

**Narrative text production in L1 IsiZulu/L2 English
speaking children from rural KwaZulu-Natal:
A case study based on the wordless picture books
Abongi's Journey (Saadien-Raad and Rosser, 2004)
and
Frog, where are you? (Mayer, 1969)**

by

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DECLARATION

Submitted in fulfilment of the requirements for the degree of

Master of Arts (Linguistics)

University of KwaZulu-Natal, Durban, South Africa.

I, Mbali Gloria Jiyane, declare that

1. The research reported in this thesis, except where otherwise indicated, is my original research.
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Supervisor Signature

Date

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Dedication

To my late mother, Bertina Mntungwa,
who did not live long enough to see her two daughters grow and get educated.

ABSTRACT

The investigation of children's narrative skills is important as they yield literate language use and a child's comprehending abilities (Curenton and Justine 2004) and at the same time provide access to a child's level of competence concerning narrative-specific aspects of their linguistic development. Narrative abilities are interlinked to literacy development and academic achievement (Dickinson and Tabor 2001) and are often used to predict language progress (Botting, Faragher, Simkin, Knox and Conti-Ramsden 2001).

Sadly, children in multilingual societies may find themselves in an "educational environment in which their cultural and linguistic practices are misaligned with the language(s) of their teaching and learning" (Tappe and Hara, 2013:299). Investigations of narrative text structure are needed in multilingual countries so that curricula may be adjusted in order to not only preserve cultural and linguistic diversity but to also cater for the needs of multilingual children.

This study sets out to analyze narrations produced by isiZulu speaking children from KwaZulu-Natal, South Africa, by using the Narrative Scoring Schema (NSS) (Heilmann et al., 2010, 2010). This study aims to concentrate on language and culture specific narrative text structure elements and to investigate whether the children's storytelling is based on a 'Canonical' Narrative Text Structure (CNTS, Heilmann et al., 2010, 2010) which is taught at school or on a Southern African Narrative Text Structure (SANTS, Tappe and Hara, 2013), which is akin to the text structure underlying traditional Southern African Folktales. The investigation furthermore considers the factors of "cultural familiarity" and "urban/rural upbringing" as possible parameters that might influence the children's narrations. The participants in this study numbered 44 children (26 female and 18 male) whose age range was 10 to 16 years from Northern KwaZulu-Natal, South Africa, as the primary group of participants and a second group of 39 10-12-year-old children from the urban Centre Durban, KwaZulu-Natal, South Africa.

The results reveal that in the children's narration(s) some of the 'canonical' narrative text structure elements are absent or demoted. The children's narrations consisted of more African narrative text structure elements than 'canonical' narrative text structure elements. This finding was also irrespective of the cultural familiarity of the stimulus material and the upbringing in a rural versus an urban area. Importantly, the results demonstrate that the narrations of children do not conform to the 'canonical' scoring schemas. The results reveal that children seem to possess a Southern African story grammar that is in line with Southern African folktales. The

Southern African Text Structure appears to be different to the narrative text structure proposed by Stein and Glen's (1979) and other versions of narrative text structure that researchers developed from Stein and Glen's (1979) narrative text structure (see e.g. Anderson and Evans, 1996).

This study recommends that further research be done to investigate narrative skills of Southern African children to explore the Southern African Narrative Text Structure proposal in greater depth. Additionally, it recommends that further research be conducted in languages which have been under-represented in or are absent from text production research. Existing research has not concentrated enough on macrostructural differences between texts produced in different languages, in particular, non-European languages; more research is therefore required to assess language- and culture-specific narrative text structure elements.

ISIFINGQO

Ukuphenywa kwamakhono okulandisa ezingane kubalulekile njengoba kuveza ukubaluleka kokusetshenziswa kolimi nokubhala, kanye nolwazi mayelana namakhono okuqonda ezinganeni (uCurenton noJustine 2004) futhi ngesikhathi esifanayo anikeza ukufinyelela ezingeni lekhono lomntwana eliphathelene nezici ezithile ezilandelanayo. Amakhono okulandisa ahlangele nokuthuthukiswa kokufunda nokubhala (Dickinson noTabor 2001) ngokuvamile asetshenziselwa ukuqagela inqubekela phambili yolimi (Botting, Faragher, Simkin, Knox noConti-Ramsden 2001). Ngeshwa, izingane ezikhulele emiphakathini ekhuluma izilimi eziningi zizithola zisenkingeni lapho “ukuthuthukiswa kwezilimi nenqubomgomo yamasiko iphambana nendlela yokuhlolwa kokulandisa kwezindaba” (Tappe and Hara, 2013: 299). Ukuphenywa kwesakhiwo sombhalo olandelwayo kuyadingeka ukuba kubhekwe emazweni anezilimi eziningi ukuze ukhulahluka kwamisiko nezilimi kugcinwe akungekuthi ukugcina nje kodwa ukugcina izidingo zezingane emvelweni yezemfundo lapho umkhuba wezamasiko nezilimi kuhlelwa ngolwimi lokufundisa nokufunda kwezidingo zezingane ezikhuluma izilimi eziningi.

Lolu cwaningo luhlela ukuphenya ukuxoxwa kwezindaba ezixoxwa yizingane ezikhuluma ulimi lwesiZulu (L1) zaseNtshonalanga neKwaZulu-Natal eMzansi Afrika lusebenzisa i-Narrative Scoring Schema (NSS) (Heilmann et al., 2010, 2010). Loluhlose ukugxila olimini kanye namasiko okwakhiwa kwesakhiwo sombhalo kanye nokuphenya ukuthi ngabe ukulandiswa kwezindaba zezingane kusekelwe isakhiwo sombhalo olandelayo i-Canonical Narrative Text Structure (CNTS, Heilmann et al., 2010, 2010) efundiswa esikoleni noma i-Southern African Narrative Text Structure (SANTS, Tappe noHara, 2013), egxile kwisakhiwo mbhalo wesiko lokulandisa izindaba zaseMzansi neAfrika. Uphenyo luqhubeka lubheke umthelela wamasiko ajwayelekile kanye nenhlalo yasemaphandleni noma yasemadolobheni njengezinto ezingaba nemithelela ezindabeni ezixoxwa yizingane. Abahlanganyeli kulolu cwaningo izingane ezibalelwa emashumini amane nane (abesifazane abangama-26 nabesilisa abangu-18) abaneminyaka yobudala esukela eminyakeni eyi-10 kuya kwengu-16 ubudala baseNtshonalanga neKwaZulu-Natal, eMzansi Afrika kanye nabahlanganyeli abayiqoqo lesibili abangama-39, abaneminyaka engu-10 ubudala, kuya kwengu-12 ubudala basedolobheni laseThekwini KwaZulu-Natal eMzansi Afrika.

Imiphumela iveza ukuthi izindaba ezixoxwe yizingane zinokuxega kwezakhiwo zezindaba zomlando ze- ‘canonical’. Izindaba ezixoxwe yizingane zihlanganisa izakhi eziningi zase-

Afrika kunezakhi ze-canonical. Okubalulekile, imiphumela ibonise ukuthi ukulandisa kwezingane akuhambisani nemiklamo yezinhlamvu ze-canonical. Imiphumela yabonisa ukuthi izingane zibonakala zinezilimi zolimi lwaseNingizimu Afrika ezihambisana ne-Southern African folktales. I-Southern African Narrative Text Structure ibonakala ihlukile kwisakhiwo sombhalo esilandelayo sikaStein noGlen (1979) kanye nezinye izinguquko zesakhiwo zombhalo esilandelayo zabacwaningi abazakhela besisusa kwisakhiwo sombhalo esilandelayo kuStein noGlen (1979) (bheka u-Anderson noEvans, 1996).

Lolu cwaningo lukhuthaza ukuba kwenziwe ucwaningo oluqhubekayo ngokuphenya amakhono okulandisa ezingane zaseNingizimu Afrika ukuze zithole ukuhlelwa kohlelo lwesigama seNingizimu Afrika ngokujulile okukhulu. Ukwengeza, ngitusa ukuthi ucwaningo oluqhubekayo luqhutshwe ngezinye izilimi ezingabalwanga phansi noma ezingekho omcwaningweni lokuqonda umbhalo. Ucwaningo olukhona aluzange lugxile ngokwanele ekuhlukeni kwemikhakha emkhakheni yemibhalo ekhiqizwa ngezilimi ezahlukene, ikakhulukazi, izilimi ezingezona ezaseYurophu; Ngakho-ke ucwaningo olwengeziwe luyadingeka ukuhlola izakhi zemibuzo elandelwayo zolwimi nezenqubeko.

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1 www.saltsoftware.com/coursefiles/1502/NSS_FWAY_Rubric.pdf

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List of acronyms

Abongi's Journey	AJ
Analysis of variance	ANOVA
Canonical Narrative Text Structure	CNTS
Canonical Story Grammar	CSG
Degree of freedom	Df
First Language	L1
Frequency of score	F
<i>Frog Where Are You</i>	FWAY
Language of Teaching and Learning	LOLT
Mean square	MS
Narrative Text Structure	NTS
National Research Foundation	NRF
Narrative Scoring Scheme	NSS
P-value	P
Second Language	L2
Southern African Narrative Text Structure	SANTS
Sum of the squared deviations	SS
University of KwaZulu-Natal	UKZN

Chapter 1: Introduction

This thesis is primarily based on a case study that was carried out with isiZulu first language (L1) speaking pupils at iNtuthuko Primary School in Sinkonkonko, a district in Nongoma, Northern KwaZulu-Natal, South Africa. It investigates the nature of text production in isiZulu speaking children by eliciting narrations of two wordless picture books, a culturally familiar wordless picture book, *Abongi's Journey* (AJ) (Saadien-Raad and Rosser, 2003) displaying an African content and a culturally unfamiliar wordless picture book, *Frog, Where Are You?* (FWAY) (Mayer, 1969), displaying a 'Western' content. I furthermore investigate whether the narrations of rural children differ from the narrations of urban children who live in Mayville, Durban, South Africa.

1.1 Introductory remarks

The motivation that has led me to embark on this research is that storytelling is an important classroom activity and is universally used to assess writing skills in schooling children. Storytelling encompasses a number of experiential tasks that are crucial not only to multimodal story comprehension but also to language learning and language production. Moreover, "[...] storytelling requires more complex language than that needed for daily conversation" (Stadler and Ward, 2005: 78). Tappe and Hara (2013: 297) state that "Narratives can yield information about a child's use of decontextualized, literal language while simultaneously providing access to the child's level of competence concerning narrative-specific aspects." Storytelling is thus one of the essential aspects in developing children's language proficiency.

In the process of acquiring a second language (L2) learners also need to know the culture of their target language. Kormos (2006: xvii) highlights that while many children acquire their L2 in a school setting, they may also learn it in a natural environment, e.g. when they migrate a new country. While South Africa is a multilingual country, in which English serves as a lingua franca, it is not necessarily the case that African children have a lot of exposure to English. In many South African school settings, especially in rural areas, second language (L2) learners depend almost entirely on the class sessions to practice the new language they are struggling to acquire (i.e. English).

Despite this limited exposure to English, learners seem to be expected to know how to follow the "canonical narrative text structure" (CNTS) (Stein and Glen, 1979) that 'Western' stories

are largely based on. However, the CNTS and the story grammar, which underlies Southern African folktales seem to be partially misaligned (Tappe and Hara, 2013; Hara, 2014; Mntungwa, 2015). Such a misalignment may lead to learner confusion, frustration, and demotivation. The current thesis wishes to contribute to the growing body of research in this area; in particular, it is part of the NRF project *Southern African text and discourse structure and relevance for education* (CSUR, 14072680422). Furthermore, there is a growing body of research on young children from a perspective of language production during narrative elicitation tasks, for instance, Tappe and Hara (2013) and Hara (2014) for Chichewa, as well as Kunene-Nicolas (2015), Ndlovu (in preparation), Maphumulo (in preparation) for isiZulu to name a few.

The study provides an original contribution to the research field of contrastive psycholinguistics in that it involves an indigenous African language (isiZulu) which is under-researched in the field of language production, specifically narrative text production in children. It uses two different books in a narrative¹ elicitation task, each with a different content. The advantage of using both an African content book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) and a Western content book, *Frog, Where Are You?* (Mayer, 1969) is to allow children to narrate a story that might be similar to their own experiences (culturally familiar), or, a story that might be similar to stories that they may have encountered in the school environment. In addition, using both an African content book and a Western content book might allow us to discover whether the children know more than one narrative text structure.

1.2 The developmental process of narrative skills in children

Storytelling is one of the essential aspects of growing children's linguistics abilities, not only those that are specifically related to text production. Researchers (Vygotsky, 1962; Labov, 1972; Bruner, 1991; Berman and Slobin, 1994; Hickmann, 2003) provide evidence of how narrative development links with cognitive and conceptual development. Hence, narrative skills are central for the development of academic skills as they enable children to understand what they hear and read (Tappe and Hara 2013). Moreover, the development of narrative skills goes hand in hand with vocabulary development because through narratives, children learn new words from one another or learn from the person who narrates a story and thus increase

¹ The terms "narrations and "narratives" will be used interchangeably in the context of the current thesis.

both their receptive and productive vocabulary. Acker (2012) also highlights the importance of narrative skills in literacy development as well as the development of an overall understanding and production of discourse.

Hence narrative comprehension and production tasks that educators, language therapists and researchers frequently and universally use, may permit the measurement of cognitive processes that directly contribute to early reading. Narrative comprehension and production are examples schema-driven reasoning; there are other, similar, assessment tasks for young children which are based on schemata of numbers, repetitive rhymes, the alphabet, or expository genres. I have chosen narratives because of the primacy of the role they play in people's thinking (following Bruner, 1986) and in children's early interactions with text.

However, children may enter school with different types of knowledge about stories. They may tell stories depending on the influence of folktales they hear from their elders, in the media, or which they may tell amongst themselves. Moreover, children in South Africa come from different backgrounds and when they enter school, they may not share the same conventions for the narrative structuring of stories. It has however been noted in various countries that children who follow the 'Canonical' Narrative Text Structure perform better in a school environment where the 'Canonical' Narrative Text Structure and related assessment tools are used to measure their performance (Dickinson and Tabors 2001).

In order to address this problem in a Southern African context Tappe and Hara (2013) and Hara (2014) propose a Southern African Narrative Text Structure (SANTS) based on their investigations of the narrations of Chichewa L1 speaking 10-12-year-old children who live in Lilongwe, Malawi. In my research I use this proposed SANTS alongside the 'Canonical' Narrative Text Structure (CNTS) to assess the narratives that form the data basis for my research.

The findings of this study will contribute towards an existing body of research in this field and recommendations outlined may encourage other linguists to take an initiative to research less researched languages especially in rural areas, where there are fewer available resources to the students, teachers and the schools. This research will also contribute raw data to the fields of second language acquisition and language production in children that may be used by other scholars at the African continent and elsewhere.

1.3 Problem statement

My research sets out to examine whether children who grow up in rural KwaZulu-Natal (in this case children with isiZulu as their primary language) use language specific narrative text and discourse structures when they narrate stories. In particular I look at the following research objectives.

Research objectives

- a. To investigate whether ‘cultural familiarity’ in the stimulus material impacts on the narrations of L1 isiZulu speaking children who grow up in rural KwaZulu-Natal by comparing their narrations of a culturally familiar wordless picture book with their narrations of a culturally unfamiliar wordless picture book.²
- b. To investigate whether the Southern African Narrative Text Structure (SANTS) is more prevalent in rural than in urban KwaZulu-Natal by assessing whether narratives of *Abongi’s Journey* (Saadien-Raad and Rosser, 2003) produced in isiZulu by children growing up in Sinkonkonko, Nongoma district, KZN, differ systematically in terms of their macro-structural organization from narratives of the same book produced in isiZulu by children growing up in Cato Manor, Durban, KZN.
- c. To investigate possible correlations between the children’s storytelling experience/ socialisation and their narratives.

From these research objectives I derive the research questions below which guide my research.

Research questions

1. Which features of the CNTS and the SANTS, respectively, are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal?
2. What is the presence and frequency of SANTS features in the narrations of a culturally familiar wordless picture book produced in isiZulu by children growing up in

² The culturally familiar wordless picture book is the book *Abongi’s Journey* (Saadien-Raad and Rosser, 2003) while the culturally unfamiliar wordless picture book is the book *Frog, Where Are You?* (Mayer, 1969).

Sinkonkonko, Nongoma district, in comparison to narrations of the same book produced in isiZulu by children growing up in Cato Manor, Durban?

3. To what extent does story experience/socialisation influence the storytelling of L1 isiZulu speaking children in rural and in urban KwaZulu-Natal?

The study predicts that:

1. For narrations of both *Abongi's Journey* and *Frog, Where Are You?*

The rural children will perform better when narrating a culturally familiar picture book in comparison to the culturally unfamiliar picture book.

2. For narrations of *Abongi's Journey*

The rural children will obtain a higher score for SANTS elements than the urban children because their socialisation may be more traditional, and they might have a more consistent exposure to traditional Southern African folktales. Conversely, I predict that the urban children will obtain a higher score for CNTS elements because they might be more 'urbanised' than the rural children and might have a more frequent exposure to culturally unfamiliar narrative text structures.

3. For narratives from both (rural and urban) groups of children

Narratives produced by children with L1 as isiZulu and English as the language of teaching and learning will overall not conform to 'canonical' scoring schema. I rather expect that, irrespective of the language(s) the children are exposed to and their socialisation (rural versus urban), the narrations of *Frog, Where Are You?* and *Abongi's Journey* would be influenced by elements from African folktales.

1.4 The broader research context of the research

The theoretical background of this research is constituted by the interdisciplinary fields of comparative psycholinguistics, multilingualism research and text/discourse production research. The research addresses the literary crisis in KwaZulu-Natal from an angle, which was proposed by Makoe and McKinney (2009), Souto-Manning (2013) and Tappe and Hara (2013) and which is yet to be further explored in a South African context. It seeks to investigate whether L1 isiZulu/L2 English speaking children (age group 10-12 years) are influenced by

African (narrative) text structures or Western (narrative) text structures when they encode (narrative) texts.

