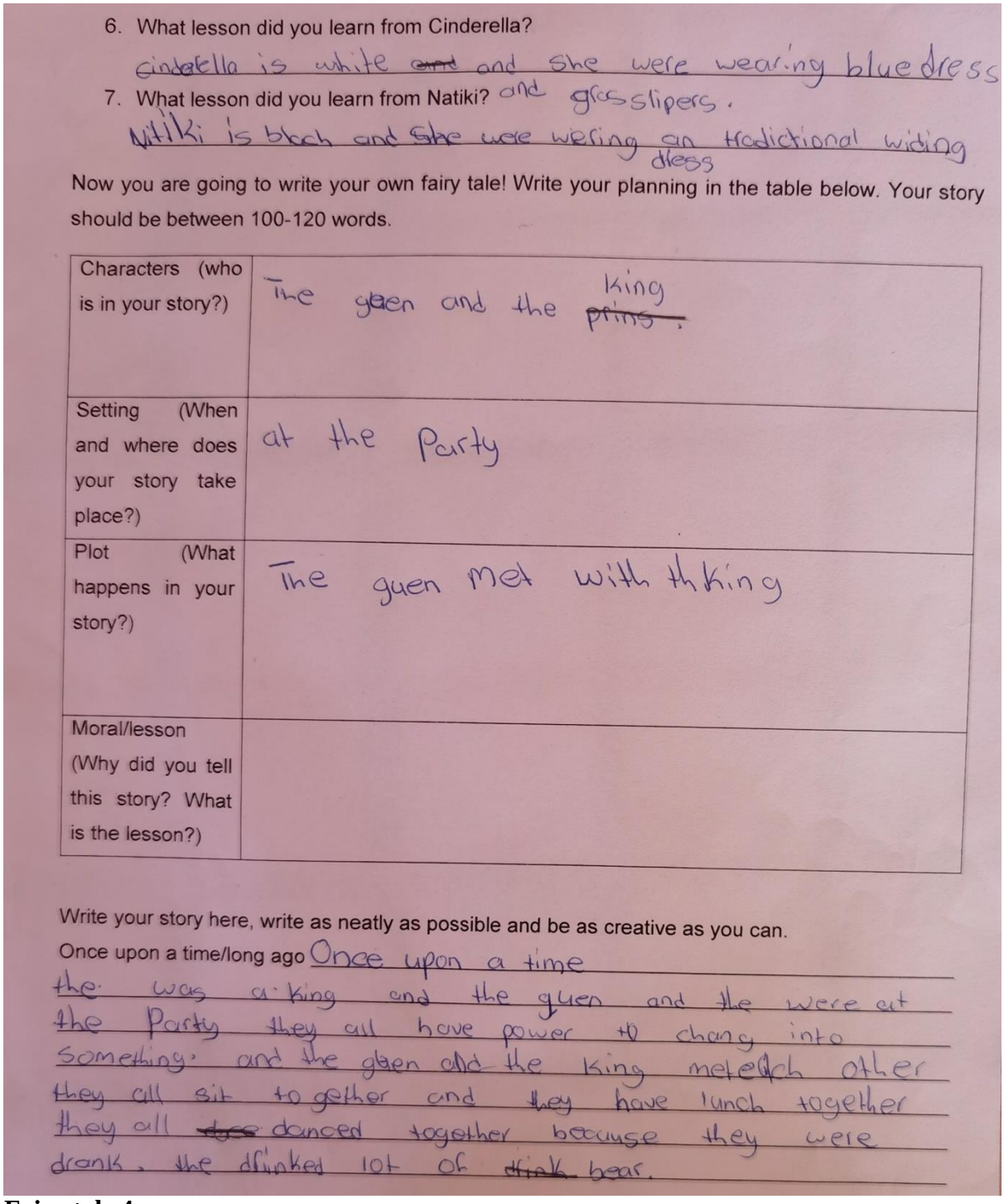
Characters (who is in your story?)	The three litte pigs and the big bad wolf.
Setting (When and where does your story take place?)	In a forest and it was long ago.
Plot (What happens in your story?)	The wolf had a crush on the Pig and the sisters did not want them to date so ~~tt~~ the wolf made a plan.
Moral/lesson (Why did you tell this story? What is the lesson?)	It teaches us a lesson that do not ~~s~~ trust anybody because one day you might regret it. I tell the story because I want to warn people about things like this.

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago there was the three litte pigs and the big bad Wolf. The three pigs ~~s~~ had houses they had straws, bricks and wood. The pigs had a tea party and the Wolf came. The one pig was about to boil water and then the Electriaty went. The Wolf knocked and said "Yohoo please open this door I am here for the tea party I suppose." The one pig saw the Wolf and the Wolf made kisses to the pig. The pig Thought it had a crush on him but he did not have one he just wanted to eat the sisters but the pig found out so. The pig said "I don't love you anymore full. Shop" And they lived happliy ever after.

Fairy tale 3

The learner borrowed literary elements from *The three little pigs*. This is evident from her characters and the setting of her fairy tale. The learner also mirrored *Cinderella* and *Natiki's* plot, "The wolf had a crush on one of the pigs and the sisters did not want them to date". This plot is similar to *Cinderella* and *Natiki's* because both characters' sisters do not want them to find true love. Additionally, the setting of the learner's fairy tale is similar to that of *Cinderella* and *Natiki*. The learner incorporated a tea party in the story, which is where the pig and wolf meet. Similarly, Natiki and Cinderella attend a dance where they meet their suitors.



6. What lesson did you learn from Cinderella?

Cinderella is white ~~and~~ and she were wearing blue dress and grasslipers.

7. What lesson did you learn from Natiki?

Nitiki is black and ~~she~~ were wering an tradictional widing dress

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

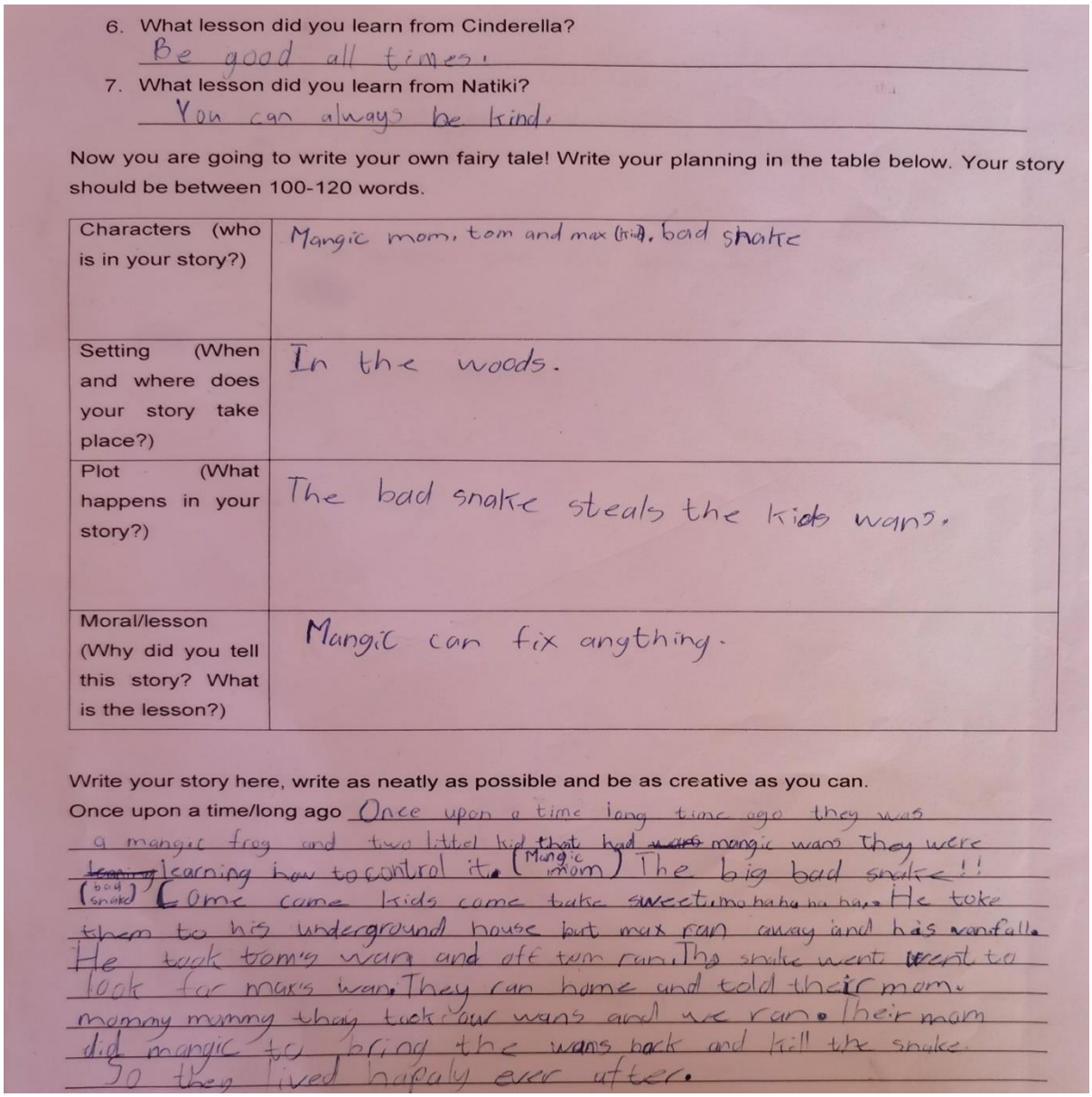
Characters (who is in your story?)	The queen and the ~~prins~~ king.
Setting (When and where does your story take place?)	at the Party
Plot (What happens in your story?)	The queen met with th king
Moral/lesson (Why did you tell this story? What is the lesson?)	

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago Once upon a time the was a king and the queen and the were at the Party they all have power to chang into something. and the queen and the king meteach other they all sit to gether and they have lunch together they all ~~dan~~ danced together because they were dranks. the drinked lot of ~~drink~~ bear.

Fairy tale 4

This story borrowed elements from *Cinderella*. It has a queen and king and it takes place at a party.



6. What lesson did you learn from Cinderella?
Be good all times.
7. What lesson did you learn from Natiki?
You can always be kind.

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

Characters (who is in your story?)	Mangic mom, tom and max (kid), bad snake
Setting (When and where does your story take place?)	In the woods.
Plot (What happens in your story?)	The bad snake steals the kids wans.
Moral/lesson (Why did you tell this story? What is the lesson?)	Mangic can fix anything.

Write your story here, write as neatly as possible and be as creative as you can.

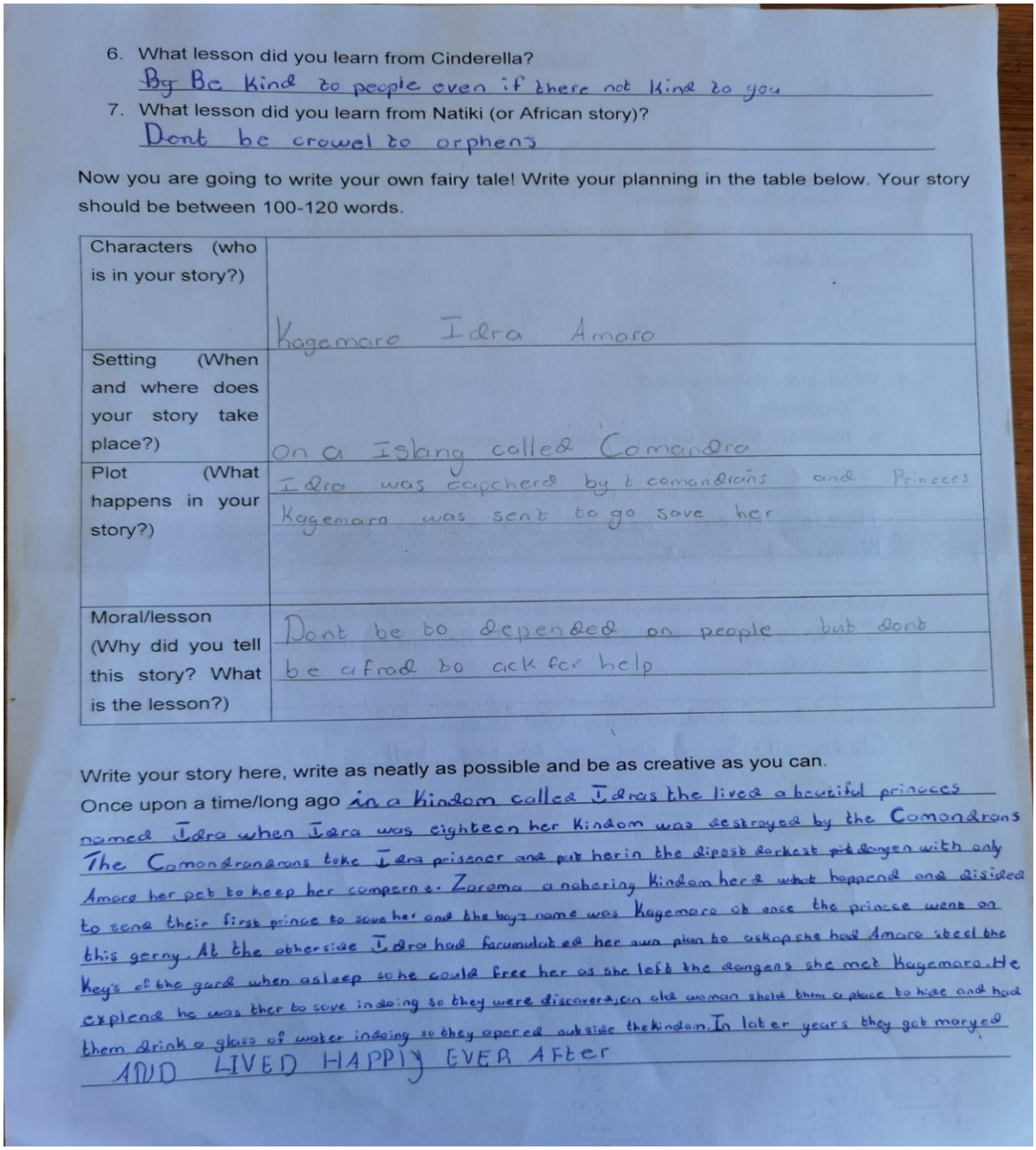
Once upon a time/long ago Once upon a time long time ago they was a mangic frog and two littel kid that had ~~wans~~ mangic wans They were ~~learning~~ learning how to control it. (Mangic mom) The big bad snake!! (bad snake) Come come kids come take sweetums haha ha haha He take them to his underground house but max ran away and his wan fall. He took tom's wan and ate tom ran. The snake went ~~back~~ to look for max's wan. They ran home and told their mom. mommy mommy they took our wans and we ran. their mom did mangic to bring the wans back and kill the snake. So they lived hapaly ever after.