“The global significance of [the research] is reflected by a growing concern that academic success may be compromised by a misalignment between the narrative practices in a child’s primary language(s) and the narrative practices in a respective language of teaching and learning (e.g. Makoe and McKinney, 2009; Souto-Manning, 2013).” (Tappe and Hara, 2013: 297).

Comparative psycholinguistics acknowledges that children need to master the three following important skills as they develop their narrative skills (Carmiel and Sparks, 2014) in either of their languages:

1. They must learn to produce structured units of extended discourse
2. They need to learn that the audience may know little or nothing about the events being told, and finally
3. Children need to consider the possibility that the listeners may interpret the story events differently than they themselves might interpret them.

Moreover, the research findings have repeatedly shown that age plays a significant role in children’s narrative ability. Children from the age of five years are able to describe events in a temporal sequence (e.g., Berman, 1988) and by the time children reach the age of six years, they should be able to construct a story with a solid background of the location, time, and characters (e.g., McCabe and Rollins 1994) and expressing their judgements about events and characters (Peterson and McCabe, 1983). Moreover, according to Kunene-Nicolas (2012:1) “[...] children found it hard to summarise stories or events, on the other hand adults summarised efficiently”.

My research is couched within a larger research context. Firstly, it is related to two previous studies conducted by Tappe and Hara (2013) and Hara (2014), respectively, and is secondly funded by the National Research Foundation (NRF) as part of a broader study which investigates Southern African Narrative Text Structures and Discourse. As part of this overarching NRF umbrella object the scope of my research is determined by its place in the NRF project.

This research is linked to and follows the same theoretical approach (and the same methodology) as other projects by the supervisor: The doctoral thesis of Dr. Agnes Hara (2014) (ethical clearance number: HSS/0246/012D), where Hara investigated the narrative production in Chichewa/English speaking children in Malawi. Within the NRF project, my work is conceptualized in parallel to further master's theses; as such both my research objectives and research questions are complementary to those of Maphumulo (in preparation) and Ndlovu (in preparation). Furthermore, my research relates to my own Honours thesis (Mntungwa, 2015), the Honours theses of Thandeka Maphumulo (2015) and Megan Lavender (2015), whose research is based on narrative production data from 40 bilingual isiZulu/English speaking children from Durban, KZN as well as the Honours thesis of Nelisa Mthethwa (2017). The ethical clearance number for the NRF project (and hence my thesis) is HSS/1115/015CA.

1.5 Overview of the thesis

This thesis is structured as follows: The purpose of this chapter was to give an introduction of the study to the readers, which is discussed in more depth in the coming chapters of this thesis. There are key questions that the first chapter has raised. The next chapter provides a historical background and a literature review from which these questions arose. It aims to put the study into context. It also explores fundamental research within the NRF project that the current research is part of.

The current introductory chapter also questioned the universality and validity of the 'Canonical' Narrative Text Structure which was suggested by e.g., Stein and Glenn (1979) as well as Mandler and her colleagues (Mandler, Scribner, Cole and De Forest, 1980; Mandler, 1982; Mandler 1983). However, my research is motivated by the observation that narratives may have different functions across languages and cultures and that therefore narratives might display different narrative text structure elements. I will further elaborate this point in the literature review in chapter two.

Chapter two provides an overview of selected literature in connection to the development of monolingual and bilingual children's narrative skills. It also reviews narrative text structure and story grammar analyses that have been used to assess the narrative text structure in children's stories. The chapter furthermore considers alternative methods for assessing children's narrative skills. It especially considers other measures of assessing how monolingual and bilingual children capture and convey events in a narrative, how they manage to tell stories

that are coherent, and how they achieve cohesion, that is, their ability to tie sentences or discourse/text units together within a narrative.

Chapter three centres on the research design and methodology of this study. This chapter discusses the techniques used to collect data and focuses on how I aimed to conduct research that would be able to answer the questions mentioned in Chapter one. In this chapter, two research designs are introduced namely cross-sectional and cross-linguistic. Thereafter I elaborate on the setting of the study, its participants, the stimulus materials used to gather information, and how the data was collected. Lastly, I explain how the anonymity of the participants was protected as outlined in the ethical guidelines of the University of KwaZulu-Natal.

In Chapter four I present my findings. The findings are presented alongside with the background questionnaire provided by the children's parents. The first section of this chapter will feature the presence of the 'Canonical' Narrative Text Structure and Southern African Narrative Text Structure elements in narrations of the culturally familiar picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) and the culturally unfamiliar picture book *Frog, Where Are You?* (Mayer, 1969). The second section of this chapter will compare the presence and frequency of Southern African Narrative Text Structure in the narrations of the culturally familiar picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) produced by rural children from the Nongoma municipality in Northern KwaZulu-Natal, RSA and urban children from Cato Manor, in Durban, KwaZulu-Natal, RSA. The third section of the chapter aims to investigate to which extent story experience/socialisation may influence the storytelling of L1 isiZulu speaking children in rural and urban KwaZulu-Natal. The final section of the chapter will present a summary of the findings.

Chapter five further incriminates a discussion of the findings that are presented in Chapter 4. The discussion is shaped by the following questions: The features of the CNTS and the SANTs, in particular, that are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal; the presence and frequency of SANTs features in the narrations of a culturally familiar wordless picture book produced in isiZulu by children growing up in Sinkonkonko, Nongoma district, in comparison to narrations of the same book produced in isiZulu by children growing up in Cato Manor, Durban; the relationship between story experience/socialisation and storytelling of L1 isiZulu speaking children in rural and in urban KwaZulu-Natal.

Finally, Chapter six presents the conclusion to this thesis. It deliberates on the implications of the findings, the limitations of the study and provides recommendations concerning possible areas for future research. In particular, the chapter discusses two types of implications of the research: theoretical implications and practical educational implications.

Chapter 2: Literature Review and Theoretical Frameworks

The theoretical background of this research is constituted by the interdisciplinary fields of comparative psycholinguistics, multilingualism research and text/discourse comprehension and production research.

My research wishes to address the literary crisis in South Africa from an – as yet – largely unexplored angle in an attempt to enlarge the corpus research of indigenous languages following Tappe and Hara (2013) and Hara (2015). It seeks to investigate whether L1 isiZulu speaking children (age group 10-12 years) are influenced by an African (narrative) text structure or a Western (narrative) text structure when they encode (narrative) texts.

2.1 Introduction

Academic performance of learners relies on the material that is available at school or university. The learners' performance may be indicative of the tools used to assess them at an educational institute. The big question is whether the education system caters for the learners' needs and whether the education system aligns their assessment tools with the learners' background knowledge. In the previous chapter, I provided a motivation for conducting this study. I identified three research objectives and three key research questions that are the foundation for this study. In this chapter, I seek to contextualize my research against a South African background in order to motivate its relevance, subsequently I present the theoretical frameworks of my thesis and previous research done on oral narratives.

Firstly, I discuss the diversity and the challenges for multilingual societies; The Education and Literacy Crisis in South Africa, The significance of narrative skills. In this context, I will present and compare the 'Canonical' Narrative Text Structure (CNTS) (Stein and Glenn, 1979) and the proposed Southern African Narrative Text Structure (SANTS) (Tappe and Hara, 2013, Hara 2014) while also discussing the effects of culture-specific narratives. Secondly, I outline previous research on narrative production in children. In addition, this chapter presents Labov and Waletzky's (1967) narrative structure theory, which plays a seminal role in the investigation of children's storytelling. This chapter concludes with a summary.

2.2 Diversity and the challenges for multilingual societies

The world in the 21 century is characterized by growing levels of diversity. Migration is growing annually due to many factors, like e.g., vocational and educational opportunities in South Africa (Harrison and Todes, 2015:150). Moreover, growing numbers of migrants who are displaced by the unbearable conditions in their home countries migrate to Europe, the United States of America, Australia and Neuseeland as well as the Republic of South Africa.

In the consequence of migratory movements, each continent is home to multilingual societies that need to be accommodated from the perspective of linguistic human rights (The World Conference on Linguistic Rights, 1996). This issue may create a few problems, as it is a challenge to accommodate a diversity of languages in one educational system. Even if a country grants a number of languages the status of official languages like South Africa does, there may still be misalignments in the use of these official languages. Diversity of societies may create impediments for language planning because language planning for more than one language is resource intensive and therefore expensive. In the consequence, one language may be favoured as it may be able to serve as a lingua franca for most citizens. This partially explains the privileged status of South African English in the Republic of South Africa.

South Africa has always been diverse but between 1949 and 1994 it was a country in which races were officially and legally segregated in all areas of society. Since 1994 the post-apartheid South Africa engages in a plethora of reformations to overcome racial, ethnical, religious and linguistic divides. However, the colonial legacy in combination with the lack of resources and attitudinal ‘barriers’ has led to a misalignment of the language of teaching and learning and the primary language(s) of most of the population (see, for example, Webb, Deumert and Lepota, 2005). Although South Africa is multilingual there are languages which get more attention than others; i.e. English and to a lesser extent Afrikaans. Over and above historial reasons, this situation may be brought about by a stereotype that there are particular languages that the society needs to focus on more in order to create job opportunities and to be able to use these particular languages in advancing their prestigious status (Posel and Casale: 2011:2).

It is an undoubted fact that “the Constitution of South Africa (1996) recognizes multilingualism as an important aspect of democracy” (Ndimande-Hlongwa and Wildsmith-Cromarty, 2010: 1). Even after twenty years of democracy, it is, however, a sad reality that acknowledgment of the Constitution is still lacking in terms of the implementation of the principles of

multilingualism in South African society. Research shows that English is still a preferred medium of instruction amongst South African schools and universities despite the evidence produced in Africa and across the globe that the mother-tongue is essential for productive learning at all levels (Cummins, 2000; Skutnabb-Kangas, 2000; Baker, 2001; Wildsmith-Cromarty, 2010; and Yusuf and Ferhat, 2016).

Government spheres tend to use English for communication purposes thereby making an indirect statement about the value of other languages. However, the Pan South African Languages Board (PanSALB) have been putting a firm pressure on institutions such as universities to implement language policies (Posel and Zeller, 2016:9-12). According to Ndimande-Hlongwa, Balfour, Mkhize, and Engelbrecht (2010), many of the institutions in the country have drafted the implementation of other languages into their language policy. This has been the case with the University of KwaZulu-Natal (UKZN) where there is a language transformation plan spanning 20 years, that is finally being implemented in various departments of the institution. Although the UKZN language policy recognizes a number of relevant languages, the institution is currently focussing on the development and elevation of isiZulu to the status of an academic language and in turn a language of tertiary instruction (see, e.g., Ndimande-Hlongwa, et al., 2010: 347–357).

In sum, English seems to be globally viewed as a powerful tool that is recommended as an asset to everyday living of humans; e.g. it is used as a lingua franca in South Africa by most people and as a medium of instruction in most schools and universities as well as work spheres. Many countries including South Africa use English in parliament, for social events like important gatherings, in academia and in the media (Statistics, 2012). However, the composition of South African society reflects the worldwide observation that the number of L1 English speakers is substantially smaller than the number of L2 English speakers. This also holds in South Africa where even though English has relatively few L1 English speakers it is undoubtedly the most dominant language in the public sphere (Census, 2011). This has many adverse effects on the majority of the population who are L1 speakers of an African language. One such effect is that only a comparatively small part of their schooling happens in their L1, which may be a significant contributing factor to South Africa's literacy crisis (Heugh, 2000; Bamgbose, 2009; Spaull, 2011; and Pretorius, 2015).

2.3 The education and literacy crisis in South Africa

Literacy – the ability to read and write – is a central academic skill that predicts academic success (International Reading Association (IRA) and the National Association for the Education of Young Children (NAEYC), 1998:1) and establishes educational progress (Pretorius and Mokhwesana 2009:55). However, South Africa is a developing country; like many other developing countries in Africa, it is faced with crises when it comes to academia. There are a number of challenges that need to be addressed so that South Africa can compete with developed Western and European countries.

Generally, the education and literacy crisis in South Africa is affected by a number of factors; e.g., the economic status of the country; the socio-economic status of the learners; teachers' knowledge of the content and importantly in the context of the current thesis, the languages that South African schools use as their language of teaching and learning (de Vos, van der Merwe, and van der Mescht, 2014: 170).

The socioeconomic status of South African households is significantly low; the average income was 11688.52 ZAR/Month between 2004 and 2016, with a record low of 6742 ZAR/Month in the first quarter of 2005 and reaching an all-time high of 17517 ZAR/Month in the fourth quarter of 2015 (Trading Economics, 2016).

South Africa's unemployment rate slightly decreased to 26.6 percent in the June quarter of 2016 from 26.7 percent in the three months to March. The number of unemployed fell by 1.6 percent and employment went down 0.8 percent (Trading Economics, 2016).

A low socioeconomic status is also a determiner for learners' performance. In fact, Spaul (2011) found that almost 40% of SA students' low reading achievement can be explained by socioeconomic status alone (reduced or absent access to assets, books, parental education). A large body of research supports this assessment as it finds that learners who come from households where the socioeconomic status is high perform better at school: They attend better schools where they can get the necessary materials to aid them in their studies. Moreover, their parents are able to provide the children with any learning materials that schools do not have access to.

In contrast learners who come from families whose socioeconomic status is low have been found to generally attend less advantaged schools/public school where one might find that two

learners have share one book. Furthermore, parents from the low socioeconomic status may not be able to provide the children with necessary learning materials that schools cannot afford. Due to this, learners from low socioeconomic status families have high risks of being illiterate and learners from a high socioeconomic status have a lower risk of being illiterate (Naidoo et al., 2004; Zuze and Reddy, 2014; Venkat and Spaul, 2015).

Furthermore, the literacy issue also depends on the level of teacher training. A study conducted by Spaul (2013a) indicates that South African Mathematics' teachers from grade 6 onward have little confidence of the content they teach. Spaul also finds that South African grade 6 teachers scored less when compared to teachers from other African countries. The findings furthermore suggest that teachers from the foundation phase are less experienced in the lesson content than would be desirable, which might be the factor forcing learners to drop out of school. This may be a significant finding as a later study by Venkat and Spaul (2015) indicates that shortcomings during the foundation phase could be to blame for later school dropouts. In my opinion, we need to develop a sense of responsibility in learners, however, as they should not depend on teachers alone for information. Rather learners should be enabled to seek help from secondary sources³ (i.e. parents, libraries, media contents and the community) as they are at least partially responsible for their own success.

An under-preparedness of teachers may also relate to their languages skills. Teachers need to be fluent in the language that they are teaching in, to order to be able to optimally convey the correct information to learners. For example, I personally had difficulties in understanding Physics, as the teacher who was teaching it, only read what was in the book and did not elaborate more on the content she was reading out to us. I had to take the initiative to seek secondary information to understand the content of the lessons.

Previous research shows that different teaching techniques that teachers use during lessons have an impact on the learner and may influence learning outcomes (Hanushek, Kain, O'Brien and Rivkin, 2005; Hanushek and Rivkin, 2006). The mere fact that in South Africa many teachers are illiterate is a crisis on its own. Pretorius and Machet (2004: 50) found that 10 % of teachers in South Africa have insufficient literacy skills. In many schools learners are forced

³ In this context, secondary sources could be people who are more experienced in the particular field that the learner is lacking.

to seek secondary aid – for example from older pupils – to gain an understanding of the curriculum content.

However, schools are not only faced with the problem that many pupils come from low socioeconomic status homes and that teachers may be under-prepared for their job but also that most of the pupils' first language is not the language of teaching and learning. Learning cannot take place if learners do not know the language that is used at school (like in the case of the rural children participating in this research); learning may also be difficult if learners are not fluent in the language of teaching and learning (August and Shanaham, 2006) (like in the case of the urban children participating in this research).

Thus, if learners do not understand the content of the lessons, they may perform poorly in their assessments. Eventually, they may get discouraged from learning in particular subject areas or even from attending school and as a consequence they may drop out of school altogether. School dropout rate in South Africa was 47 % in 2014. Learners who drop out of school before grade 10 are typically doomed to be illiterate (Statistics, 2013). This view is supported by research data from Spaul (2011, 2013b, and 2014). Spaul (2014:150) concluded that a significant number of learners drop out of school before reaching the South African high school exit matriculation (matric) and hence the minimum university entrance requirement.

2.3.1 The South African education system (during/post-apartheid)

South Africa is a linguistically diverse country but – as previously stated – English holds the highest prestige as it is the language of teaching and learning in most South African schools (Heugh, 1999:303). Makoe and McKinney (2009) argue that the reason why South African education is facing a major crisis is to a large extent due to the fact that materials used in school are predominantly in English. Yet, children are more fluent in expressing their ideas using their first language (L1) (Madiba, 2013:18). IsiZulu L1 speaking children, e.g., may have different skills of conveying messages in their own language rather than in secondary language(s), which they often only begin to learn in a school environment (e.g. English may be the second or third or fourth language⁴ for a child with one or more African language(s) as L1).

⁴ In this case, I refer to the second language (L2) as a language that a child has some proficiency in but that is not a home language for the child.

The South African education system has changed tremendously since the end of apartheid. During apartheid, the government introduced two languages (i.e. English and Afrikaans) as the media of instruction for privileged schools, which were reserved for white children. Furthermore, the apartheid government introduced the Bantu Education Act in 1953⁵ which applied to black students, where black students were not allowed to enroll in schools reserved for white pupils as all spheres of life were segregated racially (Brook, 1996: 204-231). The Bantu Education Act 1953 also entailed that African students were educated in their primary languages. While being educated in the L1 is – in principle – an advantage, during apartheid education in the L1 was mainly designed to prepare the black pupils for menial work, i.e. as servants for the white ruling class. Hence, there was no development of meaningful curricula and teaching materials in the African languages. Hence, the Bantu education system instrumentalised L1 education for the suppression of the black majority of South Africa's population and the exclusion of black South Africans from institutions of Higher Education, as well as socio-economic and political power. It is partially due to this experience that many black South Africans are very reluctant to embrace African languages as languages of teaching and learning. There is a deeply rooted fear that the re-introduction of the African languages in the education systems will once again lead to the loss of access to socio-economic and political success for L1 speakers of these languages.