Fairy tale 5

This story also borrows story elements from *Cinderella*. The story has magic, just as in *Cinderella*. The story takes place in the woods, which bares resemblance to *Natiki.* As in both *Natiki* and *Cinderella*, evil is defeated and good triumphs in the end.

From the fairy tales, it is clear that the Grade 5 learners were more influenced by *Cinderella* and its story elements than by *Natiki*. The learners' stories incorporate a Western tone, setting and magic just like *Cinderella.*

Examples of Grade 6 learners' fairy tales:



6. What lesson did you learn from Cinderella?
By Be Kind to people even if there not Kind to you
7. What lesson did you learn from Natiki (or African story)?
Dont be crowel to orphens

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

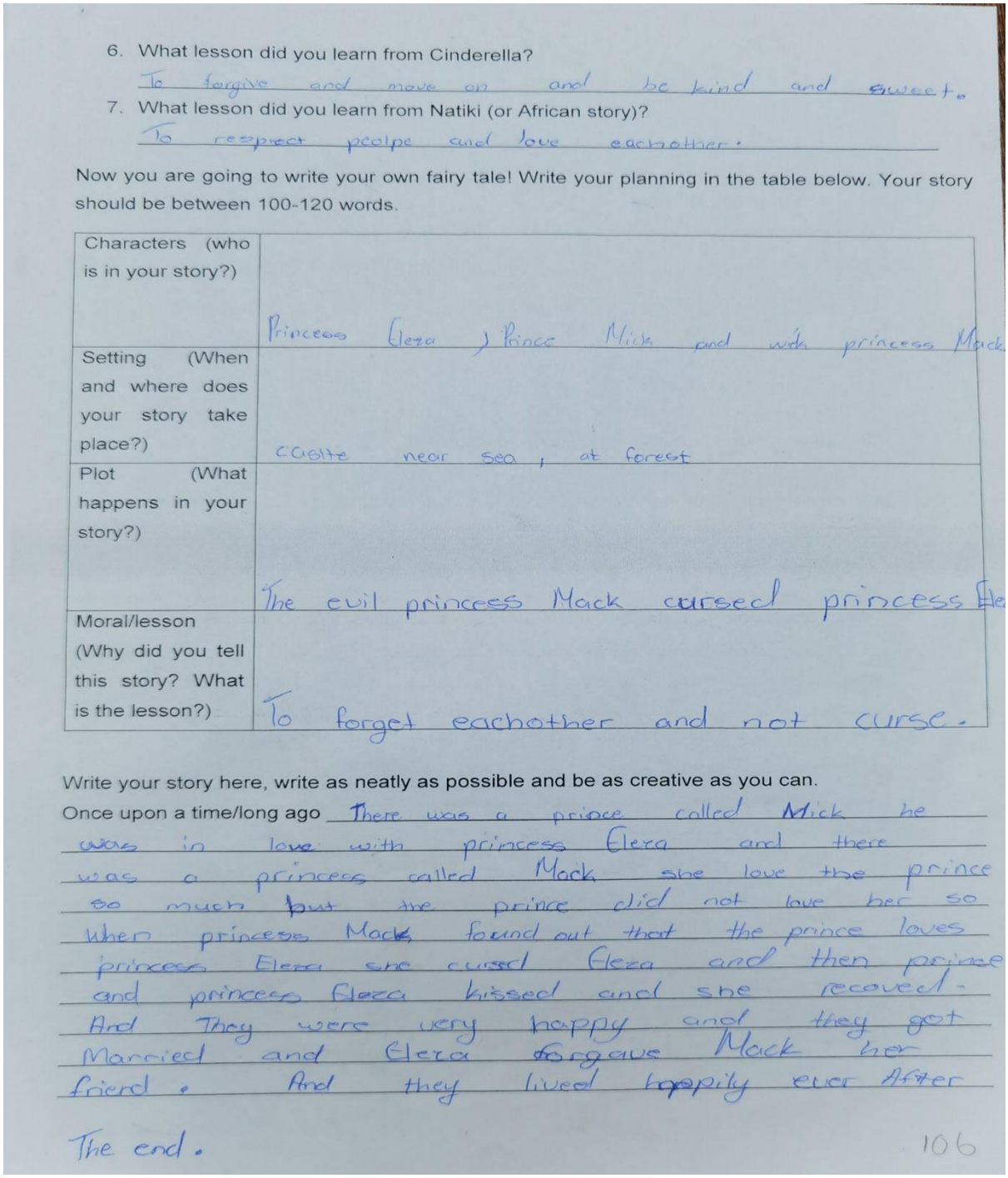
Characters (who is in your story?)	Kagemaro Idra Amaro
Setting (When and where does your story take place?)	on a Islang called Comandra
Plot (What happens in your story?)	Idra was capchered by t comandrans and Princess Kagemaro was sent to go save her
Moral/lesson (Why did you tell this story? What is the lesson?)	Dont be to depended on people but dont be afraid to ack for help

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago in a Kindom called Idras the lived a beutiful princess named Idra when Idra was eighteen her Kindom was destroyed by the Comandrans The Comandrandrans take Idra prisoner and put her in the dipest darkest ~~pit~~ dongen with only Amaro her pet to keep her compernse. Zorema a nabering Kindom her d what happend and disided to send their first prince to save her and the boys name was Kagemaro at once the prince went on this gerny. At the otherside Idra had farumulated her own plan to escape she had Amaro steel the Key's of the gard when asleep so he could free her as she left the dongens she met Kagemaro. He explend he was ther to save in doing so they were discovered, an old woman shold them a place to hide and had them drink a glass of water in doing so they opened outside the kindom. In later years they got maryed AND LIVED HAPPY EVER AFter

Fairy tale 1

The story indicates that the learner was influenced by *Chinye*. This is evident from the learner's choice of character's African name, "Kagemoro Amara" and the inclusion of an old woman as the main character's moral guide. The story also takes place in an island wilderness instead of a royal kingdom, similar to Chinye's forest setting. The learner also includes the moral, "Don't be too dependent on people and don't be afraid to ask for help". This relates to the moral in *Chinye*. She is not dependant on a man to save her but instead saves herself with the help from animals and the old woman in the forest.



6. What lesson did you learn from Cinderella?

To forgive and move on and be kind and sweet.

7. What lesson did you learn from Natiki (or African story)?

To respect people and love eachother.

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

Characters (who is in your story?)	Princess Elexa , Prince Mick and with princess Mack
Setting (When and where does your story take place?)	castle near sea , at forest
Plot (What happens in your story?)	The evil princess Mack cursed princess Ele
Moral/lesson (Why did you tell this story? What is the lesson?)	To forget eachother and not curse.

Write your story here, write as neatly as possible and be as creative as you can.

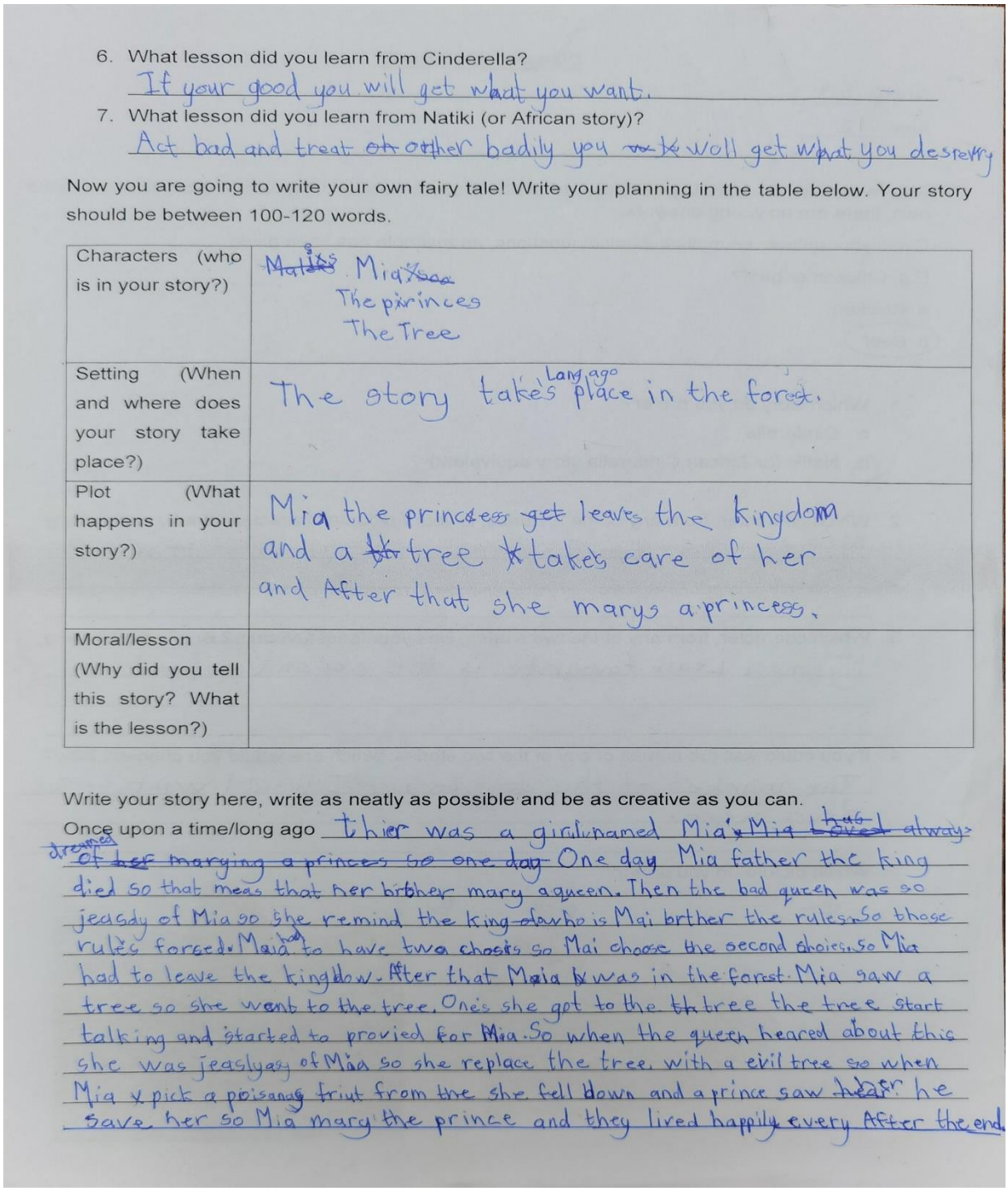
Once upon a time/long ago There was a prince called Mick he was in love with princess Elexa and there was a princess called Mack she love the prince so much but the prince did not love her so when princess Mack found out that the prince loves princess Elexa she cursd Elexa and then prince and princess Elexa kissed and she recoverd. And They were very happy and they got Married and Elexa forgave Mack her friend. And they lived happily ever After

The end.

106

Fairy tale 2

This tale borrows literary elements from Western fairy tales. The learner used English names such as Mack and Eliza. The tale mimics, *The wild swans* fairy tale, which they also read in class, as the main characters in both stories are cursed by an evil princess/queen. The princess's name is Elexa, which bares similarity to Eliza in *The wild swans*. The fairy tale also borrows from the Western setting of a castle, which is a structure commonly used in Western fairy tales (Classen, 2021), including *Cinderella*.



6. What lesson did you learn from Cinderella?
If your good you will get what you want.
7. What lesson did you learn from Natiki (or African story)?
Act bad and treat other badly you will get what you desrerv

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

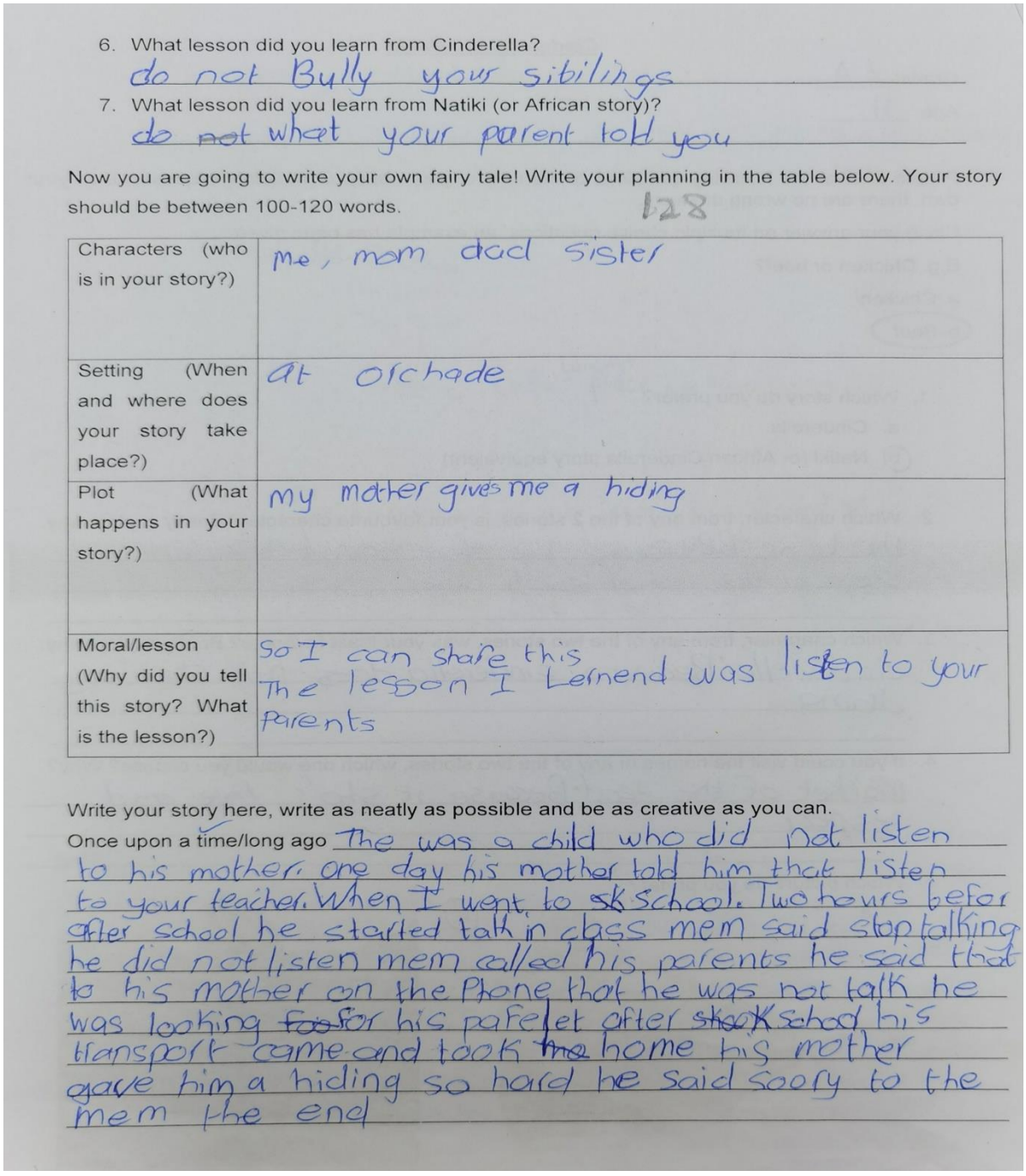
Characters (who is in your story?)	Mia The princes The Tree
Setting (When and where does your story take place?)	The story takes Long ago place in the forest.
Plot (What happens in your story?)	Mia the princess leaves the kingdom and a tree takes care of her and After that she marys a princess.
Moral/lesson (Why did you tell this story? What is the lesson?)	

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago thier was a girl named Mia's Mia lived always dreamed of marying a princes so one day One day Mia father the king died so that meas that her brother marry a queen. Then the bad queen was so jeasdy of Mia so she remind the king who is Mai brther the rules. So those rules forced Maia to have two choois so Mai choose the second choies. so Mia had to leave the kingdow. After that Maia was in the forest. Mia saw a tree so she want to the tree. Ones she got to the tree the tree start talking and started to provied for Mia. So when the queen heared about this she was jeasly of Mia so she replace the tree with a evil tree so when Mia pick a poisang friut from the she fell down and a prince saw her he save her so Mia marg the prince and they lived happily every After the end.

Fairy tale 3

This fairy tale also has a Western tone. The characters have English names and the plot is similar to that of *Cinderella*. The character Mia is very beautiful and loses her parents and, subsequently, lives with her evil and jealous stepmother and stepsisters. However, it is also similar to *Chinye*; the main character forms a relationship with a mystical tree in the forest, similar to Chinye's friendships with the creatures in the forest.



6. What lesson did you learn from Cinderella?
do not Bully your sibilings
7. What lesson did you learn from Natiki (or African story)?
do ~~not~~ what your parent told you

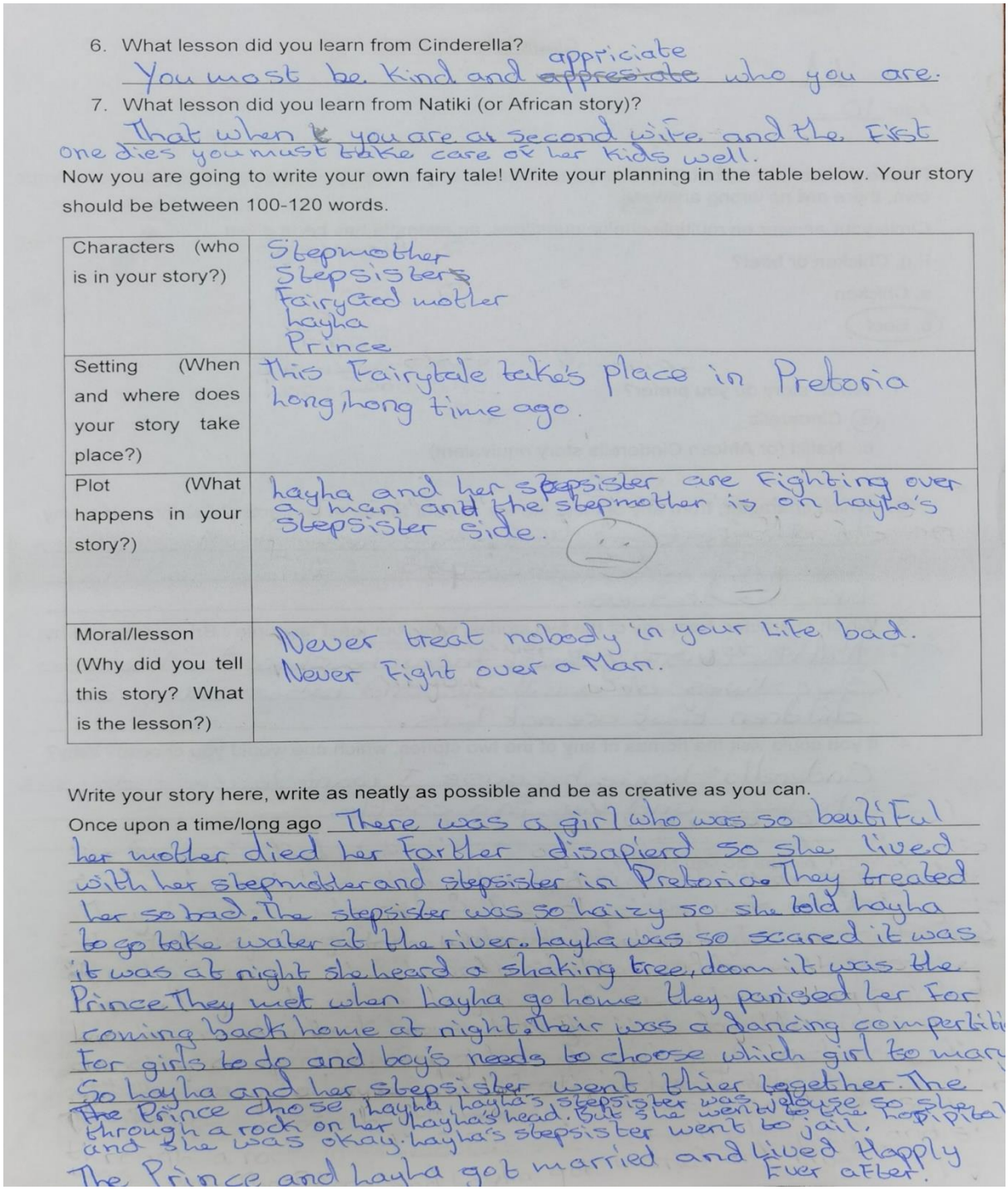
Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words. 128

Characters (who is in your story?)	me, mom dad sister
Setting (When and where does your story take place?)	at orchade
Plot (What happens in your story?)	my mother gives me a hiding
Moral/lesson (Why did you tell this story? What is the lesson?)	So I can share this The lesson I Lernend was listen to your parents

Write your story here, write as neatly as possible and be as creative as you can.
Once upon a time/long ago The was a child who did not listen to his mother. one day his mother told him that listen to your teacher. When I went to ~~sk~~ school. Two hours befor after school he started talk in class mem said stop talking he did not listen mem called his parents he said that to his mother on the Phone that he was not talk he was looking ~~foo~~for his pafelet after ~~skoo~~K school his transport came and took ~~me~~ home his mother gave him a hiding so hard he said soory to the mem the end

Fairy tale 4

This story is not a fairy tale, however, the learner wrote a story that draws from personal experiences at school and also bares similarity to the folktale *Market of the dead*, which they read in class. The similarity between the learner's story and *Market of the dead* is that the main character is a little boy who does not listen to his mother. It also links with *Chinye*. The little boy is similar to Adanma, Chinye's sister, who does not listen to the wise elders and is punished as a result.



6. What lesson did you learn from Cinderella?
You must be kind and ~~appreciate~~ appriciate who you are.
7. What lesson did you learn from Natiki (or African story)?
That when you are a second wife and the first one dies you must take care of her kids well.

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

Characters (who is in your story?)	Stepmother Stepsisters Fairygod mother Layha Prince
Setting (When and where does your story take place?)	this Fairytale take's place in Pretoria long, long time ago.
Plot (What happens in your story?)	layha and her stepsister are Fighting over a man and the stepmother is on layha's stepsister side.
Moral/lesson (Why did you tell this story? What is the lesson?)	Never treat nobody in your Life bad. Never Fight over a Man.

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago There was a girl who was so beautiful her mother died her farther disapierd so she lived with her stepmother and stepsister in Pretoria. They treated her so bad. The stepsister was so hairy so she told layha to go take water at the river. layha was so scared it was it was at night she heard a shaking tree, doom it was the Prince. They met when layha go home they panished her for coming back home at night. their was a dancing comperliti for girls to do and boy's needs to choose which girl to mary So layha and her stepsister went thier together. The The Prince chose layha, layha's stepsister was so jelouse so she through a rock on her layha's head. But she went to the hospital and she was okay. layha's stepsister went to jail. The Prince and layha got married and lived happly Ever after.

Fairy tale 5

This tale is very similar to *Cinderella*. The main character is a beautiful young girl, who lives with her stepmother after losing her parents. Furthermore, the girl meets a boy at a dance, similar to Cinderella. However, the learner sets the story in Pretoria long ago, an African setting that links with *Chinye*. Additionally, similar to Chinye, the protagonist fetches water at the river.

Of the twenty Grade 6 learners, six wrote fairy tales that take place in a kingdom and castle. Furthermore, the characters in these tales bare similarities to the themes in *Cinderella*: the prince and the princess, the good witch, the evil stepmother, and a beautiful young girl. However, fourteen of the twenty stories, thus the majority of the learners, preferred and included literary elements from *Chinye*.

These fourteen learners wrote fairy tales that take place in a local setting, which includes a village in North West, Pretoria, and The Orchards suburb in Pretoria. Two learners mentioned 'home' as the setting for their stories. However, all the learners' fairy tales include the central theme of a beautiful girl/princess falling in love and marrying a prince. Some of these girls are independent women. Therefore, the majority of learners gave their settings distinct African and South African settings.

This learners' responses links with the theory of bibliotherapy. Theron et al. (2017) state that folktale bibliotherapy has the potential to increase resilience in learners and significantly improves their awareness of their community. The fairy tale *Chinye* and its African setting made the learners aware of their African literary heritage and, consequently, they were able to mimic the story elements in their own authentic fairy tales.

Teachers

The teachers were asked to comment on the stories that the learners wrote and give their perceptions as to why they think the learners wrote their fairy tales in a similar fashion as the tales they read in class.

> "It is easier for learners to mimic something that they have already heard, it is more graspable to them and it is something they have heard over and over again." (Teacher A, 2021)

> "Vocabulary is the paintbrush that learners need to write these stories, and it is understandable that they would use the same words from stories they have read in their own stories as "learners' ability to infer is not developed to decipher content accurately". (Teacher B, 2021)

The teachers implied that the learners required other stories as a frame of reference and scaffold for their own stories. Teacher C mentioned that learners are able to "Paint vivid pictures and gain a better understanding" if they are reading something they are familiar with, and that this in turn informs what they write. This indicates that fairy tales read by learners in class influence

the way they wrote their own tales and told their own stories. Teachers agreed that learners write back what they have learnt in class. This relates to the social construction of knowledge.

Addendum A summarises the findings for easy perusal and draws connections between the participant responses and the theoretical frameworks discussed in Chapter Two. The themes from the data are indicated vertically (rows) and the participant responses are indicated horizontally (columns). The links to theoretical frameworks are colour coded as can be seen in the table's key. These connections with the theoretical framework are discussed in Chapter Five.

Chapter Five

5. Discussion of Research Findings

5.1. Introduction

In this chapter, I discuss the research findings from Chapter Four. This chapter aims to answer the following research questions:

1. *What are teachers and learners' perceptions of the Western fairy tale Cinderella and African fairy tales Natiki and Chinye?*
2. *Why do the teachers and learners have these perceptions?*

This chapter answers these questions based on the responses from the participants, and draws links between the research findings and theoretical framework. Three Intermediate Phase, English Home Language teachers from a school in the Tshwane West District 15, and their Grade 5 and 6 classes participated in the study. Their responses are arranged into eight themes.

5.2. Theme 1: Decolonisation of the curriculum

The teachers were asked their opinion on whether Western fairy tales have a place in the South African curriculum. This question was asked in order to establish their perceptions of and attitudes towards Western fairy tales.