Immediately after the fall of the apartheid regime, the new democratic government was in the position to restructure the South African education system, which in the past had been segregated according to race, class, and ethnicity. Although the new government has tried to dismantle the old regimes' efforts of racial segregation in all aspects of political, social, and economic life, the language issue in South Africa is still a major problem. In addition to the above mentioned factors, this is also due to the fact that South Africa has eleven official languages and also has immigrants who reside in South Africa but may not speak most of these eleven languages at all or at least not fluently (e.g. immigrants from French-speaking parts of Africa) (Johnson, 2007:306).

Moreover, the educational system in South Africa is faced with a colossal problem as each province has a different composition of languages spoken in it (Statistics South Africa 2012:

⁵ "Bantu Education Act, Act no. 47 of 1953: The Act was to provide for the transfer of the administration and control of native education from the several provincial administrations to the Government of the Union of South Africa, and for matters incidental thereto." (Constitution, 1996: 24)

13) and diverse pupil populations. To try to deal with this situation, the government have amended specific rules in the nine provinces. For each province, the government indicated that if there is a majority of L1 speakers of one language, that language may be used as a first language of the province. Although this is the case, the governing rules are not implemented consistently enough and may not be sufficient to accommodate the multilingual societies in the different provinces.

Despite numerous efforts of implementing multilingualism in schools, most South African schools are far from being transformed (Manyike and Lemmer, 2014). This may partially be due to the lack of resources to fund schools or to produce material in different languages. Learners have no choice but to use the available material. Moreover, Mwita (2005:17) argues that “African languages have minimal, if any, materials to engage learners in the internet and other electronic media.” Olivier (2011:211) quotes Ferguson (2006) who “observes that throughout Africa there are parents who believe that education through the medium of indigenous languages is not feasible due to limited material in the languages, as well as the few well-paid work opportunities that can be accessed through knowledge of the indigenous languages.”

Hence, for African languages to attain a high status, primary requirements need to be met (i.e. to attain economic, social and intellectual value). The situation is aggravated by the fact that disadvantaged communities which are more likely to use mother tongue education, receive a lower quality of education, hence parents prefer to take their children to advantaged schools, which are almost always English medium of instruction schools so that their children may receive a better education (Madiba, 2013:20-21). In addition to the language factor, many parents prefer to take their children to a multi-racial school for their children to fit into the 21st century and into a globalised world. Against this background, it appears to be a major challenge to change negative attitudes towards African languages.

Hence in post-apartheid South Africa, English (followed by Afrikaans) is the main medium of instruction in the educational system (Heugh, 2002). However, in rural areas of South Africa, e.g. in rural KwaZulu-Natal, there is little to no choice in terms of multi-racial schools due to the fact that the composition of the population is rather homogeneous when compared to the urban centres. In Nongoma municipality, which is the main site for the current research, 99.5% of the population are black Africans as compared to 51.1% in the eThekweni municipality.

Consequently, 96.5% of the inhabitants in Nongoma speak isiZulu as their L1 while this holds for only 33.1% of eThekweni's population (Statistics South Africa, 2012).

Table 2.1: The composition of isiZulu population and L1 isiZulu in Nongoma and eThekweni municipality (Statistics South Africa, 2012)

Municipality	Percentage of black Africans	Percentage of L1 isiZulu
Nongoma	99.5%	96.5%
eThekweni	51.1%	33.1%

In the context of the current research these numbers are significant as I aim to investigate the influence of traditional African storytelling on the narrative skills of 44 learners (10-12 years old) from the Nongoma municipality; in particular, I am to investigate the text production in L1 isiZulu speaking children.

According to Africa Census (2016), isiZulu is widely spoken by 28 million people in Africa, while 11.6 million people who speak isiZulu are in South Africa (Statistics South Africa and Ethnologue, 2016). Moreover, isiZulu holds the fifth place in languages which are mostly spoken by African people, while it is also a most widely used African language in South Africa.

Given the statistics of isiZulu above, this study argues that the language of instruction may be affecting the literacy/illiteracy rates of rural children in KwaZulu-Natal (KZN) and that implementing the home language⁶ as the language of instruction may be a solution in such a context. The learners may be able to better relate to their home language and may be able to express themselves freely in their L1. I am not arguing to use the L1 exclusively, but I am arguing for the introduction of additive bilingualism where the foundational literacy in the L1 may be used as a stepping-stone towards bilingual literacy in both the L1 and the L2. One building block in achieving this goal may be in systematically integrating narrative skills development in the L1 into the curriculum.

In the following section, I first give an overview of literature that highlights the significance of narrative skills development for the development of literacy skills more generally. I then discuss differences between the 'Canonical' Narrative Text Structure and a Southern African Narrative Text Structure. I conclude that the development of narrative skills in a child's primary language may be the foundation for developing a plethora of cognitive skills, which underlie

⁶ "Home language" and "first language" terms will be used interchangeable

literacy and academic development more generally and which may greatly benefit literacy development in both the L1 and the L2.

2.4 The significance of narrative skills

“A narrative is a linguistic crossroad of culture, cognition and emotion and serves the dual function of sense making and self-presentation” (Silliman and Champion, 2002:146). Narrative skills are predictors of language progress (Botting, Faragher, Simkin, Knox, and Conti-Ramsden, 2001); they are linked to literacy development and academic achievement (Dickinson and Tabors, 2001) and they also reflect a child’s use of decontextualized literate language features (Currenton and Justice, 2004). Moreover, narratives serve the transmission of knowledge this holds in particular for African stories which are not just stories but the oral literacy of nations and as such they encode the knowledge of their peoples.

Narrative skills are central for the development of academic skills as they help children to understand what they hear and read (Tappe and Hara 2013). However, narrative skills are not limited in their usefulness to the period of early cognitive development, they are a foundation built upon and used throughout life in personal and professional domains (Peets, and Bialystok 2005; Bialystok, Luk, Peets, and Yang 2010; Kunene-Nicolas 2015). According to Schick and Melzi, (2010: 218) oral narratives are ways of literature that may involve spoken or imagined accounts of events. The processing of stories requires a multitude of skills, which may be crudely summarised as follows:

In understanding stories, a child requires the listening skill to stories which is the prerequisite for a child to hear and process verbal information and to be able to construct mental images which represent the content of the stories in her/his brain. Conversely, the child needs to be able to access the right word for any given mental image (Paivio, 1969) and then string those words together to create a coherent text basis (e.g. van Dijk, 1980).

The aural listening skills which may be developed during listening to narratives are thus precursors for reading (and writing), are central cognitive skills even though they may be taken for granted by naïve laypeople. Reading – much like listening to a story – demands of a reader to generate mental representations on the basis of words. These mental representations can either be retrieved from a mental strage or be developed on the basis of the written words (Land, 2016:1). As we develop concepts, we can convert isolated bits of meaning into useful

information; however, if we are unable to convert written words into concepts, we cannot read. Moreover, if we can read than we are able to store the words and the concepts as well as the inter-relationships between them in our brain to allow us to write what we have read. We cannot write what we do not know, and others will not be able to process the information and intentions of our text if the meanings and information conveyed do not follow common conventions.

Oral narrative skills hence influence general text comprehension and production as well as being a gateway skill to reading and writing. Oral narrative skills may – in turn – be influenced by reading and writing as well-developed literacy skills may enhance a child's narrative competence. Hence, there is a bi-directional casual chain between these skills (Schick and Melzi, 2010:218).

Oral narrative skills are thus tightly interwoven with literacy development. Whitehurst and Lonigan (1998: 850) suggest that research, assessment, and instructional attention have not focused enough on the process of "understanding and producing narrative" as a component of early literacy. My study focusses on these two components of early literacy by providing empirical data from a rural primary school in Nongoma, KZN. My study aims to contribute to research that may motivate the South African educational system to fully recognise the role that indigenous African languages may play in alleviating the literacy crisis in South Africa.

Narrative comprehension and production are widely and frequently used as assessment tasks that may permit measurement of cognitive processes, which directly contribute to early reading. However, assessment rubrics, which are used to measure storytelling seem largely to be based on the 'Canonical' Narrative Text Structure (CNTS), e.g. the Narrative Structure Score (NSS).⁷ This type of scoring schema includes instructions on how to code categories of 'canonical' story grammars and narrative cohesion (e.g. Petersen, Gillam and Gillam, 2008: 118-119). Dickinson and Tabors (2001) highlight that in various countries where the CNTS is used to measure narrative performance, children who follow the CNTS (Stein and Glenn, 1979) perform better in school environments than children who do not follow the CNTS.

However, most research in narrative development has focused on English narrative development, which has shaped the current knowledge of what a narrative may consist of (Thorndyke, 1977; Mandler and Johnson, 1977, as well as Brewer and Nakamura, 1984). Yet,

⁷ Accessible at: http://saltsoftware.com/media/wysiwyg/codeaids/NSS_FWAY_Rubric.pdf

children come from different backgrounds having different types of cultural knowledge of storytelling. A child may use a narrative text structure that she/he is familiar with. The story grammar that the child uses may come from an elderly person who the child listens to.

Different cultures have different ways of telling stories e.g. Indian and Nigerian films may differ substantially in their story lines and the execution thereof from Hollywood movies. One must acknowledge culture diversity as children from the same school might have different cultures resulting in different techniques of storytelling. Assessing children using a CNTS tool may aggravate the persisting racial divide in South Africa as the children who fit into the English curriculum are minority in our country.

In addition, children have been found to better understand culturally familiar narratives. Foreignized narratives (preserving the culture that the narrative originates in) makes it difficult for children to read, hear and memorize narratives (Kruger, 2013: 208). Kruger investigates how Afrikaans speaking children and adults read and comprehend stories that contain elements of Back South African culture. She finds that readings speed and comprehension are both compromised by elements which may be foreign to members of the Afrikaans culture, such as “Spaza Shop”.

It is said that domesticating narratives (changing foreign narratives to make them culturally familiar) makes children feel comfortable and it may assist them with integrating the content of a narrative more easily with their background knowledge and with narratives that are already known to them. Therefore, culturally familiar narratives enhance children’s skill in reading and learning. However, in the South African context the majority of children are still supposed to learn, read, hear and produce foreignised narratives while their own culture remains underrepresented in the school curriculum.

Narrative production from visual stimuli, like picture books, e.g., goes beyond an identification of individual pictures and may rather entail both the comprehension of pictorial sequences and the generation of coherent narratives from these picture sequences (e.g. Le Roux, 2012). In our research (i.e. in the context of the broader NRF project) we employ two wordless picture books to elicit narratives: The culturally familiar *Abongi’s Journey* (Saadien-Raad and Rosser, 2003) which depicts an African story and the internationally widely used, culturally unfamiliar wordless picture book *Frog, where are you?* (Mayer, 1969) which depicts a Western/European story. Thus, it will be possible to contrast narratives, which are elicited using these two books from the same group of children.

Visually presented material like wordless picture books might be more easily accessible for children than mere text if it reflects their own experiences and is culturally familiar to them (e.g. Gurkan, 2012). In this context Wa’Njogu and LeClair (2005:21) point out that in the case of a visually presented story “[...] recall and recognition are better when the presentation conditions help the learner to understand the image, identify concepts it refers to, and build a more accurate mental picture of what it represents.”

So, this is a further area that needs to be taken into consideration as visually presented material might be more easily accessible for the children if it reflects their own experiences. It is for this reason that I have chosen the picture book with an African context as my main research focus as I am curious to find out whether it does indeed facilitate narrative production in the cohort of rural children who participate in this study. I do, however, also compare the narratives that my participants produce of this book, i.e. *Abongi’s Journey* (Saadien-Raad and Rosser, 2003) with narratives that the children produce from the culturally unfamiliar picture book, i.e. *Frog, Where Are You?* (Mayer, 1969).

In further research, it will be possible to contrast the findings from my study with findings from research of a similar nature within the broader NRF project, which uses the non-African picture book (i.e. Mayer, 1969) as its primary stimulus material. (i.e., the Masters theses of Ndlovu (in preparation) and Maphumulo (in preparation)).

2.5 Effects of culture specific narrative schemas in society and education

Like other traditional stories, African traditional stories relate to cultural legends (what is perceived to be true) and myth (what is believed to have happened) (Gora, 2009:53). For instance, isiZulu traditional stories have shaped the thinking of many South African people, specifically the thinking of native speakers of isiZulu.

However, on the African continent, many societies share similar concerns and values, although they might differ in detail. For example, Gora (2009:55) sees a striking resemblance amongst the stories of Zulu, Chewa, Kikuyu, and Shona peoples. Even though this is an interesting issue, little research has been conducted to compare narrative traditions and skills amongst these ethnic groups.

2.6 The ‘Canonical’ Narrative Text Structure versus the Southern African Narrative Text Structure

Tappe and Hara's (2013) findings indicate that stories of children who are exposed to traditional Southern African storytelling practices during socialisation might be influenced by a narrative text structure that is different from the 'Canonical' Narrative Text Structure (CNTS) (Stein and Glenn, 1979) which is widely employed in educational settings. This practise is based on the claim that the CNTS reflects a universal schema (e.g. Mandler, 1982: 207). The current research aims to extend Tappe and Hara's (2013) and Hara's (2014) work and to show that the CNTS may not be universal, and to demonstrate that while some features of the CNTS may be present, other features of the CNTS may not be present in the narrations of children from rural KwaZulu-Natal whose primary language is isiZulu.

2.6.1 The 'Canonical' Narrative Text Structure (CNTS)

The 'Canonical' Narrative Text Structure is akin to the highly influential narrative model developed by Labov and Waletzky's (1967) which is designed to account for everyday practice (i.e. when people talk to each other recounting an event). Labov and Waletzky's model (1967: –20) consists of six categories that may be found in the story; according to widely-held views well-formed stories will have these six categories, although some stories may not include all of the categories. Each category has its own function. The categories relate to questions of where the story takes place, how the events in the story unfold, and who the actors in the story are. The table below shows an illustration of the simplest form of producing narratives by Labov and Waletzky (1967).

Table 2.2: Labov and Waletzky's (1967) model of natural narrative⁸

<i>Narrative category</i>	<i>Narrative question</i>	<i>Narrative function</i>	<i>Linguistic form</i>
<i>ABSTRACT</i>	What is the story about?	Signals that the story is about to begin and draws attention from the listener	A short summarizing statement, provided before the narrative commences.
<i>ORIENTATION</i>	Who or what are involved in the story, and when and where did it take place?	Helps the listener to identify the time, place, persons, activity and situation of the story	Characterized by past continuous verbs; and adjuncts of time, manner and place

⁸ Table 2 has been adapted from Tappe and Hara (2013: 301).

<i>COMPLICATING ACTION</i>	Then what happened?	The core narrative category providing the ‘what happened’ element of the story.	Temporally ordered narrative clauses with a verb in the simple past or present
<i>RESOLUTION</i>	What finally happened?	Recapitulates the final key event of a story.	Expressed as the last of the narrative clauses that began the complicating Action.
<i>EVALUATION</i>	So what?	Functions to make the point of the story clear	Includes: intensifier; modal verbs; negatives; repetition; evaluative commentary; embedded speech; comparisons with unrealised events.
<i>CODA</i>	How does it all end?	Signals that a story has ended and brings listener back to the point at which s/he entered the narrative.	Often a generalised statement which is ‘timeless’ in feel.

In comparison, Table 2.3 below presents the elements of the ‘Canonical’ Narrative Text Structure or Anglo-American narrative text structure in the chronological order, in which they are held to appear in a narrative.

Table 2.3: Story grammar according to Stein and Glenn (1979), summarised by Griffith, Ripich and Dastoli (1987:541)

<i>Element</i>	<i>Definition</i>
<i>Setting</i>	The spatial and/or temporal location where story events take place; the introduction of the main characters, the protagonist and the spatio-temporal context.
<i>Initiating event</i>	An event which typically introduces a state-of-affairs that is ‘out of the ordinary’ for the protagonist; i.e. the occurrence that influences the main character to action
<i>Protagonist’s internal response.</i>	An affective or emotive reaction to the initiating event. Indicates the thought(s), feeling(s) of the protagonist in response to the initiation event; may include an

	interpretation of the event, formulation of a goal and serves to motivate action.
<i>Plan</i>	A set of intentions formed in the mind of the person affected by the initiating event. Indicates the intended action of the protagonist (the announcement of the intended action).
<i>Attempt</i>	The protagonist's effort to execute the plan. Indicates the overt actions of the protagonist in pursuit of the goal.
<i>Consequences or outcomes</i>	The (non-)attainment of the goal, or other events that are the result of the attempt.
<i>Resolution or outcome</i>	Any emotional or evaluative response by the protagonist to the preceding chain of events.

The above elements of the CNTS (Stein and Glenn, 1979) form part of commonly used scoring schemas which are used to assess the quality of children's narratives and the stages of the children's narrative skills' development.

However, these elements may not be necessarily present in children's narratives; especially in cases where the children's cultural folktales do not include certain elements. The following sections discuss each of these elements in turn alongside my current understanding of the prevalence of the elements in the narratives of children, who do not come from a European or US-American background.

2.6.1.1 The setting

The setting is defined by Griffith, Ripich and Dastoli (1986: 541) as describing the space and the time, in which the plot takes place while also introducing the characters (particularly the main characters and occasionally supporting characters).

The setting usually implicates the place where the story is taking place; it can either be in a particular country or landscape, a settlement, a building, a part of a building and any suitable – real or imagined – location. The story may take place during a specific time, e.g. during daytime, nighttime, or a particular time of the year (e.g. Christmas).

Acker's study (2012) indicates that South African children whose mother tongue is English or Afrikaans insert a setting in their narrations of a wordless picture book. Her results show that

55% of five to six-year-old, 88% of six to seven-year-old and 100% eighth-and-a-half to nine-and-a-half-year-old began their narrations with a setting (Acker, 2012: 80). These findings are significant in the current context.

This is the case as most Southern African traditional folktales in African languages do not include the setting. In isiZulu folktales, the setting seems to be either absent or demoted. Mntungwa (2015) analysed written versions of ten selected isiZulu folktales where she found that the folktales did not have the setting. Tappe and Hara (2013) as well as Hara (2015) found that Chichewa L1 speaking, 10-12 year old children growing up in Lilongwe, Malawi, predominantly did not insert a setting when (re-)telling stories from visually and aurally presented stimulus material that included settings.

A possible reason for the absence of the setting in many isiZulu folktales may be that the main aim of the story is to give a moral lesson to the audience. Westby, Moore and Roman (2002) state that for traditional narratives whose form is to give moral lessons, it seems to be not necessary to include a setting in their stories. The beliefs and actions of the characters are important, as they are an indication or an outcome of the characters behavior. The behavior of the character (whether good or bad) provides details to the audience of the consequences of that specific behavior. The moral value of the story is to enlighten the audience and the narrator in the ways of living which should be universally applicable and not be bound to a particular space or time.

2.6.1.2 The internal reaction of the protagonist

The internal reaction is a response of the protagonist to an event or a series of events. The internal reaction serves many functions in a story. Hara (2014: 87) suggests that in narratives the internal reaction may be portrayed via emotional verbs (for example “cry”, “laugh”) or via verbs relating to cognition (for example, “think”, “realize”, or “notice”) and finally via internal response adjectives (e.g. “happy”, “sad”, “worried”). Tappe and Hara (2013) state that the internal reaction may serve as a motivation for the protagonist to achieve a certain goal.

Very similarly to the setting, the ‘Canonical’ Narrative Text Structure feature “internal reaction of the protagonist” seems to be mostly absent in isiZulu folk narratives (Mntungwa, 2015). Tappe and Hara (2013:314) argue that this element may be absent in Southern African folktales

because the person who is a protagonist represents everyone who listens to in the story. In this sense, the protagonist is not an individual with distinct emotions.

Tappe and Hara (2013:314) also argue, that “the reason for the omission might be like the one that Scollon and Scollon (1981) provide concerning the Athabaskan tribe”. It may not be appropriate in Athabaskan culture to predict the future i.e. to speak of one’s plans or to assume that one knows the thoughts or feelings of others” (Tappe and Hara, 2013:314). Like for the Athabaskan tribe in Zulu culture it is not appropriate to make plans as if one knows the future. People rather make plans and say, “if my ancestors are still with me/if God is still with me”. Moreover, it is not deemed polite for someone to assume that they know the thoughts and feelings of another person.

Finally, the absence of the feature “internal reaction” may also be explained by the fact that traditional African storytelling is very performative. Hence, if storytellers wanted to convey emotions, feeling and/or intentions and thoughts of the protagonist, they may have rather enacted those instead of verbally expressing them.

2.7 African storytelling

Storytelling has been an integral part of life of our ancestors. Before the introduction of writing material our ancestors passed their knowledge orally from one generation to the next generation. The knowledge was widely spread by telling stories. Everyone would gather around the fire and an elderly person would tell a story. The stories that they told were the prominent way of teaching children how to live and abide by the rules of the community. The stories held and still hold rich information about the culture of the people. The most important element that was intended by the storyteller was a lesson. The lesson is usually depicted at the end of the story (Hara, 2014:79). Certain elements in the story played a huge role to the listeners.

For example, the characters portrayed in each traditional African story have significant role(s) that they play in the story line. When a reader or listener comes across a specific character, the presentation of the characters can rely on an already formed mental presentation or image of that specific character. Gora (2009:54) states that “African characters may be symbolic” i.e. birds have different symbolization as to how they appear in the story (e.g. black birds are associated with bad omen whereas white birds are associated with good omen). The bird is significant to my study as the wordless picture book *Abongi’s Journey* contains a white bird

which is a friend to the protagonist. The symbol that the bird portrays reflects the belief of African people.

However, in the 21st century parents tend to spend less time telling stories to their children. This lack of storytelling may be due to demanding daily duties that parents are faced with. The parents spend much of their time at work and when they come home in the evening they have little time to spend with their children. Moreover, it is not a surprise that due to the development of technology children and parents tend to watch more television during their spare time. However, despite the obvious changes in people's lives, African children – especially children who grow up in rural areas as those in my investigation – may still be exposed to traditional storytelling. In the following paragraphs, I introduce elements that are still present during African storytelling; I will also elaborate more on the functions of these elements in the story.

2.7.1 General functions of African storytelling

Southern Africa has many communities who have different cultures. However, despite their diversity there are activities which are shared by African communities. Folktale is one of them in which many similarities are observed across African communities (Amali, 2014:89). Southern African folktales follow similar structural patterns and they are orally transmitted from one generation to another (Mabaso, 2016:25). Especially for listeners who are not socialized with a Southern African Narrative Text Structure, traditional Southern African folktales require intensive listening skills to find coherence in the events of the story. If one does not comprehend the story it is difficult to re-tell the story to other people.

Storytelling is one of the main methods amongst Africans to pass knowledge from one generation to another. In most of the cases it is an adult person who tells a story to children. Storytelling happens in the evening when everyone is done with their chores. Everyone gathers around the fire and will have one person telling the story. When youngsters are alone they also narrate stories to each other, and in turn when they are older they share stories that they heard from their elders with younger children. In this sense, oral literature preserves the culture and rich knowledge of African people (Amali, 2014:96).

During ancient times storytelling was used as the main tool to transmit knowledge since there was a lack of writing systems. However, it is a sad truth that even though there are writing systems there are some languages that do not have the privilege of being noted down.⁹

2.7.2 Traditional knowledge

There is a rich tradition of oral knowledge amongst African people. The oral tradition is to preserve the culture and values of African people. People learn a great number of things when they hear stories (Amali, 2014:91). They learn the culture and values of their ancestors which have evolved over generations, thus storytelling may be used as a tool to re-construct the history of the ancestors. In this way, individual and community storytelling constructs and preserves the heritage of a culture (Kalu, 2016).

As much as the story is for entertainment, it also sharpens people's thinking and creativeness (Amali, 2014:92). Moreover, traditional African narratives train people in certain behaviors and deepen their intellects (Zondi, 2015:43). Storytelling is used as a method of passing the knowledge of the past which ought to shape the future of the people (Gene, 1992:247). Stories that are told can either be from one's own experience or from what has been learned by others in the past and in the present (Peter and Snyman, 2008:133).

Storytelling may also be developed in school settings where a teacher tells a story to learners or the learners can tell stories to each other at school.

During past decades teachers and learners in South Africa (especially in rural areas) would gather under a tree so as to create a comfortable condition to tell a story. Learners would chant and recite songs during the story so as to keep the rhythm of the story alive and to make the story more enjoyable (Bloome, Christian, Otto, and Shuart-Farts, 2005:43). Storytelling may happen between the learners and a teacher where both parties have rights and obligations (Kalu, 2001:xvi). Unfortunately, however, such practices are not part of the prescribed school

⁹ Chebanne (2016) highlights that in many countries before current writing systems were introduced ancient people used convey their meaningful thoughts by drawings in caves. The drawings served as a semiotic system so that insights could be preserved and transmitted. The Khoi and San are the first peoples in South Africa to have used stone drawings to pass on their knowledge. Their drawing system was later introduced to other peoples in Africa. The Drakensberg Mountains are filled with evidence of the drawings of the Khoi and San (Chebanne, 2016:170-171).

curricula and very seldomly form part of the assessment in South African schools. The current research – in line with Tappe and Hara (2013) argues, that a contrastive rhetoric which systematically introduces South African children to both the CNTS and the SANTS would be a highly desirable addition to the school curricula as this kind of meta-knowledge about their diverse storytelling skills would enable multilingual South African children to compare the two narrative text structures and to consciously choose between the two. This would empower the children (and their parents) and might go a long way in promoting and strengthening African languages while at the same time fostering literacy skills.

2.7.3 Moral lessons

The ‘moral lesson’ is the important aspect of an African story. The intention of telling a story is to give a moral lesson to the audience (Amali, 2014:92). Actions of the protagonist portray realistic events (Vanhala, 2011:298). The audience is expected to gain something out of the story which they can relate to their daily lives (Chinyowa, 2000:89).

Many African stories show the relationship between human and animals. These folktales may reflect animals acting like humans and as having human characteristics. Animal trickster stories, featuring e.g. the hare or the rabbit, the tortoise or the spider as the main protagonist are amongst the favourite folktales where animals portray human like behaviours (Baker, 1994:149). The animal characters portray the beliefs and weaknesses of human beings; hence these stories have moral values to instil in people (Amali, 2014:93). Moreover, moral lessons also provide some sort of identity and belonging to the audience (Tuwe, 2016:6).

2.7.4 The indigenous pedagogy of African storytelling

The indigenous pedagogy is a way in which traditional stories were taught to children. This is a different pedagogy from the modern pedagogy where curriculum, methods, and media of learning are taught (Tuwe, 2016:6).

The indigenous pedagogy is different; those who teach it use songs, repetitions and body language to teach. Songs are sung for the audience to follow the story and to memorise the narrated events. Songs are not available in all the stories, however; the appearance of songs

depends on the nature of the story (Chinyowa, 2000:95). Where songs are not available repetitions on all levels of granularity, i.e. at episode, paragraph, phrase, word and morpheme level, may be used in storytelling to enhance memory and to add meaning.

Word repetitions like e.g. “Themba ran and ran and ran”, for example, illustrate an ongoing action and emphasize its duration. Repetitions at phrase and paragraph level reinforce the audience’s memory (Kalu, 2016). The children’s ability to memorise the information is enhanced through repetitions. Repetitions are also used in traditional ‘Western’ stories which still reflect that there once was a ‘Western’ oral tradition. An example is the story about the three little pigs, who built different houses to protect themselves from the vicious wolf. The repetition of the main episode of the story – piglet builds the house, the wolf blows at the house, the house falls down and in the final repetition persists – both assists in building suspense and in enforcing the morale (if you put effort into something, it may withstand challenges) more memorable.

2.7.5 The element of performance

Oral traditions are central to Southern African people. Storytellers use a variety of techniques to draw the audience’s attention and emotions. Storytellers like Geina Hlophe, are widely known for their storytelling skills. The storytellers should be flamboyant when they tell a story so that not a single person in the audience misses any of the lines of the story.

During storytelling, the narrator may ‘imitate’, i.e. impersonate, the characters in the story. By using gestures and performing the actions of the characters the narrator brings the story to life. The audience is less reluctant to listen and learn from the narrator if she/he delivers a lively performance (Peek and Yankah, 2004:270).

The performance in storytelling may include the use of riddles and proverbs as well as dancing and singing (Peek and Yankah, 2004:271). The riddles and proverbs are linked with performance as they serve as a guide or warning to people who engage in unwanted behaviour (Gadilatolwe, 2016:1). The proverbs also deliver moral lessons during the storytelling. The narrator may include a performance while narrating to spice up the story to keep the audience awake. Tappe and Hara (2013:310) mention that

[a]ll Southern African cultures have entertaining oral traditions that involve proficient storytellers, praise singers and oral historians. The various types of

narratives and songs which they perform serve specific purposes and are directed at different audiences.

In the folktale of Demane and Demazane such performance is found when Demazane goes to a river to fetch water. Demazane would sing to her brother in the hope to receive aid in carrying out her shores. After the song Demane would appear from the river and help his sister to carry the water (Jodarn, 1978:32). The song is demonstrated in the following extract from the *Demane and Demazane* story.

Demane, Demane mntaka baba awuphum' ungethwe mntaka baba. Izinyoni zithi mangiyeke mntaka baba awuphum' ungethwe mnta kababa (Jodarn, 1978:35)

Demane, Demane child of my father, come out of the water and help me. The birds say I should leave, child of my father, come out of the water and help me.

[Translation by Mbali Jiyane]

This oral tradition of singing is a two-way process, where both the narrator and the audience engage in singing and performing the song. The audience would clap their hands to provide a rhythm to the song (Achebe, 2006:84).

Thus, it may be established that Southern African storytelling serves a number of purposes, like for example, disseminating knowledge, providing moral lessons, developing listening skills in the audience, providing entertainment, and giving ethical views of the world. Storytelling has important educational features that can help a child to understand how to tell coherent stories, and thus how to produce and comprehend narratives. Storytelling also teaches children to embrace their culture and to acknowledge the culture of other people as we live in a diverse country.

However, the structure of Southern African stories seems to divert from the 'Canonical' Narrative Text Structure (Stein and Glenn, 1979) in a variety of ways. I already discussed the observation that the elements "setting" and "internal reaction" of the 'canonical' narrative text structure (Stein and Glenn, 1979) are either absent or demoted in Southern African stories. In the following paragraph, I discuss such features which are not integral parts of the 'Canonical' Narrative Text Structure (Stein and Glenn, 1979) but which are common features in a Southern African Narrative Text Structure.

2.8 Structural features of African stories

Many African cultures practice storytelling in their homes. As a child, who grew up in South Africa in rural areas and who later relocated to a township, I would often listen as my grandmother narrated stories after we had supper. Storytelling was not only a form of entertainment but the main purpose for my grandmother to tell a story was to give us life lessons. The reason she told stories was because being the old person she was, she had gained a wealth of knowledge and wisdom and thus it was her duty to transfer these as well as the ancient history of the Zulu Nation to the youngsters.

Having relocated to a township when I was a teenager I would narrate stories to my peers as I was used to storytelling back home. At school, it would not have been difficult for me to tell a story (for educational purposes) that has the characteristics described in 2.8.1 to 2.8.3 bellow. Thus, a child who is used to listening to a specific genre of stories may not need a specific guide to guide them in narrating a story of this genre.

2.8.1 Opening and closing formulae

The narrator signals the beginning of the story by an opening formula. The opening formula is an indication that the story is about to begin (Mansel and Design, 1992:93). The narrator first introduces the story using an opening formula and the audience may be expected to respond back to show that they are intensively listening. There are different opening formulae depending on the languages and the dialect used by a narrator.

In isiZulu storytelling, the narrator may initiate the story by saying “*Kwesukesukele*” (once upon a time), “*Kwesukasukela*” (once upon a time), or “*Ngelinye ilanga*” (once upon a time) to divert the audience from the real world to a fantasy world of the story. The following example from Mansel and Design (1992:94) illustrates the possible use of such an opening formula:

Narrator: “*Kwesukesukele*”
(Once upon a time)

Audience: “*Sampheka ngogozwane*”
(*We requested a story until you agreed to tell one*)

Narrator: “*Kwakukhona*”
(*There once was*)

Audience: “*Cosu!*”

(Lit: a little! Meaning: Go ahead and give us a little, we are listening)

This example illustrates that the audience is listening and also shows that they are eager to know what the story is about. However, it is not expected of all stories to include the audience's reply in the opening. After the opening formula is introduced the narrator may initiate the story. Then the audience may listen to the narrator (Mansel and Design, 1992:94).

It is also expected of a narrator to signal the end the story by using a closing formula. Most Southern African stories include a closing formula to signal the end of the story (Mansel and Design, 1992:94). The story must have a clear ending or the audience might be confused on whether that is the actual ending; the closing formula might be of particular importance because some stories are deliberately left without an ending. In such cases, where an overarching conflict resolution is missing, it is impossible to tell whether the storytelling will still continue or not.

IsiZulu stories usually signal the end of the story by saying "*Cosu, cosu iyaphela*" (little by little, it as ended!) which means that the narrator has narrated the story intervals until she/he managed to finish the story and the audience respond by saying "*Yaze yamnandi inganekwane*" (this is a lovely story) to signal that they were focusing on the story.

After the end of the story everyone may spit into the fire to signal the end of the story. According to Makgamatha (1991:47) this process is done to kill the tale and to confine the (often frightening) characters in the story to the imaginary world. Many Southern African countries practice this form of ending a story. The ending may be followed by a moral lesson contained in the story. The lesson is mostly given by the narrator.

2.8.2. The role of repetitions

As previously mentioned, repetitions can be used at different levels, they can be used with morphemes, words, phrases, clauses, at sentence level, or, even at the level of a whole paragraph (Hara, 2015:243). Repetitions may be an indication of an ongoing process or event. The narrator may include repetitions to emphasize the point they are making and they be used to enhance the reception and retention of the story (Kalu, 2016). Repetitions aid in recalling and memorising events. Such repetitions are typical of Southern African languages. For an example Tappe and Hara (2013:320) found that bilingual L1 Chichewa and L2 English speaking children used more repetitions in their Chichewa narrations than in their English

narrations when relaying the same content. Chimombo (1988:114) states that repetitions are used to

[r]emember the names of the location, events, and to implant them in mind, so that a person can remember and recall what was happening in the story and what is ought to happen in the future. It would be hard for one to remember such things if repetitions are not used in the story.

The repetition element does not only occur in the body of the story, it can also occur in the opening formulae. For example, in the Southern African folktale “The hare and the well”, every time when the hare visits the well, he engages in a same dialogue with the hyena, who is guarding the well. This form of dialogue is repeated six times in the story. The repetition of the dialogue between the hare and the hyena puts emphasize on hare’s deceptive actions.¹⁰

2.8.3 Dialogues

The inclusion of dialogue is a noticeable element in oral Southern African storytelling. Many stories unfold to a major part or entirely through dialogues. Dialogues have a number of different functions in the narrative. Makgamatha explains that dialogues may indicate character development and are generally used to develop the plot of the story. Furthermore, Tappe and Hara (2013:313) explain that

[...] dialogues contribute to the performative nature of storytelling in that the narrator can enact different characters and lend them different voices; this is a globally used narrative strategy that adds interest to the narrative. Hence, the dialogue is a stylistic means of adding considerable amounts of entertainment and variation to an orally presented narrative which would otherwise be a lengthy monologue

In order to ensure that the audience is able to identify the different speakers in a verbal exchange, dialogues may be accompanied by non-verbal communication. Such non-verbal communication may consist of facial expression, gesture, body language and voice modulation (Le Roux, 2000:37-40). Makgamatha (1991:128) states that it is not only the words used in the

¹⁰ The hare had not partaken in the building of the well. Hence the animals place hyena as a guard to prevent hare to draw water from it. The story is about how hare manages to still draw water by tricking hyena five times. In the end hare gets caught and is punished for his mischievous actions.

story that make dialogues rich in style, but the way that the words are verbalized accompanied by gestures to indicate an action.