Teacher A advocated that Western fairy tales should remain in the curriculum to create classrooms without walls, which offer learners an opportunity to learn how different countries tell tales. This response links with the theory of social constructivism, which states that human development is socially situated through language and knowledge is created through interaction with other people (Lombardo & Kantola, 2021). Carlson (1999) states that social constructivism should be used in education to construct knowledge individually and in groups, and that participants' responses to existing literature should be compared. When applying this theory to the context of Teacher A's response, it can be implied that participating learners and teachers communicated meaning through interacting with each other and with the texts/tales that were read in the classroom. This represents a social-learning event that takes place in the school environment. Teacher A indicated that her Grade 4 learners constructed their meanings and perceptions of fairy tales and folktales, such as *The tortoise and the hare* and *The dog and the bone,* individually and collectively, through classroom discussions. They socially

constructed and shared their perceptions to build new knowledge, although in Teacher A's classroom, this knowledge was more Western-centred.

Teacher B's response was that Western fairy tales should not be the focus in the curriculum, and that more emphasis should be placed on African tales. Teacher B indicated that African texts should be compared with Western tales to find similarities and differences between the two to broaden the learners' learning horizons. Teacher C stated that teachers should not teach Western fairy tales and literature, and should only use African tales to promote local knowledge.

Teacher B's response links to the literature on Multiculturalism. Multiculturalism is defined as the support and acknowledgement of the presence of numerous cultural or ethnic groups within a society, and that these multi-cultures co-exist (Kalantzis & Cope, 2020). This definition relates to Teacher B's response that Western fairy tales should only be included in the classroom to compare with African tales. This will assist learners to draw similarities and differences between cultures, languages, and ethnic groups around the world. This links with the concept of globalisation and the advancement of multicultural perspectives and empathy. Multiculturalism is revealed in the different cultural perspectives from which the three fairy tales are told, in the different roles each character plays in the tales and the participants' attitudes towards these aspects.

Teacher B and C's responses align with critical race theory, which considers society and culture from the perspectives of race, law and power (Cole, 2017). The theory includes two common themes: white supremacy and racial power are maintained over time; and second, the importance of racial emancipation of indigenous society from white supremacy (Ledesma & Calderón, 2015). Teachers B and C's argument that African tales should be prioritised in classrooms supports their view that learners' inferences and understanding of these stories improve if the stories include story elements similar to the learners' immediate environment. Teacher C explained that the media were saturated with Western tales and thus these texts did not have to be promoted at schools; conversely, African tales were underrepresented in the media and, subsequently, had to be introduced in schools so that learners could be exposed to their own cultures. Therefore, she chose African fairy tales and stories for her classroom instead of Western stories. She could be selective because specific stories/texts were not prescribed by CAPS (2012). Only genres were prescribed and the teachers were allowed to choose texts they

deemed relevant for their learners. Crucially, these teachers were in favour of African tales, which include characters and settings that are familiar to their learners.

Teacher B and C's responses indicate that they sought emancipation from an overreliance on Western tales, which connects with critical race theory's insistence on the liberation of IK from Western-centred epistemology (Moyo, 2020). Their responses also indicate that fairy tales and folktales as a genre can be used as a mechanism for learners to experience multicultural literature and transculturalism, which is the ability of individuals to see themselves in others. Interacting with diverse indigenous tales from different origins relates to IK, as learners are able to learn about themselves through others.

5.3. Theme 2: Indigenous Knowledge (IK) in local stories

During the observations, focus group and interviews, the teachers agreed that fairy tales contributed to IK preservation and dissemination. Teacher B mentioned that learners could benefit from learning more about their cultures and other cultures in South Africa and Africa, by reading local fairy tales and folktales. Furthermore, Teacher B explained different traditional and cultural terms and practices during the observed lesson, so that her learners could relate to the characters in the story. She said that by giving learners real-life and practical examples of traditions included in local stories, they are enabled to relate to the stories and appreciate their African cultures. Teacher B's views link to IK theory and corroborate IK preservation, which argues that IK should not only be preserved in literature but should also be disseminated to a wider audience (Msuya, 2007). IK theory conceptualises how people understand themselves in relation to their environment and how they organise folk knowledge, culture and history to strengthen their community bonds (Maasz, Winschiers-Theophilus, Stanley, Rodil, & Mbinge, 2018; Semali & Kincheloe, 2002, pp. 3-58). This theory relates closely to Teacher B's views because she explained that learners could have a better understanding and appreciation of their and African cultures if they read African literature in the classroom more often than Western literature. This would in turn improve learners' knowledge of indigenous cultures, which enhances IK preservation. The latter is a body of knowledge acquired by the people of a local community (in this case a classroom) in accumulating learning experiences through African fairy tales.

Teacher C believed that the purpose of school was for learners to apply what they learnt in their real-life contexts. This would be facilitated if they learnt from locally sourced texts.

Consequently, she incorporated African texts as far as possible in her classrooms. This teacher's view also coincides with IK preservation. Msuya (2007) explains that IK does not only relate to historic information and cultural elements that are intergenerationally shared; IK can also be transferred to participants during the teaching and learning process. Thus, by incorporating indigenous tales in her lessons, Teacher C shared IK with her learners and built on their prior knowledge. Consequently, during the class observation, the learners already knew what the terms gourd and *kraal* meant from earlier readings of African tales.

Thus, the process of teachers reading different tales of indigenous and Western origin, and emphasising the different and similar jargon, and cultural and traditional practices enabled the transfer of IK from the texts to the learners. This process was reinforced by learners sharing experiences and making connections between the texts and their own cultures.

5.4. Theme 3: Multiculturalism

Teacher A mentioned the importance of using diverse texts, not only of local and African origin, but also of Western origin. She mentioned that it exposes learners to the different storytelling traditions across the world.

Teacher A's response links to the literature of Globalisation, which encompasses a Classroom without walls metaphor and Transculturalism. Teacher A, who had more black children in her class than white children, mentioned that Western fairy tales and literature expose learners to diversity that reaches beyond their immediate environment. Transculturalism, defined by Grunitzky and Magazine (2004) as the world's cultures coming together, links to Teacher A's response, as the learners conceptualised cultural diversity through the texts used in her class, which were told from a Western point-of-view. Teacher A implied that using Western folktales enabled her learners to transverse beyond their classrooms and time to experience a different setting and time during the lesson. Even though these tales presented a Western perspective, it was different from the learners' twenty-first century concept of Western culture. This in turn leads to the Classroom without walls metaphor, which facilitates experiences between teacher and learner by creating diverse international content. This international content includes folktales that Teacher A used in her lesson. These are *The dog and a bone* and *The tortoise and hare*, which are narrated in a Western voice and setting whilst being relevant to the learners' current life-world of curriculum outcomes of folktales (Barlow, 2008).

Teacher B supported this view, although her concept of cultural enrichment or Transculturalism was more focused on the introduction of indigenous texts in her classroom: “Reading different stories from different places makes learners more aware of practices from around the world, from the past and present”. Teacher C’s conceptualisation of Transculturalism was narrower. She only has black learners in her class and, thus, she preferred an exclusive African multiculturalism in the classroom: “Different African tales should be used to expose learners to cultures in Africa”.

All three teachers’ responses link to literature on multiculturalism and Ubuntu, as they all believed that their classrooms should accommodate cultural diversity through the reading of fairy tales and that their learners benefit from gaining knowledge of different cultures (K. Childs, 2017). This in turn relates to Ubuntu: that through these diverse tales learners will learn the human virtues and morals that are important to different cultures as highlighted in their fairy tales (Takyi-Amoako, 2018). Teachers B and C’s responses also link to the decolonisation of the South African curriculum and the IK approach.

As stated before, Multiculturalism is conceptualised as the support for and acknowledgement of numerous cultural or ethnic groups within a society, and that these multi-cultures co-exist with their differences and similarities (Culley, 2006; Kalantzis & Cope, 2020). Teacher A and B mentioned that using diverse texts can help learners understand cultural and traditional practices in Western and African stories. They acknowledged that using these texts allows members of society (the learners and teachers) to appreciate their cultural differences and similarities. This acknowledgement of a global multiculturalism by Teachers A and B (although Teacher B preferred African texts) translates to and links with Ubuntu, which is defined as a philosophy that includes the essential human virtues of compassion and humanity and seeing oneself in others (Battle, 2009; Takyi-Amoako, 2018). By appreciating diverse texts with diverse cultures represented therewith, learners form a better understanding and thus compassion for these cultures. Teacher C’s perception is a more exclusive African perspective of Ubuntu: African texts should be used for African learners to encourage multiculturalism within an African context.

The teachers’ views on multiculturalism, although different in its application to context, also correspond to the theory of social constructionism, which examines the development of a jointly constructed understanding of the world that forms the basis for shared assumptions about reality (Burr, 2015). Thus, the teachers and learners’ reading of diverse fairy tales,

Western and African alike, allows them to construct socially and jointly an understanding of these tales and story elements, which is indicative of the social nature of knowledge development (Lazzaro-Salazar (2018, pp. 89-100).

Teachers B and Cs responses within the context of social constructionism represent a stance on the decolonisation of the curriculum, as they indicated that African fairy tales should receive precedence over Western tales in South African classrooms. Lewis (2002) explains that power and culture are shaped through language and that culture is a resource for identity liberation, diversity, free imagining and expressiveness. Therefore, indigenous culture and language should be at the centre of teaching and learning in the South African classroom to serve as a liberating agent from external (reads Western) epistemological dominance ((Subedi, 2013).

Therefore, in varying degrees, the participating teachers used the English language and subject in school to expose learners to diverse cultures. These included *Cinderella* (different cultural era) and *Natiki* and *Chinye* (South African and African fairy tales). The learners read these tales as resources to help them form a relationship with cultures in their country, continent and the world. Teacher B and C's insistence on the importance of African fairy tales indicates a more indigenous view of teaching and learning to free learners from a mono-cultural acceptance and appreciation of Western images and culture.

Themes were revealed by the participants within the larger contexts of decolonisation, IK, multiculturalism and globalisation. These themes were directly influenced by the story elements and themes of the fairy tales.

5.5. Theme 4: Symbolism in tales

> *Western fairy tale characters were regarded as wealthy and African characters as poor (horse and carriage, castle – Cinderella; walking long distances and living in a hut in a village - Chinye and Natiki) by the learners. (Grade 5 learners)*

The learners associated wealth with transportation (horse and carriage) and poverty with walking by foot. This also seemed to inform their perception that Western people have more money than African people through the setting and the characterisation used in the three tales.

This perception by the Grade 5 learners is indicative of the theory of constructivism, whereby knowledge construction is refined and expanded through the individual's interaction with her

social environment; furthermore, knowledge cannot be judged as true or false, but only perceived in terms of whether it is relevant to the individual's life-world (Bodner et al. (2001). Taking into consideration that the learners attended a suburban school, it can be assumed that they equated the village to poverty and grand houses depicted in Western fairy tales to affluent neighbourhoods. The learners made these links and, thus, based their responses on their prior knowledge.

Youth equates to beauty; a young girl must look her best to get a good husband. The Grade 5 learners mentioned that although Cinderella is not described as beautiful in the fairy tale, her step sisters are described as ugly and possessing foul intentions. Natiki was described as beautiful and young in the story and, thus, by the learners as well when they interacted with the teacher and story in class. The learners also mentioned that both protagonists went to a ball with the intention of finding a good husband and they took a lot of effort to look their best. The leaners then indicated on their worksheets that the girls lived happily ever after because they were beautiful and young. The learners' shared assumptions were reinforced because both tales had a similar plot. This observation links with constructivism; the knowledge construct is refined and expanded through the individual's interaction with her social environment, which in this case refers to the two similar fairy tales. Furthermore, knowledge cannot be judged as true or false, but only in terms of whether it is relevant to the individual's life-world: The learners' view of beauty as deserving of a happy ending was reinforced by this recurring theme in both the tales they read.

Age equates to experience and wisdom. An interesting observation that was made during Teacher B and C's interviews was that both referred to the elderly women in *Cinderella* and *Chinye* respectively. Teacher B mentioned that she related to the Fairy Godmother because as a teacher she viewed herself as a guide for her learners; she acted as a role model. This implies that she saw older people as those who guide the young and try to help them make the best of their lives. Teacher C mentioned during her interview that *Chinye* managed to succeed in choosing the right gourd because she listens to the advice that the old woman gave her, whereas her sister decides to neglect the wise woman's advice, which leads to her downfall.

Both these teachers shared the same perceptions of elderly women in the two tales. This relates to constructivism because they based their responses on their knowledge of the world through their lived experiences and reality and they juxtaposed these experiences to the characters in the tales (Kohlberg & DeVries, 1987). Their responses also link with social constructionism

because both these educators formed a jointly constructed understanding of the world and of the characters and their roles in the tales, and this understanding formed the basis for their shared assumptions about reality (Burr, 2015).

Financial wealth is important, a similarity indicated by learners in all three tales (feminism). Cinderella, Natiki, and Chinye's central theme is wealth being the ultimate determiner of happiness for the protagonists. The Grade 5 learners mentioned that Cinderella and Natiki struggled at their homes and that marriage would free them from their suffering. They mentioned on their worksheets that a married Cinderella would no longer have to do house chores because she would be a princess in a castle, and that Natiki would not have to search for food because she would be married to a man who promised her that "…her pot would never run dry". The learners' responses connect to constructivism as their responses were based on their assumption that financial stability was important for happiness.