2.8.4 Previous findings on African storytelling

The study conducted by Tappe and Hara (2013) with children whose primary language is Chichewa and whose second language is English concluded that participants left out elements of the ‘Canonical’ Narrative Text Structure while inserting elements of a Southern African Narrative Text Structure in their narrations.

In order to examine the way in which children produced their narration, the researchers used two types of stimulus material. They used two film clips “The little mole and the rocket” (Miler, 1966) and ‘The little mole and the radio” (Miler, 1968). The stimulus material was either presented visually as a short film or the children listened to pre-recorded audio files which contained verbally presented versions of the two clips in either Chichewa or English. Each participant produced two narratives.

The findings indicated that participants tended to omit two elements of the ‘Canonical’ Narrative Text Structure, namely, the setting and the internal responses. This finding is surprising as the findings of Norbury and Bishop (2003) and Owen (2010) suggest that it is expected from children at the age of nine year to use those elements. Hara (2014) proposes that the setting is not entirely absent from Southern African stories, rather most Southern African folktales do not put emphasis on the setting as the stories main function is to give moral lesson(s) to the audience. Hence the setting is demoted and if the narrations of the children are scored with widely used scoring schema, Southern African children might obtain very low scores.

Generally, the children’s re-telling(s) in Tappe and Hara’s (2013) study seem to have been influenced by Southern African folktales; as the children’s narrations contain dialogues, repetitions and opening and closing formulae even though these elements were either not present in the stimulus material at all, or, were present but not in the same way, in which the children used them when they narrated the stories. For example, the aurally presented stimulus material contained one closing formula to mark the end of the story. The children did not necessarily imitate this closing formula in their retellings of the stories that they listened to. Rather they inserted a variety of traditional Chichewa closing formulae (Tappe and Hara, 2013:320).

The investigation of Southern African story grammar is yet to be continued by larger bodies of research so as to produce materials that can be used in African educational system in order to accommodate Southern African children at school. The umbrella project that houses my research is one such project that aims to contribute to the growing body of research in this area. Children with isiZulu as their first language need to be assessed in a format that is able to acknowledge different indigenous Southern African languages. Hara argues that

[...] the [re]tellings by children with Chichewa as their L1 and English as their language of teaching and learning are shown not to conform to the Narrative Scoring Scheme (that is, ‘canonical’ scoring schemas).

The most important aspects of Southern African stories seem to be the actions of the protagonists and the minor characters. The main objective of the story is to give the audience guidelines on certain behaviors which can be accepted by the society and those which cannot be accepted by the society in order to live together in harmony. On the basis of findings from Tappe and Hara (2013), Table 2.4 presents an overview of the proposed Southern African Narrative Text Structure (SANTS)

Table 2.4: Southern African Narrative Text Structure (based on Tappe and Hara, 2013)

Story grammar element	Definition
Traditional opening	The traditional opening initiates the dialogue between the story teller and the audience and reaffirms the readiness on both sides for the commencement of the storytelling event
(Setting)	The optional orientation of the story in time and space and the introduction of the main character(s)
Initiating event	An event which typically introduces a state-of-affairs that is ‘out of the ordinary’ for the protagonist, i.e. the occurrence that influences the main character to action
Plan	A set of intentions formed in the mind of the person affected by the initiating event. Indicates the intended action of the protagonist (the announcement of the intended action).
Attempt	The protagonist’s effort to execute the plan. Indicates the overt actions of the protagonist in pursuit of the goal. The description of the execution of the plan typically involves repetitions and dialogues which reflects the performative character of the storytelling.
Consequences/outcomes	The attainment or non-attainment of the goal, or other events that are the result of the attempt.
Resolution or outcome	Moral lesson(s) that emanate from the story and which are of general/ communal significance

Traditional ending	The story is concluded by a traditional formula which signals the return to the real world and binds any mystical creatures to the story real
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Furthermore Mntungwa (2015) investigated a macro-structure of isiZulu stories. She gathered ten isiZulu traditional folktales from different books and analysed those elements of the ‘Canonical’ Narrative Text Structure (CNTS) that are either absent or demoted in the Southern African Narrative Text Structure (SANTS) and vice versa.

The results showed that the traditional isiZulu folktales followed the SANTS as proposed by Tappe and Hara (2013) and by Hara (2014). Hence, given that children in Southern Africa are still exposed to Southern African folktales,¹¹ it cannot be expected of them to (solely) produce stories which reflect a Western or Anglo-American narrative text structure. In the remainder of the thesis it is argued that the tools and scoring schema used by teachers to assess Southern African children’s narrative skills should reflect the culture and history of African languages.

Moreover Lavender (2015) studied two elements (i.e. setting and internal response) which typically occur in the ‘Canonical’ Narrative Text Structure and which are part of conventional scoring schemas in the narrations of 18 bilingual isiZulu/English speaking children (10-12 years old) who narrated the wordless picture book *Frog, Where Are You?* in English. Her findings indicate that more than half (11/18) of the bilingual children omitted to mention a spatial setting for their story. Only seven participants included at least one element of the spatial setting (i.e. the location of the frog (a jar) or the location of the boy, the dog and the frog (the boy’s bedroom) at the beginning of FWAY).

In contrast, a large portion of Lavender’s participants chose to include a temporal setting. Thus, she suggested that the reason for high omission of the spatial setting by the bilingual children could be the influence of Southern African folktales. Lavender’s findings may furthermore be explained by Berman’s (2001:1) research, which indicates that children may prefer certain types of setting over the other.

Furthermore, out of 18 participants only two participants mentioned internal reactions and/or internal reactions and/or mental states in their narratives. The participants who included internal responses of either the main characters or the supporting characters seemed to predominantly mention the the emotions of one of the supporting ‘characters’, namely a swarm

¹¹ This assumption was confirmed by the language background questionnaires of both Hara (2014) and those used in the current study as well as those by the umbrella project that the current study is situated in.

of angry bees rather than mentioning any internal reactions and/or mental states of the protagonists, i.e. the boy, the dog and the frog. The reason why the bees' internal reaction is mentioned by most of the children is probably because an angry bee swarm is very prominent. Overall, the general omission of the internal reactions and/or mental states could once more be due to be influence of the SANTS.

This assumption is supported by findings of Melzi, Schick, and Bostwick (2013), who conducted a study with 118 bilingual Spanish/English pre-schoolers. The participants' age ranged from three to five years old. The aim of the study was to investigate the developmental changes in the narrative skills of preschool-aged Latino children. In order to do so they elicited narratives from the children using a wordless picture book *A Boy, A Dog, A Frog, and A Friend* (Mayer, 1967). The results revealed that children developed a more specific cultural narrative text structure from the age of three years to the age of five years. Furthermore, the results indicate that children are still developing a micro and macro structural skills when they are five years of age.

Interestingly, recent work suggests that African American children tell narratives of high macrostructural quality. Reese, Sparks, and Leyva (2010) found that narratives told by African American pre-schoolers were more likely to include descriptors, qualifiers, internal states, temporal and causal terms, character introduction, and dialogue than were narratives told by European American or Hispanic American children.

This finding suggests that African American children are skilled in telling well-developed, vivid narratives. Research on narrative development demonstrates that pre-school African American children are not deficient in their oral narrative skills but instead are on par with European American children and may even outperform European American children in the quality of their narrative macrostructure (Reese, et al. 2010). These findings suggest that oral narrative skills are an area of strength for African American children, a strength that may stem from cultural practices that emphasise using stories to enrich interpersonal interactions (Gardner-Neblett, Pungello, and Iruka, 2012:220). However, and importantly, this advantage of African American children does not translate into school success. Due to this course, African American children storytelling skills are not acknowledged, and their literacy is not developed in American schools. Futhermore, there is a cultural mismatch between narrative skills of African American children and what educators expect from them.

Similarly, Celinska (2015:2) implies that African American students of varying socioeconomic backgrounds display a wide array of narrative structures and often outperform their Caucasian peers on in terms of the complexity of narrative organization of their oral narratives (Currenton, 2011; Price, Roberts, and Jackson, 2010; Rees, Leyva, Sparks, and Grolnick, 2010) as well as written narratives (Nelson & VanMeter, 2007). She explores an important problem faced of African American students. Her study implies that historical research has shown that African American students whose narrative performance mismatch school narrative expectation often struggle with academic achievement and engagement.

The acknowledgment of language specific narrative text structures may be one effective measure to alleviate injustices in Southern African educational systems, who do not (yet) acknowledge that the majority of learners do not come from the socio-cultural and linguistic background that their teaching and assessment materials were developed for. We need to understand that habitual language use may contribute to shaping our perception and experiences of the world. Neowhorfian Linguistic Relativism (e.g. Levinson, 1996; Levinson, 2003) may aid in explaining the significance of certain linguistic choices in Southern African culture. See the demonstration in example 2.1 (a)-(d).

Example 2.1:

When an English speaker greets, they will say:

a) Hello. How are you?

To which a conventional response is:

b) Hello. I am good. How are you?

When an isiZulu speaker greets, they will say,

c) *Sawubona. Unjani?*

To which a conventional response is:

d) *Sawubona. Ngiyaphila/Siyaphila. Wena unjani.*

Now, example (2.1a) is straight forward while example (2.1d) is different. Directly translated, *sawubona* means “we (still) see you”. This is based on an understanding that every person is a representation of all the people she/he originates from. “We”, as myself and all of my people, see “you” and all your people. This is first and foremost being an acknowledgement of those who come before you. This speaks of a reaffirmation of belonging, that even if you are a

stranger to me, I know that you belong. If you dissect the conventional isiZulu greeting deeper, it suggests that you are not alone; in response, you do not address another person as a singular individual but as a collective.

Example (2.1d), *Ngiyaphila/Siyaphila*, means “I am (still) alive/we are (still) alive” or “I (continue to) live/we (continue to) live”. This, as a part of greeting, means that I am acknowledging the fact that above all that may be happening in my life, first and foremost I am grateful to be alive.

Now if you consider that all languages are part of a culture, this greeting provides an understanding of the sociology of Zulu culture and how Zulu people relate to one another since ancient times. When we say that African history is oral, we do not just mean that people are sitting around a fire and are telling each other stories; rather we mean that the knowledge that is disseminated through stories is also embedded in the Southern African languages themselves.

2.9 Narrative skills development in children

As the discussion in this chapter indicates, there are many factors which might affect children’s narrations. According to Peterson and McCabe (1983) cultural and historical factors affect children’s narrations the most. Hence, narratives that children produce, and which are significant to their historical background may reflect their own cultural identities. In such narratives, children may use their cultural skills to narrate a story with little digression into commentary, explanation or interpretation mode (i.e. codas). The usage of such cultural skills was also observed in Kunene’s (2010) comparative study where she compares narratives produced by French and isiZulu speakers.

Children learn how to narrate stories by listening to their caregivers. Caregivers have many ways of scaffolding information in a manner that a child can understand and also relate to. Scaffolding processes such as questions and feedback during narrative exposure direct children and guide them in types of information they may put into their own narrations. They later become independent in creating their stories and merging real events and became less dependent on scaffolding (Shin-Mei, 2015:34). However, scaffolding practices have primarily been researched in caregiver-child interactions which involve picture book reading/telling. Sadly, there is little research on storytelling practices between Southern African caregivers and children, which may not typically involve books.

One may also want to look at the age effect. According to Kunene (2010) and Acker (2012) age play a significant role in the development of children's narrative skills. Young children may tell stories with little coherence between the events of the story, while older children may achieve higher coherence scores for their stories. Berman (1988:488-493) indicates that for a child to produce a coherent story, she/he needs to go through three stages of narrative development. The three stages of narrative development are *early narratives*, *structure-dependent elaboration*, and *individualization*.

In the early narratives stage the child does not provide a full description of the story. The child's narrative does not conform to the chronological order hence the story does not have concrete episodes.

In the structure-dependent stage the child narrates a structure dependent story. In this stage, the child is expected to narrate an organised story. The child needs to think about how tell the story, when to tell the story, and where to tell the story. The mind of the child must think as that of an adult. The story must have a beginning, the middle and the end. As the child grows he/she develops linguistic features that are needed for the story to be coherent.

Lastly. In the individualisation stage the child can form linguistic features. The child makes use of different styles to tell a story to capture the actions and events of episodes.

However, the question what constitutes a coherent story may be answered in different ways if one is to take the notion of language specific narrative text structures seriously and is to furthermore take non- 'canonical' concepts of narrative coherence into consideration. An elaboration and investigation of this topic is beyond the scope of the current thesis, though.

Space and time influence the content of stories i.e. stories which are traditional are different from stories that are produced by children in the modern age. Living in different places/migrating may have impact on the content of the story (i.e. events may be set in using different places that an individual has been exposed to). Children may not necessarily include content that they have never encountered or heard of in their stories, while they do have a fascination for imagined worlds with surreal characters.

2.10 Summary

In this chapter, I outlined the South African education system in the pre/post-apartheid era. This overview has the function to highlight the shortcomings of the past and the current educational policies and the need for a promotion of the Southern African languages in order to address injustices of the past and to combat the current literacy crisis. This part of the chapter also shows that the Bantu Education Act from 1953 was instrumental in creating negative attitudes in speakers of African languages towards using their own languages as languages of learning and teaching in South Africa.

Subsequently, I present an account of on-going research on narrative text structures. I discuss the characteristics of a proposed Southern African Narrative Text Structure (SANTS). Some elements which are essential in the 'Canonical' Narrative Text Structure, i.e. the setting and the internal reactions and/or mental states, are not necessarily important in traditional Southern African folktales. Different ways of storytelling may indicate how speakers of different languages are conforming to their cultural norms.

These differences lead Tappe and Hara (2013) as well as Hara (2014) question the universality of the 'Canonical' Narrative Text Structure as suggested by Mandler (1982) as well as Mandler et al. (1980). The claim that the CNTS may be universal (Mandler, 2004) is not supported by recent research from Southern Africa (Tappe and Hara, 2013; Hara, 2015, Lavender, 2015; Maphumulo, 2015; Mntungwa, 2015; Maphumulo, in preparation; Ndlovu, in preparation). In this context, it is an optimistic development that US-American researchers (e.g., Silliman and Champion, 2002; Reese, et al. 2010; Gardner-Neblett, Pungello, and Iruka, 2012) are beginning to acknowledge the storytelling styles of African American children which are different than those of Caucasian American children. The following chapter presents my research design and the methodology of the study.

Chapter 3: Research design and methodology

The main aim of this study is to investigate whether the narrations of isiZulu L1 speaking children are influenced by a Southern African Narrative Text Structures or by the ‘Canonical’ Narrative Text Structure. I pursue this aim by eliciting oral narratives from 10-12-year-old isiZulu speaking children.

I analyse this data by using the well-established NSS scoring schema (Heilmann, Miller, and Nockerts, 2010, Heilmann, Miller, Nockerts, and Dunaway, 2010) to analyse the narratives of the culturally unfamiliar *Frog, Where Are You?* (FWAY) (Mayer, 1969) wordless picture book and an analogous scoring scheme for the culturally familiar *Abongi’s Journey* (AJ) (Saadien-Raad and Rosser, 2003) wordless picture book. The second scoring schema (see Appendix C) was developed by the NRF-Project that the current research is a part of.

The analyses of the above mentioned two sets of narratives address the hypothesis that the ‘Canonical’ Narrative Text Structure (Mandler, 1976) may not be universal. I use a cross-sectional research design in this study as the study investigates children from rural KwaZulu-Natal on the one hand and urban KwaZulu-Natal on the other hand.

3.1 Introduction

In this chapter, I present the data collection procedure. Each participant in this study narrates two stories; one culturally familiar story with a Southern African content (AJ), one culturally less familiar story with a European content (FWAY). All stories are told in isiZulu. My research study uses a semi-experimental method namely the standardised elicitation of narrations (see sub-chapter 3.8 for more detail). Participants also respond to a questionnaire about their language background and language use (see sub-chapter 3.6 and appendix K). The questionnaire data collected from the participants are compared to their narrations where necessary to assess whether their language socialisation influences the way in which they narrate stories (see sub-chapter 4.2.3 of the data analysis chapter). Furthermore, I detail the procedure that was followed to transcribe the recordings of the participants’ narrations before discussing the procedures of the data analysis.

3.2 The research design in an overview

In the following I present an overview of my research design:

1. To begin, I obtained gatekeeper permission from the headmaster of the school (iNtuthuko Primary School) and subsequently distributed parental consent forms via the teachers and the children.
2. In February-March 2016 data were collected from 44 children (aged 10-16)¹² who had returned parental consent forms. Consent was also obtained from the children themselves. As a stimulus, I used the wordless picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003).
3. During one-on-one storytelling sessions I first familiarised the child with the story; afterwards the child took the book, leafed through it and thereafter narrated the story while leafing through the book.
4. While narrating the story the child was videotaped. Video-recordings were transcribed.
5. Subsequently I analysed the data and compared my results with results from the secondary data collection which took place at Wiggins Primary School in Mayville, Durban and which was conducted by the team members of the NRF umbrella project. I was also part of this data collection.
6. Professor Heike Tappe and Mbali Jiyane will present the findings of the research to the teachers/parents and children in March 2018.

3.3 Ethical issues

Ethical clearance for the current research was obtained from the Research Office and Ethical Clearance Committee (see appendix G) as part of the NRF project. The ethical clearance number is HSS/1115/015CA. Formal written consent was obtained from the school principal (see appendix H), parents (see appendix I), and children (see appendix J) prior to the data collection. The researcher read out what was written in the consent form to each child in their

¹² My target population was 10-12-year-old children. Consequently, I asked the teachers to distribute the parental consent forms to the children in grades five and six. It was only after receiving the parental consent forms that I realised that there were some 'old' learners attending grades five and six. It felt cruel to exclude these children from the data collection. Analysis of the data revealed that their narratives were neither quantitatively and qualitatively different than those of their 10-12-year-old peers.

home language (isiZulu) and provided additional explanations. All children agreed to participate in the study and to being video-recorded.

3.4 The research sites

The primary research site is iNtuthuko Primary School in Sinkonkonko district (Nongoma municipality in Northern KwaZulu-Natal South Africa); this means that the school is situated in a very rural setting and is surrounded by traditional Zulu homesteads. The school comprises grade R to grade 7, with an overall enrolment of 161 children at the time of the data collection. The school hours run from eight o'clock to half past two with a break between ten to eleven o'clock. The storytelling took place over a period of one and a half weeks in an empty classroom provided by the headmaster of the school. This classroom normally serves as an aftercare facility and is equipped with electricity and furniture. During the data collection, each child and the researcher sat down at a table. The researcher made sure that the child was comfortable and always at ease with the situation.

The languages of learning and teaching (LOLT) at iNtuthuko Primary School are isiZulu and English. However, there seems to be a misalignment between these two languages as the learners are not very proficient in English. This may be due to language exposure as the Sinkonkonko community is almost 100% isiZulu speaking and learners mostly use their home language when interacting with their peers. The teachers encourage learners to speak English when participating during English lessons, but the teachers are not able to teach entire lessons by only speaking English. The teachers are forced to code-mix and code-switch between isiZulu and English in order to help the learners understand the material being addressed.

During data collection, the school was faced with an issue of teacher shortage. The shortage was due to a decrease in number of pupils enrolling to the school. The principal explained that the number of pupils who enrolled in grade R in 2016 had enormously decreased. In a meeting parents were told that the school might be closed. This was a devastating news to the community. The school is a precious asset to the community as they built it themselves from scratch since previously children had to walk long distances to reach schools in other villages.

The secondary research site is Wiggins Primary School in Mayville, which is a former township in Durban; this means that the school is surrounded by a densely populated area of government houses and informal shacks. Wiggins Primary School's languages of learning and teaching are

English and isiZulu. These two languages seem to be operating equally well as the children of this school are mostly fluent in both languages and some of the teachers do not speak isiZulu. Moreover, the student enrolment at Wiggins Primary School also includes a number of students with African languages other than isiZulu.

3.5 Participants

The primary participant sample of my data collection comprises of forty-four African pupils (18 boys and 26 girls) enrolled at iNtuthuko Primary School where 99.6 % of the learners are isiZulu L1 speaking children with no or little contact to English speakers. There is one Swati L1 speaking child who is – however – fluent in isiZulu.

The participants were selected randomly from grade five and grade six. There were 25 participants from grade 5 (eight boys and 17 girls) and 19 participants from grade 6 (eleven boys and eight girls). All participants are isiZulu speakers between the ages 10-16. I had aimed for children between the ages of 10 and 12; however, there were a few learners in grade 5 and 6 at iNtuthuko Primary School who were already 16 at the time of the data collection and it was not possible to turn them away. T

The specific age group (10-12 years old) was selected because children at this age should have completed their narrative development. According to Acker (2012:10) children complete their narrative development at approximately the age of six years; we anticipated that therefore that 10-12-year-old children should have completed their narrative development by this age even if they are disadvantaged in terms of socio-economic and other factors (like e.g. attending an under-resourced school). Moreover, the chosen age group ensures that my data may be compared with existing data (narrations of 10-12-year-old Chichewa speaking children (Tappe and Hara, 2013 and Hara, 2014).

The vast majority of my participants comes from poor socio-economic households. These children are fed by the school to facilitate learning. However, during the data collection the feeding scheme was halted by the Department of Education due to unforeseen circumstances. A large proportion of learners' parents are uneducated or left school at lower grades. These parents are unable to help their children with school homework or even read the children's school material. The children rely mostly on high school learners to help them with their school

work. However, as evidenced by the language background questionnaires, all participants are exposed to storytelling which happens either amongst themselves or at home.

Table 3.1: Characteristics of the primary set of participants (N=44)

Variables	Frequency	Percentage of total
<u>Gender</u>		
<i>Female</i>	26	59
<i>Male</i>	18	41
<u>Grade</u>		
<i>Fifth grade</i>	25	57
<i>Sixth grade</i>	19	43
<u>Age group¹³</u>		
<i>Ten years</i>	6	14
<i>Eleven years</i>	7	16
<i>Twelve years</i>	15	34
<i>Other years</i>	16	36
<u>Ethnicity</u>		
<i>Africans</i>	44	100
<u>Reading status</u>		
<i>Readers</i>	44	100

The secondary sample of the study consisted of 39¹⁴ African pupils (13 boys and 26 girls) enrolled at Wiggins Primary School where 87% of the learners are isiZulu L1 speaking children with little contact to English speakers. There are three Xhosa L1 speaking children and one Sotho L1 speaking child among our participants, who are – however – fluent in isiZulu.

The participants were selected randomly from grade 5 and grade 6. There were 23 participants from grade 5 (seven boys and 16 girls) and 16 participants from grade 6 (six boys and 10 girls). All the participants are isiZulu speakers between the ages 10-12. Most of the secondary participants come from a poor socio-economic background. Many of the learners' parents are uneducated or have lower grades and are therefore ill-equipped to help their children with school homework. Most participants are exposed to storytelling either amongst themselves or at home.

¹³ Two participants did not know their birth year, due to this they are specified under “*other years*” category. Also, there were eleven participants who belong to the following years; 2000=five participants, 2002=four participants, and 2003=four participants.

¹⁴ The sample of the second study has 39 participants because participant number 40 left school before the second round of data collection was completed.

3.6 Language background questionnaire

Each participant was required to fill out a language background questionnaire. The questionnaire consists of questions about the language(s) that the children use and how language usage may vary according to different contexts (see appendix K). We also wanted to know whether the children engaged in storytelling and/or reading. The language background questionnaire was used in order to obtain information about the participants in terms of their language use. In chapter four I link information from the language questionnaire to findings obtained from the analyses of the children's narratives.

3.7 Material and apparatus

As previously mentioned, the material used to elicit the participants' narratives are the culturally familiar wordless picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) and the culturally unfamiliar wordless picture book *Frog, Where Are You?* (Mayer, 1969).

It was important to me to use two types of stimulus material which reflect the participants' own experiences to varying degrees. This allows me to test the variable 'cultural familiarity' by eliciting two different narrations from each participant.

None of the participants knew either of the books prior to the current investigation. Hence the children produced narratives of what they think is presented in either book rather than narrating a pre-taught text structure that they already know or are familiar with.

3.7.1 *Abongi's Journey*

The wordless picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) was chosen because it is set in an African context. The children can easily relate to the protagonist and his adventures. The pictures depict a boy along with his feathered friend, a white bird, who embarks on a journey to meet with Abongi's parents in the city. Birds are closely related to humans in traditional African narratives. The white bird in this wordless picture book acts as a guardian to the boy. Gora (2009:54) highlights the importance of birds and that they are often characters in stories who resolve conflicts and protect the protagonist.

There are, however, potential limitations to using this book. First, African children might find Abongi's long journey a frightening experience as they may not be familiar with walking long

distances on their own without being accompanied by an elderly person or by a group of peers. Although this aspect of the story might not entirely overlap with the children's cultural background, it may also entice fascination. Moreover, Abongi consistently receives help from both children and adults whom he meets along the way. In this sense the book depicts the spirit of solidarity that is a foundational element of Southern African communities. Secondly, this particular book has not been used by any researchers before. Therefore, there are no standardised scoring rubrics available for this book and hence the current scoring rubrics had to be developed from scratch by the NRF umbrella project that the current research is part of.

3.7.2 *Frog, Where Are You?*

The second book which was used is the well-known wordless picture book *Frog, where are you?* (Mayer, 1969). It narrates the story of a boy whose pet frog runs away. Upon discovering that the frog is missing, the boy and his dog set out to search for the frog. During their adventurous search in the nearby forest they encounter a number of animals, a gopher, some bees, an owl and a deer. At the end of their quest they find the frog who has a 'wife' and a number of small froglets and therefore does not want to return with the boy and the dog. However, one of the froglets decides to become the boy's new pet frog and leaves his frog family to depart with the boy and the dog,

This book was chosen as its story is set in a Western context depicting unfamiliar cultural content for my participants. For example, keeping a frog as a pet is not deemed appropriate in African cultures. Moreover, the picture book has been used by many other researchers (e.g. Mandler, 1982:201) in their studies and there are scoring schema available for this book, which make my data comparable to data that was collected in other parts of the world.

3.8 Data collection procedure

The primary data collection involved two sampling instruments; the language background questionnaire and the wordless picture books *Abongi's Journey* (Saadien-Raad and Rosser, 2003) and *Frog, Where Are You?* (Mayer, 1969).

I use a standardised procedure to elicit individual narratives which encompasses two phases. In phase one, each child is briefed about the procedure and either gives consent to participate in the data collection or leaves the venue. The researcher familiarises the child with the

informed consent form and explains each question. Every child fills out a language background questionnaire form with the researcher. The children answer the questions and ask for further assistance where needed. The entire process takes about fifteen minutes per child. In the current study, all children managed to answer all questions in the language background questionnaire.

In phase two, the researcher first familiarises the child with the story of the respective picture book by providing a short summary while the book was closed.¹⁵ The briefing of the story takes about five minutes. Afterwards the child may leaf through the book for as long as she/he chooses to. The child is given as much time as she/he wishes to look at the book and to ask comprehension questions. Thereafter the child is asked whether she/he would like to narrate the story while being videotaped.

Subsequently, once the child signals that she/he is ready, she/he narrates the story while leafing through the book.

After the narration the child takes a short break. During the break, the researcher chats with the child. I felt that having a discussion with the child in between the two narrations would be beneficiary in that the child engaged in a dialogue, i.e. a different type of language production before engaging in the second narration. After the break, the above procedure is repeated with the second book. Half of the children narrate the picture book *Abongi's Journey* first and after the break narrate the picture book *Frog, Where Are You?* The second half of the children narrate the two books in the opposite sequence.¹⁶

Fortunately, all children agreed to be videotaped and recorded while simultaneously narrating the story and leafing through the respective picture book. On average the narration of each story took about 5-10 minutes.

Upon completion of both narrations I thank the participants. I also ask each child to point out which of the two-story books she/he preferred and elicit the participants' opinion about the stories they just narrated; i.e. whether the story was enjoyable, how the participant liked the characters' actions and whether the child perceived any obstacles that the protagonist had towards achieving his goal(s) and lastly whether the child thought that the protagonist had

¹⁵ This was necessary because in a pilot study conducted by the supervisor with a different set of children, where we did not provide a short story outline the children tended to describe the pictures individually but did not narrate a story.

¹⁶ Due to constraints pertaining to time and resources (Nongoma is four hours away from the researcher's residence and place of work) it was not possible to have a longer break between the two narrations.

achieved his goals. These questions are raised to obtain the child's opinion about each book hence this aspect will not be covered in detail in this thesis.

Finally, the child receives a refreshment and a small gift and is escorted outside the classroom by the researcher. The entire interaction takes between 30-45 minutes and is strictly monolingual (in isiZulu).

Table 3.2: The data collection procedure as an overview

<i>Phase</i>	<i>Type of activity</i>	<i>Duration</i>
<i>Greeting</i>	Welcoming the child. Making sure the child feels welcomed/comfortable	3 minutes
<i>Participant consent</i>	Explanation of the form, the type of research and the participant's right Giving/refusing consent	10 minutes
<i>Briefing 1</i>	Giving a short summary of book 1. Then allow the child to leaf through the book just to familiarise themselves with the story.	5 minutes
<i>Storytelling 1</i>	The child tells a story while leafing through the book.	8-10 minutes
<i>Distraction phase</i>	The researcher chats with the child to divert the child's attention from storytelling	5 minutes
<i>Briefing 2</i>	Giving a short summary of book 2. Then allow the child to leaf through the book just to familiarise themselves with the story.	5-7 minutes
<i>Storytelling 2</i>	The child tells a story while leafing through the book.	8-10 minutes
<i>Debriefing</i>	Discussing the child's preferences with respect to the stories and her/his opinion about the two stories and the task as such	5 minutes
<i>Farewell</i>	The child receives a refreshment plus a small gift for their participation and I thank her/him for her/his participation	2 minutes

3.9 The transcription of data

The verbal narrations of the children were transcribed verbatim by the researcher as soon as they were collected. The correctness of the transcriptions was later verified by two native speakers of isiZulu (Thandeka Maphumulo and Mandisa Ndlovu) who are Masters Students at the Linguistics Department at the University of KwaZulu-Natal and members of the NRF umbrella project. While transcribing, each phrase that contains a finite verb was written in a separate line and where the participants hesitated this was indicated by two dots. The researcher entered all the participants' utterances including questions that the participants asked during the narration process and where the participant's narration was disturbed by outside noise.

3.10 Validity

The transcriptions of the narrations were given to the previously mentioned two isiZulu native speakers to eliminate any mistakes and to detect utterances in the audio-recordings that might have been missed during the transcription process. The grammar of the transcripts was re-checked to appropriately match the videotaped elicitations.

3.11 Limitations of the Study

Due to randomly selecting participants – I could only choose participants who returned parental consent forms – I was unable to create a fully balanced sample that included identical numbers of boys and girls.

Moreover, the sample from Nongoma municipality includes a greater age variation than anticipated. This is due to the fact that for administrative and organisational reasons I targeted fifth and sixth grade. However, at iNtuthuko Primary School these grades include an unexpected number of older pupils who have been repeating this grade and/or earlier grades. This might have influenced the data because the older participants might have had more experiences in storytelling than the younger age group. Furthermore, the older age group might have had more vocabulary available.

A further limitation is constituted by the fact that the children told both stories in one session. This was necessary because of time constraints. The distance between the Sinkonkonko and Durban requires a four-hour drive and the researcher was not able to be away from university

for longer than one and a half weeks. Moreover, the school principal required that the data collection should not impact on the pupils' school day more than necessary.

I tried to counterbalance these constraints by, firstly, engaging the children in a conversation between the two narrations to distract them from the storytelling task. Secondly, I changed the sequence, in which the books were told, after the first 20 narratives. In the data analysis, I tested whether there were any effects of sequence in the children's narratives; i.e., whether telling the *Frog, Where Are You?* (Meyer, 1969) story first had any impact on how the children narrated the *Abongi's Journey* (Saadien-Raad and Rosser, 2003).

3.12 General Procedure for Analysis

The procedures for analysing the participants' data was as follows: Firstly, the narrative text structure was analysed in the transcripts. The researcher used an anonymous coding system to protect the identity of the participants. For instance, at the top of the transcripts this coding system (AJ/Zulu/2016/11/F/R1)¹⁷ or (FWAY/Zulu/2016/11/F/R1) was used to identify the verbalisations of the first participant whose data was collected in Nongoma.

3.12.1 Analysis procedure

All the transcripts were analysed by the researcher using a rubric developed by the project members. The rubrics are provided in (Appendix C and E).

3.12.2 Narrative analysis

The narrations are analysed in order to answer the research questions. The 'Canonical' Narrative Text Structure (CNTS) (Stein and Glenn, 1979) and the Southern African Narrative Text Structure (SANTS) (Tappe and Hara, 2013 and Hara 2014) will be used for this analysis.

Table 3.3: Overview of the data analysis components

Objectives	Research questions	Methods/Instruments:
To investigate whether 'cultural familiarity' in the	Which features of the CNTS and the	Assess with the help of a scoring rubric analogous to the Systematic

¹⁷ The coding system consist had to be specified to compare achieved data i.e. AJ/Zulu/2016/11/F/R1 (tittle of the story/language/year/age/gender/rural and number of the participant).

<p>stimulus material impacts on the narrations of L1 isiZulu speaking children who grow up in rural KwaZulu-Natal by comparing their narrations of a culturally familiar wordless picture book with their narrations of a culturally unfamiliar wordless picture book</p>	<p>SANTS, respectively, are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal?</p>	<p>Analysis of Language Transcriptions resource suite's Narrative Scoring Scheme (NSS) (2015) (NSS) which 'Canonical' Narrative Text Structure elements are present in the children's narratives.</p> <p>Assess whether the children's narratives have any of the features identified by Tappe and Hara (2013) as being present in a Southern African Story Grammar.</p>
<p>To investigate whether SANTS may be more prevalent in rural than in urban KwaZulu-Natal by assessing whether narratives of <i>Abongi's Journey</i> (Saadien-Raad and Rosser, 2003) produced in isiZulu by children growing up in Sinkonkonko, Nongoma municipality differ systematically in terms of their macro-structural organization from narratives of the same book produced in isiZulu by children growing up in Cato Manor, Durban.</p>	<p>What is the presence and distribution of SANTS features in the narrations of a culturally familiar wordless picture book produced in isiZulu by children growing up in Sinkonkonko, Nongoma municipality in comparison to narrations of the same book produced in isiZulu by children growing up in Cato Manor, Durban?</p>	<p>Analyse transcripts that were collected by the NRF project at Wiggins Primary School, Cato Manor, Durban, in an analogous manner to my analysis of the data that I collected in Sinkonkonko, Nongoma.</p> <p>Compare the two sets of analyses.</p>
<p>To investigate possible correlations between the children's previous storytelling experience and their narratives.</p>	<p>To what extent do story experiences influence the storytelling of L1 isiZulu speaking children in rural and urban KwaZulu-Natal?</p>	<p>Compare the children's narratives with the data in the language background questionnaires: E.g. Do children who have a lot of exposure to folktales in isiZulu narrate stories differently than children who do not have such an exposure? Do children who are basically monolingual (Nongoma) narrate the stories differently to children who speak two or more languages (Durban)?</p>

3.13 Outline of the study

I presented the research design and detailed methods which I employed to collect my data. In the methodology section I outlined how I planned to answer my research questions, and how I analysed my data. Furthermore, I explained the materials and apparatus used in the study, measurements which were taken to ensure ethical issues relating to the study. The next chapter focuses on the presentation of the findings and discussion.