Conversely, Chinye became wealthy not through marriage but through her own actions and choices. Learners also mentioned that Chinye was not described as beautiful. One of the Grade 6 learners and Teacher C mentioned that they appreciated Chinye finding wealth and helping others in her village. Their responses correspond with feminism because they were encouraged by the female character reaching her full potential without the aid of a man. This also indicates that the participants preferred the non-stereotypical image of a young woman in a fairy tale and that she has an important role to play in society (Stone, 2014). Chinye assumes the role of a man and village elder by being the provider after receiving the treasures from the magic gourd. The Grade 6 girls were amused by this as they found the change from the conventional damsel in distress in the other fairy tales refreshing and inspirational.

5.6. Theme 5: Traditional roles of family members

The learners mentioned that in many of their households, children had to assist with household chores. Some of the Grade 5 learners indicated that Cinderella's stepsisters were lazy because they did not do their share of the house chores. This is an observation that links with the constructivism theory that includes the importance of socially constructed roles.

The Grade 5 learners perceived Natiki as lazy because she did not want to do her chores. However, the Grade 6 learners did not make this assumption or commented on Chinye and Cinderella considering that these characters too had many chores to do in their homes. The Grade 5 learners did not make any remarks or comments regarding Cinderella being lazy or

not. The Grade 5 learners could relate to *Natiki's* depiction of house chores within a similar southern African cultural context. Conversely, *Cinderella* lies outside their indigenous context and, therefore, did not elicit comments from the learners. The Grade 5 learners said that they did chores at home, as these constituted their traditional responsibilities in the household. This indicates that learners applied their lived experiences to understanding the tales that they read in class, within a constructivism framework.

5.7. Theme 6: Inclusive education through fairy tales

The learners' responses also addressed inclusive education. It is not only exclusive to learners with educational learning barriers, but also inclusive to cultural differences, and appropriate interventions and support (Nilholm, 2021). The intervention could be the incorporation of diverse texts that are taught in the classroom to link the learners' personal experiences with the classroom. Thus, by incorporating Western and African tales in the study, the teachers were able to choose characters that they and the learners identified with, which is an opportunity that all learners should be afforded. This was evident when the Grade 5 learners identified with Natiki's shiny bronze skin and when the Grade 6 female learners identified with Chinye's personality traits.

The participants' responses correspond with the bibliotherapy. Theron et al. (2017) state that folktale bibliotherapy has the potential to increase resilience in learners and significantly improves their awareness of their person and community. Bibliotherapy is defined as the use of literary texts to help readers cope with and better understand their personal and communal lives (Brown, 2017, p.24; Marais & Evans, 2017, pp.67-70). Using diverse texts assisted participants in comprehending and improving their awareness of their identities.

5.8. Theme 7: Race and identity

The teachers were asked to which character from each story they most related. Teacher A mentioned that she related to Cinderella because she wanted to be a beautiful girl finding happiness in being a good person. Teacher B said that she associated with the Fairy Godmother because she viewed herself as a protector and role model at school. Teacher C indicated that she related to Adanma because she often made mistakes and took the wrong decisions because she did not want to take advice from others.

Teacher B linked the learners' home literacies with *Natiki*, equating the use of animal fat in the story to the learners' use of Vaseline. The learners were then able to identify with Natiki, as

their teacher compared their skin tone to Natiki's after using Vaseline. This observation correlates with Critical Race Theory, as learners were able to identify with the character because she displayed similarities to their own physical appearance.

The teachers also shared physical similarities with the characters that they chose. Teachers A and B are white females and they related to Western fairy tale characters, while Teacher C is a black female who related to an African fairy tale character. The responses correlate with critical race theory because the theory focuses on the perceptions of race and society. Teacher B mentioned in the focus group that people tend to associate themselves with people who are similar to them. These responses indicate that people are conditioned by their own cultural, racial and socio-economic contexts (Brayboy, 2005, pp. 425-446). This highlights the importance of taking learners into consideration before selecting content for the curriculum.

5.9. Theme 8: Texts being influential

The influential nature of stories, and thus fairy tales, was evident in participant responses. The story elements (character, plot, setting and theme) that the learners used when they wrote their fairy tales were similar to the tales that were read to them during the lessons. The Grade 5 learners gave their fairy tale characters, English names and based their stories on familiar fairy tale settings. They had read these tales before, which included *Cinderella*, *The princess and the frog* and *The three little pigs*. Furthermore, the character development in their stories was similar to *Cinderella*.

Additionally, the vocabulary that the learners used in their fairy tales was similar to the vocabulary used in the fairy tales that they read in class. Most of the learners ended their stories with the words 'happily ever after', and included the concepts, 'castle', forest', 'fairy' and 'magic'. These are all words and phrases that are found in the tales that they read in class and, thus, the learners borrowed these for their own fairy tales.

The learners' responses coincide with social constructionism and social constructivism because their tales were based on the socially constructed knowledge acquired from the lessons and the texts read in their classrooms. The learners formed their understanding of fairy tales from the tales that they read in class. Subsequently, they wrote their own tales based on what they had socially constructed as appropriate archetypal themes in fairy tales.

5.10. Conclusion

Through this study the phenomenon 'Intermediate teacher and learner perceptions of Western and African fairy tales' is better understood. Perceptions of individual participants are subjective and are influenced by numerous variables that include the contexts, in which these tales are told, and the participants' experiences and socio-cultural backgrounds. The manner in which participants make meaning of fairy tales varies between the different story elements, such as themes, characters, setting and plot.

The teachers believed that diverse texts create an opportunity for learners to gain a better understanding of African and Western culture, especially through fairy tales. This allows them to connect with the three fairy tale stories and their classmates' experiences.

The teachers and learners formed their own subjective perceptions because they all constructed their own meaning of the tales based on their lived experiences according to a constructivist approach to teaching. Their attitudes are based on the connections they make between the fairy tales and their reality.

Chapter Six

6. Recommendations and Conclusion of the Study

6.1. Introduction

The purpose of the study was to understand teachers and learners' perceptions of the Western fairy tale *Cinderella*, and *Natiki* and *Chinye*, African Cinderella fairy tales. English was the LOTL of the learners who participated in the study, and this was registered as their Home Language although they were taught in a multiracial school in the Pretoria North area of Gauteng. The three teachers who participated in the study were Intermediate Phase, English Home Language educators from a school based in the Tshwane West District 15.

Chapter Five made connections between the themes that arose from the data in Chapter Four and with the theoretical framework and relevant literature in order to answer the research questions. This chapter summarises the study's findings, and draws conclusions from the data in order to make recommendations for future studies.

6.2. Methodological Reflections on the Study

The methodological approach that was used was qualitative because the study aimed to understand the participants' perceptions. A nominalist ontological stance was taken and an interpretivist epistemology that imply that reality is subjective and an abstract concept that is immaterial and intangible; the participants named their own reality (Szabó, 2003). The study makes meaning of the teachers and learners' perceptions, which are based on their realities within a specific social context. Although their perceptions were different, each participant's perception was as real and valid as the next person's (Gosselin, 1990).

The data collection methods that were used for teachers were semi-structured interviews and focus groups. The learners completed questionnaires based on the fairy tales that they read in class and they had to write an authentic fairy tale story based on what they understood of fairy tales. Additionally, teachers and learners were observed during lessons. In this study, interviews were effective in gathering data because through qualitative research, the researcher endeavoured to understand the world or lived experiences of participants; their perceptions were explored in depth (Brinkmann & Kvale, 2018). Additionally, semi-structured interviews encouraged communication between the interviewer and interviewee, which provided an opportunity for the participants to answer truthfully and elaborate on their answers

(Goonewardene & Persad, 2018). Additionally, focus groups were time-efficient as every participant was present and this facilitated data collection. Participants were able to feed off each other and discussed shared experiences, which provided a broader range of data. Participants were also required to clarify responses (Powell & Single, 1996).

The learner questionnaires and authentic fairy tales were useful data collection methods. The questionnaires were documents that probed learners' perceptions of the fairy tales through questions and answers. Writing fairy tales is an art-based method that revealed data that were thematically explored through content analysis. This art-based research method enhanced understanding, as the learners' communicated their subjective realities or personal truths through authentic works of art (Chappell & Barone, 2012).

Two lessons were observed by the researcher, who acted as a non-participatory observer. This facilitated unbiased data collection while observing the social behaviour of participants in their natural social-cultural environment. The researcher was present to make notes on the verbal and non-verbal behaviour and perceptions of the learners. These notes were compared with the responses given by the teachers during interviews and with the learners' responses in questionnaires and fairy tales. These collection methods provided the researcher with sufficient data to generate themes to answer the research questions.

6.3. Personal-Professional Reflections on the Study

As an Intermediate Phase, English Home Language teacher, I have had to teach folktales to Grade 5 and Grade 6 learners in a multiracial school in Pretoria North. I have observed, from my own classroom experiences, that some of my learners struggled to relate to Western fairy tales, specifically with regards to jargon used in the stories or the settings wherein the stories take place (kingdoms and castles). This assumption was not justified as many learners could relate to kingdoms and castles, and even incorporated these themes in their own fairy tales.

Another perception of mine was that the learners and teachers would much rather prefer the image portrayed of the beautiful Western princess, who finds a handsome prince and who lives happily in a castle rather than the beautiful African village girl who also falls in love with a handsome man. As a result, they would prefer reading Western fairy tales instead of African fairy tales in the classroom. My perceptions were influenced by the learners I have taught as well as the school I worked at, learners in a city-based school who were more familiar with

western culture as portrayed on media and their immediate environment and who are unfamiliar with rural life.

From the study, I discovered that my assumptions were not justified. Teacher C and the majority of Grade 6 learners preferred *Chinye* to *Cinderella*. Therefore, the teachers and learners related to different story elements based on their environment and experiences. The teachers and learners had differing perceptions and preferences based on other stories that they read. Furthermore, the social construction of perceptions and understanding also played a role in the preferences they had.

Significantly, this study helped bring to light the perceptions that the teachers and learners had of the stories, the reasons behind these perceptions and whether my perceptions were justified. What this study has uncovered is that individual perceptions cannot be predetermined because people construct their knowledge through their interaction with their social environment, which differs from person to person especially in a multilingual and multicultural environment such as the participating school. Furthermore, knowledge cannot be judged as true or false, but only in terms of whether it is relevant to the individual's life-world. Therefore, all the participants' perceptions are all valid and true because perceptions are subjective to an individual's experience.

6.4. Review of the study

The study aimed to answer the following research questions:

Primary question: *What are teachers and learners' perceptions of the Western fairy tale Cinderella and African fairy tales Natiki and Chinye?*

Secondary research question*: Why do the teachers and learners have these perceptions?*

Chapter One explains the background to the study, the focus and purpose, and the personal motivation for conducting the study. The Curriculum and Assessment Policy Statement (CAPS) assessments in the Intermediate Phase for English Home Language (Education, 2012) include fairy tales as a theme that has to be taught in Terms 1 and 2. Intermediate Phase learners are expected to read different folktales, of African and Western origin, and they have to analyse the characters, find trends and similarities in these stories and answer questions during baseline class activities and formative assessments (Education, 2012). The learners are also expected to write an original story using folktale tropes as part of baseline and formative activities

(Education, 2012). Thus, using the CAPS outcomes, the study was conducted to understand the fairy tales that teachers and learners preferred in order to guide teachers and curriculum developers when prescribing tales for learners in the phase.

Chapter Two elaborates on literature on similar studies. Furthermore, important terminology that was used throughout the study was defined for better understanding. The theoretical framework that includes constructivism, social constructionism, social constructivism, critical race theory, and the indigenous knowledge approach aided in analysing the data. The framework was explained using a 'Tree of Convergence' to draw links between the different theories and to indicate their relevance to the study.

Chapter Three discusses the study's research design, the paradigmatic perspectives, the research approach, study design, data generation and analysis methods, documentation, and the sampling methods. A nominalist ontology and interpretivist epistemology formed the paradigmatic perspectives. The research approach was qualitative as it facilitated the paradigmatic perspectives that were chosen. The study design was an exploratory case study to explore the participants' perceptions and realities. This study design was appropriate because exploratory case studies aim to understand a specific group's perceptions of a particular phenomenon in a specific social context. This approach allowed the researcher to determine the participants' perceptions of the phenomenon.

In order to build the exploratory case study, the data collection methods included interviews, a focus group, lesson observations, learner questionnaires and learner fairy tales. The participants for the study were chosen using purposive sampling. They were key participants because they were implicated in the phenomenon that the study aimed to understand; participants were used to gather data due to their extensive knowledge and experience of the stipulated problem or phenomenon (Kolb, 2008).

The data were presented in Chapter Four. Thematic analysis was used to analyse the data, which allowed themes to emerge inductively from the data. This is an appropriate approach because individual perceptions cannot be determined beforehand, which is in the nature of qualitative research. The data revealed that the participants formed their own subjective perceptions because they constructed their own meaning of the tales based on their lived experiences. The participants' perceptions were based on the connections they made between the fairy tales and their lived experiences. The following themes emerged from the data:

6.5. Summary of data analysis: Table 4

Themes	Analysis of findings
Decolonisation of curriculum	Teachers B and C sought to emancipate the curriculum from an over-reliance on Western tales. However, their responses also indicate that folktales as a genre can be used as LTSMs/texts for learners to experience multiculturalism and diversity.
Indigenous Knowledge in local stories	The teachers' reading of different tales of local and Western origin, with their differing and similar jargon, and cultural and traditional practices enabled IK to be transferred from the texts to the learners. Learners shared experiences and drew links between the texts and their own cultures.
Globalisation/classroom without walls	By reading diverse Western and African fairy tales, teachers used the English language as LOTL and English HL subject in school to expose learners to diverse global, South African and African cultures. Learners read African tales as resources to associate with cultures in their country and continent. They were exposed to indigenous images and not only Western ones.
Symbolism in tales	The participants' responses connect with feminism because they were encouraged by the indigenous female characters reaching their full potential without the aid of a man. Additionally, this indicates that the participants associated with the non-stereotypical image of a young independent

	woman in a fairy tale and her important role in society. Financial stability is important for happiness. This relates to the Grade 5 and 6 learners' responses to the texts: their association of horse and carriage, castles, and gowns to wealth. The Grade 6 learners were inspired by Chinye. They perceived her as a hero because she finds riches and does not need a man to make her happy, like other fairy tale damsels do.
Roles of family	Learners compared their own lived experiences of doing house chores to the plot of the three stories in order to understand the tales' morals, themes and setting.
Inclusive education	Diverse texts cater for different cultures in the classroom, so that all learners may be represented in the content they are taught.
Race and identity	The reading of fairy tales assisted learners to form a better understanding of their personal and communal lives. Reading diverse texts provided the participants with the opportunity to improve their self-awareness.
Texts being influential	Learners' written fairy tales were similar to the three fairy tales. Learners constructed their understanding from the tales that they read in class and constructed their own meaning of the tales. These stories included similar characterisation, themes, settings,

	plot and morals to the fairy tales that they read in class.