Chapter 4: Data presentation and analyses

In this chapter, I present findings derived from analyses of the corpus of my data which I collected in rural Northern KwaZulu-Natal according to the methods explained in the previous chapter; hence the focus will be on data that were collected through children's narrations. These findings will be presented alongside some of the findings from the language background questionnaire (see methodology chapter 3.6) filled in by the participants. The function of the language background questionnaire in this study is to provide some background information regarding, among other things, the languages spoken by the children, the children's involvement in storytelling and the languages used in storytelling. Information from the questionnaire will aid to interpret the results from the main study; hence this information is not presented in isolation in this chapter (see Appendix R for a detailed presentation of the findings from the language background questionnaire).

Furthermore, the data from the secondary, urban study follows the same methodology used in the 'rural study'. The secondary study was conducted in the broader context of the NRF Project to compare the African elements in a culturally familiar book between rural and urban children. I will compare the two data sets in the discussion chapter.

4.1 Introduction

The findings from the main (rural) study together with the findings from the language background questionnaire serve to provide answers to the three main questions that this study set out to answer.

Key issues that my research is related to are:

- a. The prevalence of culturally familiar element and culturally unfamiliar elements in teaching and assessment materials
- b. Illiteracy in South African public primary schools
- c. The misalignment of home language and language of learning and teaching in public primary schools

The stimulus test was done to better understand the language use of isiZulu. The study also aims to investigate whether the narrations produced by children who have isiZulu as their L1 and English as their language of teaching and learning conform to widely used ‘canonical’ scoring schemas like the Narrative Scoring Schema; the NSS was developed from the ‘canonical’ scoring schemas as discussed in Chapter 2 (see Table 2.3).

As outlined in the introductory chapter of this thesis, I pursue the following research questions

Research questions:

1. Which features of the CNTS and the SANTS, respectively, are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal?
2. What is the presence and frequency of SANTS features in the narrations of a culturally familiar wordless picture book produced in isiZulu by children growing up in Sinkonkonko, Nongoma district, in comparison to narrations of the same book produced in isiZulu by children growing up in Cato Manor, Durban?
3. To what extent does story experience/socialisation influence the storytelling of L1 isiZulu speaking children in rural and in urban KwaZulu-Natal?

Furthermore, the study’s predictions are as follows:

1. For narrations of both *Abongi’s Journey* and *Frog, Where Are You?*

The rural children will perform better when narrating a culturally familiar picture book in comparison to the culturally unfamiliar picture book.

2. For narrations of *Abongi's Journey*

The rural children will obtain a higher score for SANTS elements than the urban children because their socialisation may be more traditional, and they might have a more consistent exposure to traditional Southern African folktales. Conversely, I predict that the urban children will obtain a higher score for CNTS elements because they might be more 'urbanised' than the rural children and might have a more frequent exposure to culturally unfamiliar narrative text structures.

3. For narratives from both (rural and urban) groups of children

Narratives produced by children with L1 as isiZulu and English as the language of teaching and learning will overall not conform to 'canonical' scoring schema. I rather expect that, irrespective of the language(s) the children are exposed to and their socialisation (rural versus urban), the narrations of *Frog, Where Are You?* and *Abongi's Journey* would be influenced by elements from African folktales.

The narrations of the two wordless books told by children were compared to see if there were any resemblance and differences between the narrations of an African content (*Abongi's Journey*) and a non-African content (*Frog, Where Are You?*) and whether the kind of socialisation (rural versus urban) had any influence on the children's storytelling.

For these analyses, I first use the Canonical Narrative Text Structure (CNTS) (Stein and Glen, 1979); specifically, I used a content-analytic method in order to identify features in the narrations of the children which match the Narrative Scoring Schema (NSS). Consequently, the following elements are assessed in this part of the analysis: the presence of (1) setting, (2) internal reactions and/or mental states of the characters. I analysed each child's narrations statistically to obtain the total scores. In order to count the points, I used a rubric provided by SALT Software (2015).

Secondly, I use the Southern African Narrative Text Structure (SANTS) (Tappe and Hara, 2013 and Hara, 2014); here, again, I used a content-analytic method in order to identify features in the narrations which match the Southern African Narrative Scoring Schema developed by the umbrella project that my research is situated in. Consequently, the following elements are assessed in this part of the analysis: (3) opening formulae (4) closing formulae (5) repetitions and (6) dialogue. Some of the results are presented in a form of graph and tables. The statistical results are presented in the form of tables.

To be able to analyse and report the data collected from the participants without violating the children's right to anonymity, a coding system will be used when referring to each child; i.e. FWAY/Zulu/2016/11/F/R1 which stands for "*Frog Where Are You/Zulu verbalisation/in 2016 by an 11 year old child/this is the first child recorded in the rural cohort*" and AJ/Zulu/2016/11/F/R1 "*Abongi's Journey/Zulu verbalisation/in 2016 by an 11 year old child/this is the first child recorded in the rural cohort*".

4.2 The impact of cultural familiarity on narrations by the rural children (research objective one)

In the following I address the first research objective; i.e. to investigate whether 'cultural familiarity' in the stimulus material impacts on the narrations of L1 isiZulu speaking children who grow up in rural KwaZulu-Natal by comparing their narrations of a culturally familiar wordless picture book with their narrations of a culturally unfamiliar wordless picture book. In order to address this objective, I describe, which features of the CNTS and the SANTS, respectively, are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal, i.e. the 44 children who attend iNtuthuko Primary School.

Furthermore, to assess whether the children's narratives have any of the features identified by Tappe and Hara (2013) as being present in a Southern African Story Grammar I use a scoring schema developed by the NRF umbrella project (see Appendix E).

4.2.1 The impact of cultural familiarity: The presence of CNTS elements

In order to identify the relevant features, I use a scoring rubric analogous to the Systematic Analysis of Language Transcriptions resource suite's Narrative Scoring Scheme (NSS) (2015) (see Appendix C) to find out which 'Canonical' Narrative Text Structure elements are present in the children's narratives.

4.2.1.1 The presence of a setting

The first page of each story provided the scene which depicts a setting where the protagonist is situated; furthermore, the main characters and the time of the day at which the story commences are introduced.

For instance, *Abongi's Journey* depicts the boy and the bird who are situated in a dusty village surrounded by mountains in the morning/at noon and in *Frog, Where Are You?* the picture depicts the boy, the dog, and the frog in a bedroom at night (see appendix N for scans of the two picture books).

To analyse the setting in children's narrations I used a scoring schema developed by the project members. I scored each setting in the narrations according to the following method; the child got five points if she/he mentions the jar and the bedroom or bed or house, and time, the child got three points if she/he mentions of either the jar or the bedroom, and time, and one point if she/he did not mention either the jar or the bedroom, or time.

Table 4.1: Adapted scoring system for the assessment of a setting for *Frog, Where Are You?*

<i>Score</i>	<i>Description</i>
5	States general place with some detail 1. on the bed (embhedeni) 2. in the bedroom (ekamelweni) 3. in the jar (ebhodleleni) and time 1. daytime (emini) 2. nighttime (ebusuku)
3	States general place without detail; Either "bedroom" (ekamelweni) or "jar" (ebhodleleni) or "bed" (umbhede) Or "house" (endlini), "farm" (emakhaya) and time Either "daytime" (emini) or "nighttime" (ebusuku) (does not mention that the boy and the animals are first presented during the day and that the night falls thereafter)
1	States none of the elements of the setting

Table 4.2: Score number and frequency of participants

<i>Score</i>	<i>Number of participants</i>
5	2
3	21
1	21

The findings in Table 4.2 indicate that 42 participants either omitted or demoted the setting in their narration of the Frog story. Examples of demoted settings in the *Frog Where Are You?* narrations are provided in the examples 4.1 and 4.2:

4.1 *Kwakukhona umfana owayefuye ixoxo nenja, lomfana ixoxo walifaka kujeke, bafike balala ngezikhathi zobusuku.*

(There once was a boy who had two pets a frog and a dog, this boy took the frog, put it in the jar, and they slept during night time);

4.2 *Umfana wayefuye ixoxo nenja, walala embhedeni nenja yakhe, ixoxo walibeka phansi*

(The boy had a pet frog and a pet dog, he slept in bed with his dog, he put his frog on the floor).

However, out of 44 participants only 2 participants were able to insert a spatio-temporal setting in their narrations of the Frog story.

Table 4.3: Adapted scoring system for the assessment of a setting for *Abongi's Journey*

<i>Score</i>	<i>Description</i>
5	States general place with some detail 1. on the road (emgwaqweni) 2. at the countryside (emaphandleni) 3. at the village (esigodini) The main characters mentioned by the child 1. The boy (umfana), the boy is given a name 2. The bird (inyoni) and time 1. Daytime (emini)
3	One of the main character is mentioned by a child 1. The boy (without a name) 2. The bird and time 1. Daytime (emini)
1	States none of the elements of the setting

Table 4.4: Score number and frequency of participants

<i>Score</i>	<i>Number of participants</i>
5	0
3	0
1	5

Out of 44 participants, only five inserted a setting; all of these five children used a demoted setting. Of these two children inserted an unexpected setting; i.e. a setting that mentioned aspects which we had not anticipated in the scoring schema.

Examples of settings mentioned by the rural children as they narrated *Abongi's Journey* are provided in examples 4.3 and 4.4.

4.3 *umfana wasuka kubo*

(The boy wondered away from his home)

4.4 *u-Ayabonga nemoto yakhe, u-Ayabonga wahamba nomngani wakhe.*

(Ayabonga and his car, Ayabonga walked with his friend)

4.5 *u-Ayabonga wacela ukuba umngani wakhe emphelezele eye edolobheni.*

(Ayabonga asked his friend to company him to go to town).

Moreover, it is interesting that the children integrated their own location (their home area) into the description of the spatial location of the stories, examples are provided in example 4.6.

4.6 *u-Ayabonga ahambe nengane yakubo, agibele ibhayisikili, aye kwaNongoma*

(Ayabonga walked with his sibling, he climbed a bicycle, going to Nongoma)

Nongoma was mentioned by two children who narrated *Abongi's Journey* and – quite surprisingly – by three children who narrated *Frog, where are you?* It is significant that the children inserted a place that is near to their home or where their parents would normally go for shopping.

As is evident from Table 4.4, 39 children did not insert a setting as specified in the NSS or similar scoring schema in their narrations. Examples of such story beginnings without a 'canonical' setting are provided in examples 4.7-4.9:

4.7 *Kwesukasukele, kwakukhona umfana u-Abongi owayehamba nenyoni*

(Once upon a time, there was Abongi who was walking with a bird)

4.8 *Kwesuka ngo Abongi wama eduze kwemoto yakhe, wayithatha wayigquba*

(It started with Abongi standing near his car, he took it and he drove it)

4.9 *Kwesukesukela, kwakukhona u-Abongi nomngani wakhe inyoni, u-Abongi wacela ukuba umngani wakhe emphelezele eye edolobheni*

(Once upon a time, there was Abongi and his friend the bird, Abongi asked his friend to company him to go to town)

Generally speaking, there is a significant difference in how settings were executed in their narrations of the two different picture books. None of the rural children inserted a spatio-temporal setting in Abongi's story while there are five rural children who inserted a spatio-temporal setting in the Frog story. In addition, none of the rural children scored three points for the setting in their narrations of Abongi's story as compared to 21 children who scored 3 points for the setting in the Frog story.

Finally, it was very evident in the narrations that children are more culturally familiar with the setting in *Abongi's Journey* than in *Frog, where are you?*; as a result children seemed to be more excited by the surroundings in Abongi's story, and a bit confused by the surroundings in the Frog story. Also, children were more inclined to address the bird and the toy car as belonging with/to Abongi while only very few children seem to have conceptualised the two pets in FWAY as belonging to the boy. Hence, there are very few coordinate constructions with the boy and the dog, or, the boy and the dog and the frog; rather each of the main characters was linguistically introduced as an individual in FWAY. Another concept that rural children are not familiar with is the concept of owning a bedroom. This may explain the fact that the majority of the children did not mention the boy's bedroom in their narrations of the culturally unfamiliar book FWAY.

4.2.1.2 The presence of words describing internal reactions and/or mental states

The visually presented stimuli contain reference to the internal reactions and/or mental states of the protagonist and the supporting characters. Some of the internal reactions/mental states that are depicted in the visually presented stimuli in the books are SCARED, ANGRY, HAPPY, SAD, TERRIFIED, SURPRISED AND THINK (see the first column of Table 4.5).

According to Tappe and Hara (2013:321), mental state words "correspond to a strong overt expression of an emotional response" by the protagonist of the film clips that they used as stimulus material (i.e. a little mole, who at one point was, e.g. crying profusely)". Correspondingly, the boy in the picture book *Frog, Where Are You?* is visibly SAD when his pet frog goes missing and visibly HAPPY when he finds the frog at the end of the story. The protagonist of the picture book *Abongi's Journey* looks e.g. LONELY and SAD at the beginning of the book and he looks SURPRISED and CURIOUS when he observes a huge construction site along the way. As illustrated in the picture book, Abongi does, however, show very few overt expressions of emotions in the story, while the protagonist in FWAY expresses his emotions more vividly.

My analysis reveals, that my participants used very few internal reaction/mental state words denoting internal reactions and/or mental states of the characters overall. The 44 rural children only produced a total of 40 individual internal reaction/mental state words (tokens) in the 88 narratives that they produced, which means that less than half of the narratives contained an internal reaction/mental state word. This general finding is in line with the findings of Tappe and Hara (2013) who found that their Chichewa L1 speaking participants used only a small number of internal reaction/mental state words irrespective of the stimulus material employed to elicit the children's narratives (video clips, pre-recorded audio files of stories, the wordless picture book *Frog, where are you?*).

Table 4.5: Number of children (rural participants) who described internal reactions and/or mental states in their narrations

<i>Mental words</i>	Abongi's Journey (N=44)	Frog Where Are You? (N=44)
Cabanga (<i>think</i>)	1	1
Jabula (<i>happy</i>)	20	9
Saba (<i>scared</i>)	0	2
Casuka (<i>provoke</i>)	0	4
Thukuthela (<i>angry</i>)	0	2
Babaza (<i>surprised</i>)	0	2
Thuka (<i>terrified</i>)	0	2
<i>Total</i>	21	22

Surprisingly, there is no significant *quantitative* difference between the two stories in terms of the internal reactions/mental state words even though the FWAY book depicts more events than the AJ book and even though the protagonist in FWAY show more vivid emotions than Abongi: The narratives that the children narrated of *Abongi's Journey* contain almost the same amount of internal reaction/mental state words than the narratives of the "*Frog, Where Are You?*" story. The total number of internal reaction/mental state words (tokens) from *Abongi's Journey* is 21, whereas the total number of internal reaction/mental state words (tokens) in the narrations of *Frog, Where Are You?* is 22.

However, there may be a qualitative impact of the cultural familiarity aspect: The children use a greater variety of different internal reaction/mental state words in their narrations of the *Frog, Where Are You?* book than in their narrations of *Abongi's Journey*. The children produced seven different internal reaction/mental state words (types) in frog story narrations as compared to only two internal reaction/mental state words (types) in their narrations of Abongi's story.

The most prevalent internal reaction/mental state word in both narratives is the adjective *jabula* (happy) which appears in 20 narratives of *Abongi's Journey* (AJ) and in nine narratives of *Frog, where are you?* (FWAY). In both cases the word *jabula* is used when the quests of finding the missing party, i.e., Abongi's parents (AJ) and the boy's frog (FWAY), respectively, come to a successful ending; namely, that the parents and the frog, are found after a long journey/search. In the narrations of *Abongi's Journey* the only other internal reaction/mental state word is the mental verb *cabanga* (think), which appears only once in one narrative of AJ and furthermore appears once in one of the narratives of the Frog story. The mental verb *cabanga* (think) was produced by two different participants in narrations of two different books.

In contrast, in their narrations of the FWAY a few children employ the internal reaction/mental state words *babaza* (surprised) (2); *casuka* (provoke) (4); *thukuthela* (angry) (2); *saba* (scared) (2); and *thuka* (terrified) (2). The occurrence of these internal reaction/mental state words may be influenced by the stimulus due to that *Abongi's Journey* is more culturally familiar and may thus elicit a different response than the culturally less familiar *Frog, Where Are You?* picture book. This relates to earlier results by Tappe and Hara (2013) whose participants used less mental state words in their Chichewa stories than in their English stories and to findings in Mntungwa (2015) where an analysis of 10 selected Zulu folktales revealed that they typically do not contain internal reaction/mental state words.

Hence both the overall paucity of internal reaction/mental state words and the observation that there is less variety to be found in the internal reaction/mental state words employed in the narrations of the culturally familiar picture book seem to corroborate earlier findings that the use of internal reaction/mental state words is not necessarily common in narratives of children with a Southern African L1.

4.2.1.3 Embodied metaphors in children's narrations to convey internal reactions and/or mental states

During my analysis, I realised that the mental state words that have been identified in 'western' scoring schema to encode internal reactions and/or mental states of the protagonist and supporting characters in narratives may not be sufficient to capture the expression of internal reactions and/or mental states in African languages. In this section, I will thus present metaphors which were used by the rural children in their narrations to convey internal reactions and/or mental states of the protagonist or supporting characters.

My rural participants used three metaphors to express internal reactions and/or mental states. These are *yambuka ngeso elibi* (it eyed him with an evil eye); *wayimfonyoza* (he squashed the dog with his bare hands); *wakhuza wababaza* (he shouted and mesmerised on top of the roof).

According to Fahlenbrach (2016:7-8) metaphors are also used in novels, films and theatre to convey different meanings about a character's inner perception of ongoing states of affairs. These three metaphors indicate that the children are capable of artistic expression in their narratives. However, metaphors were not commonly used by my (rural or urban) participants; there are only two children who used metaphors to convey internal reactions and/or mental states of the main character. However, these were used in the narrations of the culturally unfamiliar Frog story, which may indicate (again) that the expression of internal reactions/mental states is more closely associated with the culturally unfamiliar stimulus material.