6.6. Recommendations based on the Study

The following recommendations and changes can be made to improve the study.

1. Wider variety of literary text: This study focused on three fairy tales. In order to get a better understanding of the perceptions that teachers and learners have of Western and African fairy tales a wider variety of fairy tales should be included. Furthermore, other genres of literature that are included in the CAPS document for the Intermediate Phase, such as poems, novels, and fables should be included in future studies to get a better understanding of teacher and learner perceptions of different literature.
2. Larger population of participants: The study was based on a small number of participants. Three teachers and 20 learners from two teachers' classes participated in the study. The findings of the study cannot be generalised because it was based on the perceptions of a small population of participants. Therefore, the findings of the study cannot be used to explain the perceptions of a wider population that meet the criteria used to sample the participants.
3. Inclusive of all phases: This study only focused on the Intermediate Phase. Future studies should include other phases to obtain a broader understanding from a wider population of teachers and learners to determine how perceptions change or remain the same throughout different phases and genres prescribed by CAPS.
4. Include other language subjects: This study only focused on the English Home Language subject in the Intermediate Phase. However, there are twelve official languages in South Africa, including sign language (Mkhize, 2017) that are taught in schools. Thus, these languages should also be included in future studies.
5. Use a wider variety of data collection methods: Only four qualitative data collection methods were used in this study. In order to get richer data more methods could be used such as interviewing learners to get their verbal responses to questions and focus groups with learners to determine how a group socially constructs understanding of texts.

6.7. Contribution of the Study

The study made the following contributions to curriculum development.

1. Consider the decolonisation of the curriculum. This study indicated that it is important for learners to make personal links between their lived experiences and the curriculum content. This can be achieved by using African fairy tales in the classrooms. This also helps learners to nurture their indigenous knowledge in order to preserve their traditions and cultures.
2. Although including African tales enables learners to preserve their indigenous knowledge, using diverse tales in the classroom allows them to experience globalisation. This leads to the creation of classrooms without walls as multicultural learning spaces. Reading diverse texts assists learners in strengthening their identities. According to the data, it does not entail that learners should only read texts that take place in familiar settings that include same-race characters. Diverse texts relate to learners' extended life-worlds and allow them to make connections with their lived experiences. Diverse tales assists learners in forming a better understanding of literature.

6.8. Conclusion

In order to understand the needs of teachers and learners it is best to determine their personal preferences. The study indicated that inclusive education caters to the needs of learners and teachers, so that they feel included in the teaching and learning process.

The study revealed that teachers and the learners' subjective perceptions are based on numerous personal experiences, with which they make meaning of the fairy tales they read in class. Furthermore, the meanings that learners derive from fairy tales and their perceptions of the fairy tales shape their overall attitudes and preferences of these texts. This should be considered by teachers and curriculum developers when selecting tales to read in the classroom.

References

Alase, A. (2017). The Interpretative Phenomenological Analysis (IPA): A Guide to a Good Qualitative Research Approach. *International Journal of Education and Literacy Studies, 5*(2), 9-19.

Alderson, P., & Morrow, V. (2011). *The ethics of research with children and young people: A practical handbook*: SAGE publications Ltd.

Altmann, J. (1974). Observational study of behavior: sampling methods. *Behaviour, 49*(3-4), 227-266.

Amali, H. I. (2014). *The function of folktales as a process of educating children in the 21st century: A case study of idoma folktales.* Paper presented at the 21st Century Academic Forum Conference Proceedings IC21CE.

Ames, R., & Ames, C. (1984). *Research on motivation in education* (Vol. 2). Orlando: Academic Press.

Amor, A. M., Hagiwara, M., Shogren, K. A., Thompson, J. R., Verdugo, M. Á., Burke, K. M., & Aguayo, V. (2019). International perspectives and trends in research on inclusive education: a systematic review. *International Journal of Inclusive Education, 23*(12), 1277-1295.

Andrews, T. (2012). What is social constructionism? *Grounded theory review, 11*(1).

Apostolides, A. (2016). South African fantasy : identity and spirituality. *HTS : Theological Studies, 72*(1), 1-5. doi:10.4102/hts.v72i3.3255

Bacchilega, C. (2010). *Postmodern Fairy Tales: Gender and Narrative Strategies*. Philadelphia, Pennsylvania: University of Pennsylvania Press, Incorporated.

Bahn, G. H., & Hong, M. (2019). Shift from Wicked Stepmother to Stepmother in Eastern and Western Fairy Tales. *Psychiatry investigation, 16*(11), 836-842. doi:10.30773/pi.2019.0132

Barlow, T. (2008). Web 2.0: Creating a classroom without walls. *Teaching Science, 54*(1), 46-48. Retrieved from https://www.proquest.com/scholarly-journals/web-2-0-creating-classroom-without-walls/docview/207242059/se-2?accountid=14717http://UnivofPretoria.on.worldcat.org/atoztitles/link?sid=ProQ:&issn=14496313&volume=54&issue=1&title=Teaching+Science&spage=46&date=2008-03-01&atitle=Web+2.0%3A+Creating+a+classroom+without+walls&au=Barlow%2C+Tim&id=doi

Bascom, W. (1972). Cinderella in Africa. *Journal of the Folklore Institute, 9*(1), 54-70.

Battle, M. (2009). *Ubuntu: I in you and you in me*: Church Publishing, Inc.

Bidoit, M., & Hennicker, R. (1999). Observer complete definitions are behaviourally coherent. *OBJ/CafeOBJ/Maude at Formal Methods, 99*, 83-94.

Bieger, E. M. (1995). Promoting Multicultural Education through a Literature-Based Approach. *The Reading Teacher, 49*(4), 308-312. Retrieved from http://www.jstor.org/stable/20201604

Blue, C., Mupinga, D., DeLuca, V. W., & Kelly, D. (2018). Multiculturalism in the classroom. *Technology and Engineering Teacher, 77*(7), 25-31.

Bodner, G., Klobuchar, M., & Geelan, D. (2001). The many forms of constructivism. In: ACS Publications.

Bohman, D. M., Van Wyk, N. C., & Ekman, S. L. (2009). Tradition in transition – intergenerational relations with focus on the aged and their family members in a South African context. *Scandinavian Journal of Caring Sciences, 23*(3), 446-455. doi:10.1111/j.1471-6712.2008.00640.x

Boyce, C., & Neale, P. (2006). Conducting in-depth interviews: A guide for designing and conducting in-depth interviews for evaluation input.

Braun, V., & Clarke, V. (2012). Thematic analysis.

Brayboy, B. M. J. (2005). Toward a tribal critical race theory in education. *The urban review, 37*(5), 425-446.

Brinkmann, S., & Kvale, S. (2018). *Doing interviews* (2 ed. Vol. 2). Thousand Oaks, California: Sage.

Brown, C. S. (1989). *The tall tale in American folklore and literature*: Univ. of Tennessee Press.

Burr, V. (2015). Social constructionism. In *International Encyclopedia of the Social & Behavioral Sciences* (3 ed., Vol. 22, pp. 222-227). New York, NY: Routledge.

Carlson, H. L. (1999). From Practice to Theory: a social constructivist approach to teacher education. *Teachers and Teaching, 5*(2), 203-218. doi:10.1080/1354060990050205

Cascio, M. A., & Racine, E. (2018). Person-oriented research ethics: integrating relational and everyday ethics in research. *Accountability in research, 25*(3), 170-197. Retrieved from https://www.tandfonline.com/doi/full/10.1080/08989621.2018.1442218

Casinader, N. (2019). *Transculturalism and teacher capacity: Professional readiness in the globalised age*: Routledge.

Chappell, S. V., & Barone, T. (2012). Arts-based research. *Qualitative research: An introduction to methods and designs*, 271-289.

Charles, E. (2019). Decolonizing the curriculum. *Insights, 32*(1), 24.

Cherng, H.-Y. S., & Halpin, P. F. (2016). The importance of minority teachers: Student perceptions of minority versus White teachers. *Educational Researcher, 45*(7), 407-420.

Childs, D. J. (2014). "Let's Talk About Race": Exploring Racial Stereotypes Using Popular Culture in Social Studies Classrooms. *The Social Studies, 105*(6), 291-300. doi:10.1080/00377996.2014.948607

Childs, K. (2017). Integrating multiculturalism in education for the 2020 classroom: Moving beyond the "melting pot" of festivals and recognition months. *Journal for Multicultural Education*.

Classen, A. (2021). The Fairy Tales by the Brothers Grimm and their Medieval Background. *The German Quarterly, 94*(2), 165-175.

Clinton, H. R. (2006). *It takes a village*: Simon and Schuster.

Cocoradă, E. (2018). Gender stereotypes and counter-stereotypes in Romanian fairy tales. A qualitative study. *Revista de Psihologie*.

Cole, M. (2017). *Critical race theory and education: A Marxist response*: Springer.

Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*: Sage publications.

Cronin, B. (2018). *Phenomenology of human understanding*: ISD LLC.

Cuccioletta, D. (2001). Multiculturalism or transculturalism: Towards a cosmopolitan citizenship. *London Journal of Canadian Studies, 17*(1), 1-11.

Culley, L. (2006). Transcending transculturalism? Race, ethnicity and health-care. *Nursing Inquiry, 13*(2), 144-153.

Cutcliffe, J. R., & McKenna, H. P. (2004). Expert qualitative researchers and the use of audit trails. *Journal of advanced nursing, 45*(2), 126-133.

de Bruijn, A. (2019). From Representation to Participation: Rethinking the Intercultural Educational Approach to Folktales. *Children's Literature in Education : An International Quarterly, 50*(3), 315-332. doi:10.1007/s10583-017-9330-x

Dewan, P. (2016). Perennially popular: The appeal of classic fairy tales for children. *Children and Libraries, 14*(2), 27-31.

Doran, R. (2005). A critical examination of the use of fairy tale literature with pre-primary children in developmentally appropriate early childhood education and care programs. *Questions of Quality, 62*.

Driggers, T. (2019). Research Problem Statement.

Durrheim, K. (2006). Research design. *Research in practice: Applied methods for the social sciences, 2*, 33-59.

Education, D. o. B. (2012). Curriculum Assessment Policy Statement English Intermediate Phase Grades 4 - 6.

Eisemon, T. O., Hallett, M., & Maundu, J. (1986). Primary school literature and folktales in Kenya: What makes a children's story African? *Comparative Education Review, 30*(2), 232-246.

Engelbrecht, A. G. G. (2019). *Multiliteracies in education : South African perspectives*.

Etikan, I., Musa, S. A., & Alkassim, R. S. (2016). Comparison of convenience sampling and purposive sampling. *American journal of theoretical and applied statistics, 5*(1), 1-4.

Eyong, C. T. (2007). Indigenous knowledge and sustainable development in Africa: Case study on Central Africa. *Tribes and tribals, 1*, 121-139.

Ezeigbo, A. T. (2013). The relevance of oral tradition: Folklore and the education of Nigerian youths. *Contemporary Experiences: Journal of African Humanities, 1*(1), 128.

Fataar, A. (2018). Decolonising education in South Africa: Perspectives and debates. *Educational Research for Social Change, 7*(SPE), vi-ix.

Feagin, J. R., Orum, A. M., & Sjoberg, G. (1991). *A case for the case study*. Chapel Hill, NYC: UNC Press Books.

Florence, N. (2016). Female role models in Bukusu folktales: Education at the mother's hearth. *Cogent Education, 3*(1). doi:10.1080/2331186X.2016.1185238

Fosnot, C. T. (2013). *Constructivism: Theory, perspectives, and practice*: Teachers College Press.

Genis, G. (2019). Indigenous South African poetry as conduits of History: Epi-poetics–a pedagogy of memory. *Yesterday and Today*(22), 60-87.

Gentner, D. (1983). Structure-mapping: A theoretical framework for analogy. *Cognitive Science, 7*(2), 155.

Golafshani, N. (2003). Understanding reliability and validity in qualitative research. *The qualitative report, 8*(4), 597-607.

Goonewardene, S. S., & Persad, R. (2018). Focus Group/Semi Structured Interviews. In *Prostate Cancer Survivorship* (pp. 101-103): Springer.

Gorard, S. (2015). A proposal for judging the trustworthiness of research findings. *researchED magazine.*

Gosselin, M. (1990). *Nominalism and contemporary nominalism: Ontological and epistemological implications of the work of WVO Quine and of N. Goodman* (Vol. 215). Online Publication: Springer Science & Business Media.

Greene, S. (1994). The problems of learning to think like a historian: Writing history in the culture of the classroom. *Educational Psychologist, 29*(2), 89-96. doi:10.1207/s15326985ep2902_4

Grunitzky, C., & Magazine, T. (2004). *Transculturalism: How the World is Coming Together*: TRUE Agency.

Hart, C. (2018). *Doing a literature review: Releasing the research imagination*: Sage.

Hawkins, J. E. (2018). The practical utility and suitability of email interviews in qualitative research. *The Qualitative Report, 23*(2).

Hornby, A. S., Turnbull, J., Lea, D., Parkinson, D., Phillips, P., & Ashby, M. (2010). *Oxford advanced learner's dictionary of current English* (Eighth edition / ed.). Oxford [England]: Oxford University Press.

Hsieh, H.-F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative health research, 15*(9), 1277-1288.

Hurley, D. L. (2005). Seeing white: Children of color and the Disney fairy tale princess. *The Journal of Negro Education*, 221-232.

Imenda, S. (2014). Is there a conceptual difference between theoretical and conceptual frameworks? *Journal of Social Sciences, 38*(2), 185-195.

Jones, S. (2015). The evolution of a feminine stereotype : what Tinker Bell teaches children about gender roles. *Gender Questions, 3*(1), 45-61.

Kalantzis, M., & Cope, B. (2020). Multiculturalism and education policy. In *Ethnicity, class and gender in Australia* (pp. 82-97): Routledge.

Kamberelis, G., Dimitriadis, G., & Welker, A. (2018). Focus group research and/in figured worlds. *The SAGE handbook of qualitative research*, 692-716.

Karpman, S. (1968). Fairy tales and script drama analysis. *Transactional analysis bulletin, 7*(26), 39-43.

Khandkar, S. H. (2009). Open coding. *University of Calgary, 23*, 2009.

Kim, B. (2001). Social constructivism. *Emerging perspectives on learning, teaching, and technology, 1*(1), 16.

King, N., Horrocks, C., & Brooks, J. (2018). *Interviews in qualitative research*: SAGE Publications Limited.

Kiraly, D. (2014). *A social constructivist approach to translator education: Empowerment from theory to practice*: Routledge.

Kite, M. E., & Whitley, B. E. (2018). The External Validity of Research. In *Principles of Research in Behavioral Science* (pp. 310-347): Routledge.

Kohlberg, L., & DeVries, R. (1987). *Constructivist early education: Overview and comparison with other programs*: National Association for the Education of Young Children.

Laycock, G. (2001). Hypothesis-based research: The repeat victimization story. *Criminal Justice, 1*(1), 59-82.

Lazzaro-Salazar, M. (2018). Social constructionism. *The Routledge handbook of language in the workplace*, 89-100.

Lebeloane, L. D. M. (2017). Decolonizing the school curriculum for equity and social justice in South Africa. *Koers, 82*(3), 1-10.

Ledesma, M. C., & Calderón, D. (2015). Critical race theory in education: A review of past literature and a look to the future. *Qualitative Inquiry, 21*(3), 206-222.

Letseka, M. (2012). In defence of Ubuntu. *Studies in philosophy and education, 31*(1), 47-60.

Lewis, J. (2002). From culturalism to transculturalism. *iowa Journal of Cultural studies, 1*(1), 14-32.

Lindsay, G. (2003). Inclusive education: A critical perspective. *British journal of special education, 30*(1), 3-12.

Livingstone, C. (2020). Cinderella in tekkies: contextualising fairy tales in an African classroom. *paradigms*, 39.

Lombardo, E., & Kantola, J. (2021). Social constructivism. In *The Routledge Handbook of Gender and EU Politics* (pp. 43-55): Routledge.

Lucchi Basili, L., & Sacco, P. L. (2018). Princes Charming are not all made equal. The social cognition of mating strategies in four classical fairy tales. *Cogent Psychology, 5*(1), 1422678. doi:10.1080/23311908.2017.1422678

Luma, A.-B. (2015). Women's Voice and Images in Folk Tales and Fairy Tales. *International E-Journal of Advances in Social Sciences, 1*(1), 47-53.

Maasz, D., Winschiers-Theophilus, H., Stanley, C., Rodil, K., & Mbinge, U. (2018). A digital indigenous knowledge preservation framework: The 7C model—Repositioning IK holders in the digitization of IK. In *Digitisation of culture: Namibian and international perspectives* (pp. 29-47): Springer.

Maree, K. (2007). *First steps in research*: Van Schaik Publishers.

Maxwell, J. A. (2008). Designing a qualitative study. *The SAGE handbook of applied social research methods, 2*, 214-253.

McCulliss, D., & Chamberlain, D. (2013). Bibliotherapy for youth and adolescents—School-based application and research. *Journal of Poetry Therapy, 26*(1), 13-40. doi:10.1080/08893675.2013.764052

Merriam, S. B. (1988). *Case study research in education: A qualitative approach*: Jossey-Bass.

Merriam, S. B. (1998). *Qualitative Research and Case Study Applications in Education. Revised and Expanded from" Case Study Research in Education."*: ERIC.

Mitchell, D. (2014). *What really works in special and inclusive education: Using evidence-based teaching strategies*: Routledge.

Morgan, D. L. (1996). Focus groups. *Annual review of sociology, 22*(1), 129-152.

Morgan, S. J., Pullon, S. R., Macdonald, L. M., McKinlay, E. M., & Gray, B. V. (2017). Case study observational research: A framework for conducting case study research where observation data are the focus. *Qualitative health research, 27*(7), 1060-1068.

Morse, J. M., Barrett, M., Mayan, M., Olson, K., & Spiers, J. (2002). Verification strategies for establishing reliability and validity in qualitative research. *International journal of qualitative methods, 1*(2), 13-22.

Moyo, L. (2020). The Global South: Recalibrating Our Geo-Cultural and Epistemic Agency. In *The Decolonial Turn in Media Studies in Africa and the Global South* (pp. 65-111): Springer.

Mposa, T. (2016). Magical realism revisited : the intimate relationship between reality and fantasy in African literature in English. *Latin American Report, 32*(1), 1-15. doi:10.25159/0256-6060/1062

Msuya, J. (2007). Challenges and opportunities in the protection and preservation of Indi-genous Knowledge in Africa. *The International Review of Information Ethics, 7*, 346-353.

Muleka, J. H. (2012). *The portrayal of girl characters in selected children's books in Kenya.*

Murray, G. (2008). Pop Culture and Language Learning: Learners' Stories Informing EFL. *Innovation in Language Learning and Teaching, 2*(1), 2-17. doi:10.1080/17501220802158792

Nakin, R. M. (2017). A deconstructionist analysis of the sesotho folktale, Ngwana ya Kgwedi Sefubeng. *Southern African Journal for Folklore Studies, 27*(1), 30-41. doi:doi:http://dx.doi.org/10.25159/1016-8427/2503

Neikirk, A. (2009). "… Happily Ever After"(or What Fairytales Teach Girls About Being Women). *Hohonu: A Journal of Academic Writing, 7*, 38-42.

Nhung, P. T. H. Folktales as a Valuable Rich Cultural and Linguistic Resource to Teach a Foreign Language to Young Learners.

Nilholm, C. (2021). Research about inclusive education in 2020–How can we improve our theories in order to change practice? *European Journal of Special Needs Education, 36*(3), 358-370.

Nkosi, G. (2010). It takes a village to raise a child: accessibility of social assistance benefits in indigenous African communities. *S. Afr. Mercantile LJ, 22*, 346.

O'Donoghue, T. (2018). *Planning your qualitative research thesis and project: An introduction to interpretivist research in education and the social sciences*: Routledge.

O'Hanlon, C. (2010). Whose education? The inclusion of Gypsy/Travellers: continuing culture and tradition through the right to choose educational opportunities to support their social and economic mobility. *Compare: A Journal of Comparative and International Education, 40*(2), 239-254. doi:10.1080/03057920903546104

Okeke, C. (2016). *Learn to teach : a handbook for teaching practice*. Cape Town: Oxford University Press Southern Africa.

Onuora, N. T., & Ebere, O. E. (2020). LANGUAGE OF FOLKTALES FOR SUSTAINABLE AFRICAN MORAL LIFE. *LANGUAGE, 9*(4).

Onwuekwe, A. I. (2009). The socio-cultural implications of African music and dance. *Creative Artist: A Journal of Theatre and Media Studies, 3*(1).

Owusu-Ansah, F. E., & Mji, G. (2013). African indigenous knowledge and research. *African Journal of Disability, 2*(1).

Piper, R. E. (2019). Navigating Black Identity Development: The Power of Interactive Multicultural Read Alouds with Elementary-Aged Children. *Education Sciences, 9*(2), 141.

Popova, D. A., Conrad, D. A., Philip, L. M., Conrad, D. J., & Mohammed, A. (2016). Recollections and representations of folk in the classroom: Teacher perspectives.

Powell, R. A., & Single, H. M. (1996). Focus groups. *International journal for quality in health care, 8*(5), 499-504.

Pulimeno, M., Piscitelli, P., & Colazzo, S. (2020). Children's literature to promote students' global development and wellbeing. *Health promotion perspectives, 10*(1), 13.

Queirós, A., Faria, D., & Almeida, F. (2017). Strengths and limitations of qualitative and quantitative research methods. *European Journal of Education Studies*.

Rai, N., & Thapa, B. (2015). A study on purposive sampling method in research. *Kathmandu: Kathmandu School of Law*.

Reed, Y. (2014). Initial teacher education research project: Report on English courses for intermediate phase student teachers at five universities. In: JET Education Services, Johannesburg.

Reinhart, T., & Reuland, E. (1993). Reflexivity. *Linguistic inquiry, 24*(4), 657-720.

Rocco, T. S., & Plakhotnik, M. S. (2009). Literature reviews, conceptual frameworks, and theoretical frameworks: Terms, functions, and distinctions. *Human Resource Development Review, 8*(1), 120-130.

Rodrigues, S. (2012). A Classroom Without Walls. In *Bringing Communities Together* (pp. 61-72): Springer.

Rosenthal, M. (2016). Qualitative research methods: Why, when, and how to conduct interviews and focus groups in pharmacy research. *Currents in pharmacy teaching and learning, 8*(4), 509-516.

Ross, R. L. (1994). “Haunting presence” and “broken identities”—The Immigrant Experience in Fiction. *South Asian Review, 18*(15), 94-103.

Rowe, K. E. (1979). Feminism and fairy tales. *Women's Studies: An Interdisciplinary Journal, 6*(3), 237-257.

Rowley, J., & Slack, F. (2004). Conducting a literature review. *Management research news*.

Ruth, C., & Ramadas, V. (2019). The" Africanized" Competency-Based Curriculum: The Twenty-First Century Strides. *Shanlax International Journal of Education, 7*(4), 46-51.

Scholte, J. A. (2008). Defining Globalisation. *The World Economy, 31*(11), 1471-1502. doi:https://doi.org/10.1111/j.1467-9701.2007.01019.x

Semali, L. M., & Kincheloe, J. L. (2002). *What is indigenous knowledge?: Voices from the academy*: Routledge.

Sharif, U. H. (2016). *From fairy tales to disney movies: gender roles and stereotypes then and now.* BRAC University,

Sheehan, N. W. (2011). Indigenous knowledge and respectful design: an evidence-based approach. *Design Issues, 27*(4), 68-80.

Sheik, A. (2018). The more than beautiful woman - African folktales of female agency and emancipation. *Agenda, 32*(4), 45-53. doi:10.1080/10130950.2018.1535094

Sillitoe, P., & Marzano, M. (2009). Future of indigenous knowledge research in development. *Futures, 41*(1), 13-23. doi:https://doi.org/10.1016/j.futures.2008.07.004

Slevin, E., & Sines, D. (1999). Enhancing the truthfulness, consistency and transferability of a qualitative study: utilising a manifold of approaches. *Nurse Researcher (through 2013), 7*(2), 79.

Smith, J. A., Jarman, M., & Osborn, M. (1999). Doing interpretative phenomenological analysis. *Qualitative health psychology: Theories and methods*, 218-240.

Smith, V. T., Gamede, B. T., & Uleanya, C. (2019). Subject advisers’ perception of curriculum delivery in the intermediate phase in South Africa. *Interchange, 50*(3), 293-303.

Sniukas, M. (2020). Research Design and Methodology. In *Business Model Innovation as a Dynamic Capability* (pp. 45-65): Springer.

Snyder, L. L. (1951). Nationalistic aspects of the Grimm Brothers' fairy tales. *The Journal of Social Psychology, 33*(2), 209-223.

Stein, P. (2001). Classrooms as sites of textual, cultural, and linguistic reappropriation. *Negotiating critical literacies in classrooms*, 151-169.

Stone, K. F. (2014). Fairy Tales and Society. In B. B. Ruth (Ed.), *14. Feminist Approached to the Interpretation of Fairy Tales* (pp. 229-236): University of Pennsylvania Press.

Strear, M. M., Van Velsor, P., DeCino, D. A., & Peters, G. (2018). Transformative School Counselor Leadership: An Intrinsic Case Study. *Professional School Counseling, 22*(1), 2156759X18808626.

Stubbs, S. (2008). Inclusive education. *Where there are few resources. Oslo, The Atlas Alliance Publ*.

Subedi, B. (2013). Decolonizing the curriculum for global perspectives. *Educational Theory, 63*(6), 621-638.

Szabó, Z. G. (2003). Nominalism. In *The Oxford handbook of metaphysics*.

Takyi-Amoako, E. J. (2018). *Re-visioning education in Africa: Ubuntu-inspired education for humanity*: Springer.

Theron, L., Cockcroft, K., & Wood, L. (2017). The resilience-enabling value of African folktales: The read-me-to-resilience intervention. *School Psychology International, 38*(5), 491-506. doi:10.1177/0143034317719941

Thomas, D. R. (2003). A general inductive approach for qualitative data analysis.

Thyne, M., Robertson, K., Thomas, T., & Ingram, M. (2016). “It is amazing how complete is the delusion that beauty is goodness”: expectancies associated with tween makeup ownership. *International Journal of Consumer Studies, 40*(5), 543-551. doi:10.1111/ijcs.12299

Tongco, M. D. C. (2007). Purposive sampling as a tool for informant selection. *Ethnobotany Research and applications, 5*, 147-158.

Tuckett, A. G. (2005). Part II. Rigour in qualitative research: complexities and solutions. *Nurse researcher, 13*(1).

Ukpokodu, O. N. (2016). *You can't teach us if you don't know us and care about us : becoming an Ubuntu, responsive and responsible urban teacher*. New York: Peter Lang.

Unluer, S. (2012). Being an insider researcher while conducting case study research. *Qualitative Report, 17*, 58.

White-Phillips, B. (2012). *Platinum English home language. Grade 5, Reader* (1st ed. ed.). Cape Town: Maskew Miller Longman.

Wood, M. B., & Kinser-Traut, J. Y. (2017). *Participant and Nonparticipant Observation: A Study of Instructional Support Liaisons*: SAGE Publications Ltd.

Yenika-Agbaw, V. (2010). Isadora's Adaptation of Grimms' Fairy Tales & African Childhood. *Making Connections: Interdisciplinary Approaches to Cultural Diversity, 12*(1), 41-48.

Yenika-Agbaw, V. (2014). Black Cinderella: multicultural literature and school curriculum. *Pedagogy, Culture & Society, 22*(2), 233-250. doi:10.1080/14681366.2013.819027

Yüksel, P., & Yıldırım, S. (2015). Theoretical frameworks, methods, and procedures for conducting phenomenological studies in educational settings. *Turkish online journal of qualitative inquiry, 6*(1), 1-20.

Zainal, Z. (2007). Case study as a research method. *Jurnal Kemanusiaan, 5*(1).

Zipes, J. (2002). *Breaking the magic spell: Radical theories of folk and fairy tales*. Lexington, Kentucky: University Press of Kentucky.

Zipes, J. (2013). *When dreams came true: Classical fairy tales and their tradition* (Vol. 1). New York City, NY: Routledge.

Zipes, J. (2014). *Don't bet on the prince: Contemporary feminist fairy tales in North America and England*: Routledge.

Addendums

Addendum A: Table and key summarising the overall responses

The table summarises the findings for easy perusal and makes links between the participant responses and the theoretical frameworks discussed in Chapter Two. The themes from the data are indicated vertically (rows) and the participant responses are indicated horizontally (columns). The links to theoretical frameworks are colour coded as can be seen in the key below.

Key

Vertical: Themes

Horizontal: Summarized participant responses

Social Constructivism

Socio Constructionism

Indigenous Knowledge Theory

Critical Race Theory

Summary of themes and links to Theoretical Frameworks.

Themes	Participants				
	Teacher A	**Teacher B**	**Teacher C**	**Grade 5**	**Grade 6**
1. De-colonisation of curriculum	Keep Western fairy tales in the curriculum to create classroom without walls and offer them an opportunity to learn about how different countries tell tales.	Do away with Western fairy tales as the main focus in the curriculum, focus more on African tales and compare them with Western tales to find similarities and differences.	Do away completely with Western fairy tales, only keep African tales to promote local knowledge.		
2. Indigenous Knowledge in local stories.	There is no threat to indigenous knowledge by using Western texts and tales in the classroom, but can build on their knowledge by reading from diverse tales from around the world.	Learners could learn more about their cultures and country from texts and tales used in schools.	Believes that the purpose of school is for learners to apply what they learn in their real life context, which would be easier for them to do if they learn from locally sourced texts.	Knew about *Cinderella*, the plot and vocabulary used because they had seen it on television before, were able to associate traditional items with English terms after reading *Natiki*.	Knew terms such as 'kraal', 'gourd', 'buck ears' from reading African tales in the class.
3. Globalisation/ classroom without walls	Tales from around the world gives learners opportunity to	"Reading different stories from different places makes	Only African texts should be taught so that learners can relate to		

	travel around the world and in time, makes them be more appreciative of diversity.	learners more aware of practices from around the world, from the past and present."	characters of the same race and background, but different African tales should be used to expose learners to cultures in Africa.		
4. Symbolism in tales	As perceived by the participants: Western tale characters regarded wealthy and African characters regarded as poor (horse and carriage, castle – *Cinderella*, walking, hut - *Chinye* and *Natiki*.) Youth equates to beauty; a young girl must look her best to get a good husband Financial wealth is important, similarity indicated by learners in all three tales.				
5. Roles of family	Traditional role of children is to help with household chores, similarity in all three tales highlighted by learners.				
6. Inclusive education	Diverse texts cater to diverse audience/learners in the class and creates an opportunity for all learners to relate and identify with the texts used in class.				
7. Race and identity	Identified with Fairy Godmother, believes that people are more likely to identify with people similar to themselves.	Identified with Cinderella because Cinderella has personality traits that she admires.	Identified with Adanma because she is African and she believes that she and the character have similar personality traits.	Nine identified with Cinderella because of her personality and beauty, Four identified with Natiki because of her pride in tradition and her beauty.	Fourteen identified and preferred Chinye because of her intelligence, Six preferred Cinderella for her beauty and favour with the prince.

8. Texts being influential	Learners copying the way tales are told from the tales they have been taught in class is to be expected, it is what they have learned as correct.	Vocabulary is what learners use to tell stories, that is the reason why they use the same words in their own stories.	Learners wrote similar stories because that is what they have learned and what they understand.	Characters, plot, and setting used in stories resembled those in Cinderella and Natiki.	Characters, plot, and setting used in stories resembled those in *Cinderella* and *Chinye*.

Addendum B: Letter to school principal

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

February 2021

Principal,

Dear Sir/Madam

My name is Nkhensani Rebecca Chimuse and I am a Master's student in English Language Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Humanities Education Faculty. The title of my study is: ***Intermediate Phase teacher and learner perceptions and attitudes towards African and Western Fairy Tales.*** This study aims to understand the perceptions and attitudes of Intermediate Phase teachers and learners in multiracial schools in Pretoria North towards two fairy tales, *Cinderella*, which is a Western fairy tale, and *Natiki*, an African Cinderella story. The purpose of the study is thus to understand the perceptions of the teachers and learners with regard to the preferences they have to each fairy tale. This may help inform teachers and curriculum developers on which stories to incorporate in lessons and curriculum in order for the learners to engage fully with the content.

Teacher and learner attitudes will refer to the way in which the participants think, feel and relate to the different story elements. These include the plot, setting, characters and themes, in the two prescribed stories.

I ask for permission to conduct observations, semi-structured interviews and a focus group discussion with one English Home Language teacher at your school. Data will be collected from the teachers by means of interviews, observations and a focus group discussion and as observations, questionnaires and a writing activity for the learners. Semi-structured interviews and classroom observations will be conducted with one teacher, while a focus group discussion will take place with 4 teachers from other schools in the Tshwane West District. 20 learners from the teacher's class will be asked to fill the questionnaire and write their own fairy tales. The semi-structured interview with each teacher will last for approximately 20 minutes, while the focus group discussion will take place via WhatsApp group chat to allow teachers to

respond whenever they are available. I also request that I may be allowed to observe the teacher's class while they teach the two fairy tales to perceive their 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 and video recordings made during this time will only be heard and seen 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.

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.

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

Yours sincerely,

Researcher:
Nkhensani Rebecca Chimuse

Addendum C: Parent consent letter

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

February 2021

Dear Parent/Guardian,

My name is Nkhensani Rebecca Chimuse and I am a Master's student in English Language Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Humanities Education Faculty. The title of my study is: ***Intermediate Phase teacher and learner perceptions of and attitudes towards African and Western Fairy Tales.*** This study aims to understand the perceptions and attitudes of Intermediate Phase teachers and learners in multiracial schools in Pretoria North towards two fairy tales, *Cinderella*, which is a Western fairy tale, and *Natiki*, an African Cinderella story. The purpose of the study is thus to understand the perceptions of the teachers and learners with regard to the preferences they have to each fairy tale. This may help inform teachers and curriculum developers on which stories to incorporate in lessons and curriculum in order for the learners to engage fully with the content.

Teacher and learner attitudes will refer to the way in which the participants think, feel and relate to the different story elements. These include the plot, setting, characters and themes, in the two prescribed stories.

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

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 and video 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.

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 the preferences teachers and learners have towards the stories prescribed to them in order to better select stories that they prefer and relate to.

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

Yours sincerely,

Researcher:

Nkhensani Rebecca Chimuse

Addendum D: Teacher consent letter

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Dear Teacher,

My name is Nkhensani Rebecca Chimuse and I am a Master's student in English Language Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Humanities Education Faculty. The title of my study is: ***Intermediate Phase teacher and learner perceptions and attitudes towards African and Western Fairy Tales.*** This study aims to understand the perceptions and attitudes of Intermediate Phase teachers and learners in multiracial schools in Pretoria North towards two fairy tales, *Cinderella*, which is a Western fairy tale, and *Natiki*, an African Cinderella story. The purpose of the study is thus to understand the perceptions of the teachers and learners with regard to the preferences they have to each fairy tale. This may help inform teachers and curriculum developers on which stories to incorporate in lessons and curriculum in order for the learners to engage fully with the content.

Teacher and learner attitudes will refer to the way in which the participants think, feel and relate to the different story elements. These include the plot, setting, characters and themes, in the two prescribed stories.

I would like you to participate in this study. Your involvement will involve participating in a focus group discussion on WhatsApp as well as taking part in an interview in order to understand your perceptions on the two fairy tales. The focus group discussion will take place on WhatsApp Group chat with 4 other teachers and myself. Having the focus group discussion will enable you to respond at any time you like when you're available.

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 and video 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.

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 the perceptions and attitudes learners and teachers alike have towards particular content in the curriculum and can help to better adjust curriculum to suit the preferences and needs of teachers and learners.

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

Yours sincerely,

Researcher:
Nkhensani Rebecca Chimuse

Addendum E: Learner assent letter

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

February 2021

Dear Learner,

My name is Nkhensani Rebecca Chimuse and I am a Master's student in English Language Education at the University of Pretoria. I am conducting research under the supervision of Dr Gerhard Genis at the University of Pretoria's Humanities Education Faculty. The title of my study is: ***Intermediate Phase teacher and learner perceptions and attitudes towards African and Western Fairy Tales.*** This study aims to understand what you as a learner in a multiracial school in Pretoria North feel towards two fairy tales, *Cinderella*, which is a Western fairy tale, and *Natiki*, an African Cinderella story. The purpose of the study is to understand what you think, feel and how you relate to the different story elements. These include the plot, setting, characters and themes in the two prescribed stories.

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. After the lesson you will fill in a questionnaire about the two fairy tales and write your own fairy tale.

The information obtained during this study will be treated with confidentiality and will be used only for this research. Your participation is voluntary and you may withdraw from the study at any time. Pseudonyms (aliases) 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 request your permission to use your fairy tales and questionnaire answers, 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.

By taking part in this study, you will help me to understand what you learners prefer to read and learn about so that we as teachers can select the best possible content for you.

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

Yours sincerely,

Researcher:
Nkhensani Rebecca Chimuse

Addendum F: Interview questions

Intermediate Phase Teacher and Learner Perceptions of and Attitudes towards Western and African fairy tales

Five Intermediate Phase English Home Language teachers will be identified from schools in Pretoria North Tshwane West District. These teachers will be asked to participate in a semi-structured individual interview as well as a focus group chat on WhatsApp. These teachers' lessons will be observed, as well as their learners, when they teach *Cinderella and Natiki*. The interviews and focus group discussion will take place after the observations.

Research questions:

Primary question: *What are teachers and learners' attitudes towards the Western fairy tale Cinderella and African fairy tale Natiki?*
Secondary research question*: Why do the teachers and learners have these particular attitudes?*

Interview Questions.

Age:
Years of experience in phase:

1. Prior to teaching these two fairy tales, did you know of either one of these fairy tales?
2. What do you think is the main aim of teaching fairy tales in this phase?
3. According to your answer at question 2, do you think these two stories facilitate this? Which story? Why do you say so?
4. Which story between the two do you prefer to teach to the learners and why?
5. Do you, in your own opinion, think there would be any value in omitting western fairy tales in curriculum and replacing them with locally sourced fairy tales? Why/why not?
6. Which character do you identify with more? Why?
7. What do you think about the plot of the stories? Which do you prefer?
8. What do you think about the setting of the stories? Have you ever been to/seen any one of the settings?
9. According to you, which story do the learners prefer? Why do you say so?

Addendum G: Learner questionnaire and writing activity

Cinderella and Natiki

Grade: _____

Age: _____

Please answer the following questions to the best of your ability. Complete the questions on your own, there are no wrong answers.

Circle your answer on multiple choice questions, an example has been given.

E.g. Chicken or beef?

a. Chicken

b. Beef

1. Which story do you prefer?
   a. Cinderella
   b. Natiki

2. Which character, from any of the 2 stories, is your favourite character? Briefly explain why.

   _____
   _____
   _____
   _____
   _____
   _____

3. Which character, from any of the two stories, was your least favourite? Briefly explain why.

   _____
   _____
   _____
   _____
   _____
   _____

4. If you could visit the homes of any of the two stories, which one would you choose? Why?

_____

_____

_____

_____

5. Which picture do you prefer?

a.

b.

6. What lesson did you learn from Cinderella?

_____

7. What lesson did you learn from Natiki?

_____

Now you are going to write your own fairy tale! Write your planning in the table below. Your story should be between 100-120 words.

Characters (who is in your story?)	
Setting (When and where does your story take place?)	

Plot (What happens in your story?)	
Moral/lesson (Why did you tell this story? What is the lesson?)	

Write your story here, write as neatly as possible and be as creative as you can.

Once upon a time/long ago _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____