4.2.2 The impact of cultural familiarity: The presence of SANTS elements

In the following I assess whether the children's narratives contain any of the features identified by Tappe and Hara (2013) as being present in a Southern African Narrative Text Structure (SANTS). I furthermore specify the frequency with which these features are present in the children's narratives and identify whether there is any influence of the cultural familiarity of the stimulus material on the frequency with which these features are found in the respective narrations of Abongi's *Journey* book and the narrations of the *Frog, Where Are You?* book.

4.2.2.1 The presence of opening formulae

More traditional opening formulae actually may consist of the two different sets of opening formulae:

One opening formula for the audience with which the storyteller greets the audience, enters into a relationship with the audience and ‘prepares’ the audience for the storytelling event. This first opening formula is then followed by a second opening formula that opens the actual story.

I did not expect the first type of opening formula from my participants, given that, firstly, I was the audience for the children during the storytelling events that my research is based on and the relationship between each child and myself was established prior to the storytelling. Secondly, it was evident to both interlocutors that the purpose of our interaction was the narration of two wordless picture books.

To my surprise, however, 16 out of the 44 rural children inserted opening formulae for both the greeting of the audience and for opening the story into their narrations of Abongi’s story; two of the 44 children opened the story by inserting the title of the book; and 38 children inserted the name of the protagonist (i.e. *Abongi*) as an opening formula.

Moreover, 14 out of the 44 rural children inserted an opening for both greeting the audience and opening the story in their narratives of the frog story; none of the children included the title of the book, and only one out of 44 children inserted a name for the protagonist (i.e. a name for the protagonist of FWAY (the child named him *Abongi*, hence imitating the name from the first picture book) as an opening.

Overall, most of the children produced at least one opening formula: 34 children produced at least one opening formula for Abongi’s story while 31 children produced at least one opening formula for the Frog story.

Table 4.6: Examples of the opening formulae and the frequency with which opening formulae occurred in rural narrations of *Abongi's Journey* and *Frog, Where Are You?*

Examples of opening formulae	Abongi's Journey (R)	Frog, Where Are You? (R)
Kwesukesukela (<i>Once upon a time</i>)	16	14
Kudala (<i>Long time ago</i>)	0	0
Ngelinye ilanga (<i>One day</i>)	0	0
Kwakukhona (<i>There was (once)</i>)	40	36
Inclusion of tittle story at the beginning e.g. <i>Uhambo luka Abongi (Abongi's Journey)</i> or <i>Umfana nexoxo nenja (The boy and a frog and a dog)</i>	2	0
Inclusion of the name of character (s) e.g. <i>Lendaba ingo mfana okuthiwa u-Abongi</i> (this story is about the boy called Abongi)	38	1
Total/Frequency	96	51

The results in table 4.6 indicate that the prevalence of opening formulae was especially high in the narrations of the culturally familiar picture book, i.e. *Abongi's Journey*.

4.2.2.2 The presence of closing formulae

In table 4.7 below I present the findings for the occurrence and frequency of closing formulae produced by rural children in their narrations of Abongi's story and Frog story. A total of 20 rural children produced closing formulae in both Abongi's story and Frog story.

In the table below, I am looking at five different types of the common traditional closing formulae and found that the rural children only produced four of these in both *Abongi's Journey* and *Frog, Where Are You?* narrations.

Table 4.7 Examples of the closing formulae and the rate of occurrences in *Abongi's Journey* and *Frog, Where Are You?*

Example of closing formulae	Abongi's Journey (R)	Frog Where Are You (R)
<i>Cosu cosu! Yaphela</i> (Little by little, it ends)	18	20
<i>I(siphelile</i> (The end of the story)	2	2
<i>Yaphela kanjalo indaba</i> (That's how the story end)	6	3
<i>Ngqedile</i> (I'm finished or finished)	1	0
<i>Ilokho</i> (That's all or it's all)	0	2
Total/Frequency	27	25

The results in Table 4.7 shows that 18 children inserted a traditional closing formula (*Cosu cosu Yaphela*) in *Abongi's Journey* and 20 children inserted a traditional closing formula (*Cosu cosu Yaphela*) in *Frog, Where Are You?* narrations. However, 15 of rural children were able to insert a traditional closing formula like, e.g. *cosu cosu yaphela* in both their Abongi story barration and their Frog story narration. Out of 44 children, 5 children did not insert closing formulae in either of the two stories (i.e. *Abongi's Journey* and *Frog, Where Are You?*)

4.2.2.3 The presence of repetitions

Both the narrations of Abongi's story and the Frog story by my participants contain repetitions. Children were able to produce repetitions at different levels in their isiZulu narrations of both picture books; i.e. at word level, phrasal/clause/sentence level.

Interestingly, the overall use of repetitions did not reflect any impact of the cultural familiarity of the stimulus material: 57% of the children included repetitions in their narrations of Abongi's story and 57% of the children included repetitions in their Frog narrations. In the following I will describe the repetitions that were used by the children for each of the three levels: word level, phrasal level, and sentence or clause level.

4.2.2.3.1 Repetition at word level

There are 16 words that are repeated in the children's narrations of Abongi's story, namely: *hamba* (walk), *hlangana* (meet), *qhubeka* (continue), *bona* ('see'), *fika* (arrive), *shiya* (leave), *dlala* (play), *gibela* (climb), *gijima* (run), *jikela* (swing), *bingelela* (greet), *dibana* (meet), *beke* (drop-off) as well as *jabula* (happy), *shesha* (fast), *-ncane* (little or slow).

In comparison, there are 11 words that were repeated in the children's narrations of the Frog story; these are: *hamba* (walk), *hlangana* (meet), *qhubeka* (continue), *bona* (see), *fika* (arrive), *shiya* (leave), *gibela* (climb), *bingelela* (greet) as well as *jabula* ('happy'), *-ncane* (little or slow).

It is evident from these two lists that the children mainly repeated verbs in their verbalisations; the repetition of the verb is mainly used to put emphasis on the duration/intensity of the event that is expressed in the verb. Examples for repetitions at word level are presented in the Table 4.8 below.

Table 4.8: Examples of repetition at word level

<i>Story</i>	<i>Example</i>
<i>Abongi's Journey</i>	4.10 <i>Waqhubeka, waqhubeka wahamba.</i> (He continued, he continued walking).
<i>Abongi's Journey</i>	4.11 <i>Wahamba, wahamba</i> (He walked, he walked.)
<i>Abongi's Journey</i>	4.12 <i>Wase wafika wadlala, wadlala.</i> (And then he arrived, played, played.)
<i>Frog, Where Are You?</i>	4.13 <i>Bahamba, bahamba ehlathini.</i> (They walked, they walked in the forest.)
<i>Frog, Where Are You?</i>	4.14 <i>Inja yafike ilokhu ikhonkotha, ikhonkotha.</i> (The dog was just barking, barking.)
<i>Frog, Where Are You?</i>	4.15 <i>Bamemeza, bamemeza bangalibona ixoxo.</i> (They shouted, they shouted they did not see the frog.)

In total there are 43 repetitions at word level in the narrations of Abongi's story and there are 11 repetitions at word level found in the narrations of the Frog story. Hence, there is a clear difference between the narrations of Abongi's story and the Frog story which might be

attributable to the differences in cultural familiarity between the two stories because the culturally more familiar story, *Abongi's Journey*, may have triggered the more frequent use of an African rhetoric element.

4.2.2.3.2 Repetition at phrase level

Overall there are 15 repetitions at phrase level in the narrations of Abongi's story and there are 23 repetitions at phrase level found in the narrations of the Frog story. Table 4.9 below lists a number of examples from each set of narrations. Similarly, to the repetitions at word level, repetitions at phrasal level have the main function to emphasis either the duration of an event, the intensity of an event or both.

Table 4.9: Examples of repetition at phrase/clause/sentence level

<i>Story</i>	<i>Example</i>
<i>Abongi's Journey</i>	4.16 <i>Wahamba waya edolobheni, wahamba waya edolobheni.</i> (He went to town, he went to town.)
<i>Abongi's Journey</i>	4.17 <i>Wase wahamba, wahamba wase wehla.</i> (Then he went, he went, then climbed off).
<i>Abongi's Journey</i>	4.18 <i>Wafike wambeka naye, wafike wambeka u-Abongi edolobheni.</i> (He then dropped him too, then he dropped Abongi in town.)
<i>Frog, Where Are You?</i>	4.19 <i>Inja yafike yakhonkotha. Yakhonkotha wathi ayithule.</i> (The dog then barked. It barked he said it must keep quiet.)
<i>Frog, Where Are You?</i>	4.20 <i>Umfana wagibela esihlahleni, wagibela esihlahleni esikhulu.</i> (The boy climbed at the tree, he climbed at a big tree.)
<i>Frog, Where Are You?</i>	4.21 <i>Wahamba naye, wahamba naye nenja.</i> (He also went, he also went with the dog.)
<i>Abongi's Journey</i>	4.22 <i>Wadlala kancane, wadlala kancane.</i> (He played a little, he played a little.)

Surprisingly, there I found an unpredicted difference between narrations of Abongi's story and narrations of the Frog story. Children produced more phrase/clause/sentence level repetition when narrating *Frog, Where Are You?* than when narrating *Abongi's Journey*.

However, the higher frequency of repetitions at phrase/clause/sentence level in the culturally unfamiliar book (FWAY) may be explained by the observation that some of repetitions at phrase/clause/sentence level might be due to planning processes, i.e. hesitations, at points in the story where the children narrate something that is surprising for them. In such cases the children may repeat the phrase as some kind of 'affirmation' that this is indeed what the boy is doing right now. Examples from table 4.9 for this might be examples 4.18 and example 4.21.

4.18 *Wafike wambeka naye, wafike wambeka u-Abongi edolobheni.*
(He dropped him too, then he dropped Abongi in town.)

4.21 *Wahamba naye, wahamba naye nenja.*
(He also went, he also went with the dog.)

In both 4.18 and 4.21 the verbs "to drop" and "to go with someone" (to depart) denote punctual verbs which normally do not have the conceptual-semantic value of duration. Hence, the repetition of these phrases/clauses/sentences might not have been used to emphasise the duration of the events in question. Rather, the children might have repeated the phrases/clauses/sentences to emphasise how exceptional the events in 4.18 and 4.21 might be, i.e. to say something like "he did indeed drop Abongi in town" and "he did indeed go with the dog". This idea needs further empirical investigation that lies outside the scope of my current thesis.

Looking at the repetition at phrase level again, I found that there were 15 phrase/clause/sentence level repetitions in AJ and 42 phrase/clause/sentence level repetitions in FWAY. This indicates that the rethoric element of repetition which is commonly used in traditional Southern African storytelling seems to be prevalent in the rural children's storytelling, irrespective of the nature of the stimulus material (culturally familiar or culturally unfamiliar).

4.2.2.4 The presence of direct speech/dialogues

Another rethoric element that is frequently employed in traditional Southern African storytelling are dialogues: Makgamatha (1991) and Chimombo (1988); Tappe and Hara (2013), and Hara (2014) confirm the plentiful use of dialogues in Northern Sotho and Malawian folktales respectively. In fact, many traditional Southern African folktales are rendered in dialogue form throughout. Against this background it is not surprising that Tappe and Hara (2013:251) that 54 % of the Chichewa L1 speaking children in their study used dialogues in their (re)tellings in Chichewa and 56% of the children used dialogues in their English (re)tellings. Dialogues are used in conjunction with performance.

When it comes to dialogues the rural children in my research also had a tendency to include dialogues in their narrations. This holds for their narrations of both *Abongi's Journey* and *Frog, where are you?*. Twenty-nine percent of children (13/44) used dialogues in their *Frog, Where Are You?* narrations while 40% of children (18/44) used dialogues in the *Abongi's Journey* narrations.

The following tables, Table 4.10 and Table 4.11 show examples of dialogues between the protagonist and other main characters and between supporting/other main characters and the protagonist, respectively, which the children inserted into their narrations of the two wordless picture books.

Table 4.10: Examples of dialogues that the children inserted in their narrations depicting the protagonist conversing with main characters

<i>Story</i>	<i>Example</i>
<i>Abongi's Journey</i>	4.23 <i>Ethi umfana, "Mngani wozongisiza."</i> (The boy said, "My friend come help me.")
<i>Abongi's Journey</i>	4.24 <i>Wathathainja yakhe wathi, "Asambe sobheka ixoxo."</i> (He took his dog and say, "Let us go find the frog.")
<i>Frog, Where Are You?</i>	4.25 <i>Wathula umfana, "Njayami awuthule kancane khona umsindo enguzwayo."</i> (The boy was silent, "My dog may you keep quiet, there is a sound that I hear.")
<i>Frog, where are you?</i>	4.26 <i>Wathi "Asijike ngale kwesihlahla sibone ukuthi alikho yini khona."</i> (He said, "Let us go around the tree to see if it is not there.")

As demonstrated in Table 4.11 below, the children would have the supporting characters engage in dialogues with the protagonist. For instance, in example 4.27, children were greeting the boy so that he might come and play but the boy refused as he was heading to town.

Table 4.11 Examples of dialogues that the children inserted in their narrations in which the supporting/other main characters converse with the protagonist

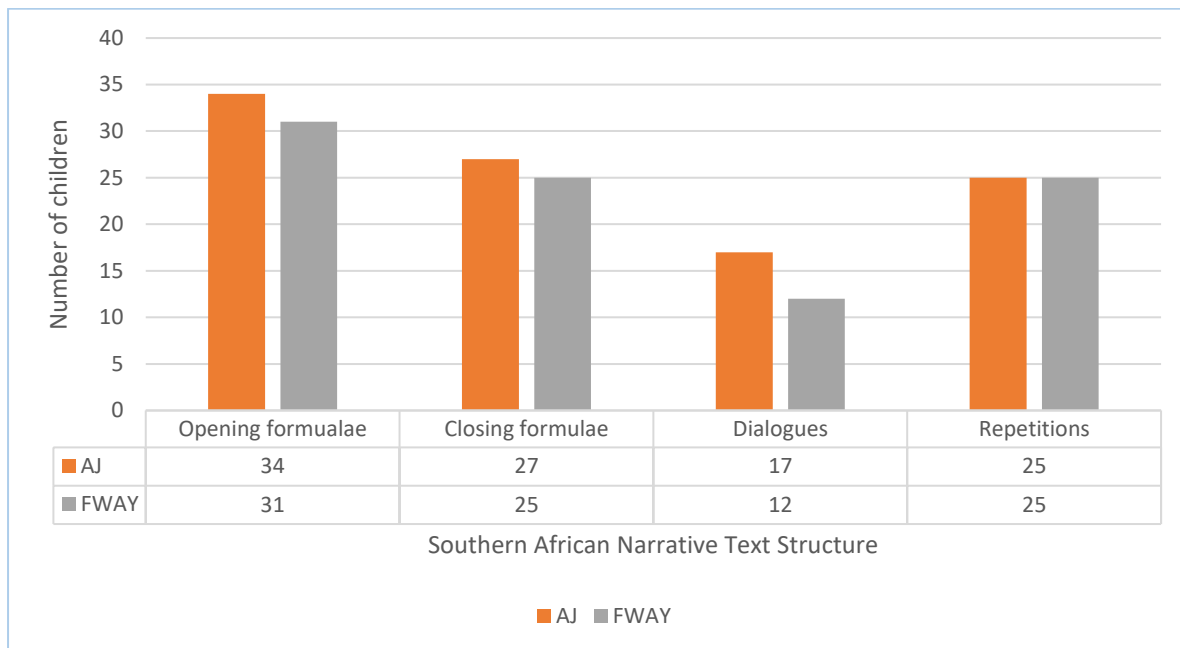
<i>Story</i>	<i>Example</i>
<i>Abongi's Journey</i>	4.27 <i>Bathi</i> , "Sawubona we Abongi woza sodlala". <i>Wasethi ena i... i... "Angidlali mina ng'yahamba."</i> (And they said, "Hello Abongi come let us play". He said, "I am not playing I'm walking.")
<i>Abongi's Journey</i>	4.28 <i>Hhayi inyoni ithi</i> , "Asambe nampa abazali bakho." (The bird said, "Let us go here are your parents.")
<i>Abongi's Journey</i>	4.29 <i>Wasethi</i> , "Naba abazali bami asambeni siye kubo." (And he said, "Here are my parents, let us go to them.")
<i>Abongi's Journey</i>	4.30 <i>Wathi ubhuti</i> "Kulungile." (The brother said, "It is fine.")

Importantly, there is a significant quantitative difference in numbers of dialogues found in Abongi's story and the Frog story. In total, there are 24 dialogues found in the narrations of *Frog, Where Are You?* while there are 38 dialogues found in the narrations of *Abongi's Journey*. Clearly, the frequency of occurrence for dialogues is much higher in the culturally familiar wordless picture book AJ.

4.2.3 The number of rural children who produced SANTS elements in their narrations

In the following, I discuss the effects of the cultural familiarity on the narrations of the rural children. To investigate the effect of cultural familiarity, I compare the absolute number of children who produced 'Southern African' Narrative Text Structure elements in their narrations of the wordless picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) as compared to their narrations of the wordless picture book *Frog, Where Are You?* (Mayer, 1979).

Figure 4.1: Number of children who produced SANTS elements in their narrations-Comparison between *Abongi's Journey* and *Frog, Where Are You?*



The above figure shows a comparison of SANTS elements produced by the children in their *Abongi's Journey* and *Frog, Where Are You?* narrations.

Most children produced opening formulae in their narrations (i.e. there are 34 children who produced opening formulae in their narration of Abongi's story and there are 31 children who produced opening formulae in their narrations of the Frog story).

Moreover, half of the children produced the closing formulae (i.e. there are 27 children who produced closing formulae in their narrations of Abongi's story and there are 25 children who produced closing formulae in their narrations of the Frog story). In addition, more than half of the children produced repetitions (i.e. there are 25 children who produced repetitions in their narrations of both Abongi's story and the Frog story) and dialogues (i.e. there are 17 children who produced dialogues in their narrations of Abongi's story and there are 12 children who produced dialogues in their narrations of the Frog story). Overall, it is evident that there was no significant effect of the aspect of cultural familiarity in this context.

4.3 The effect of rural versus urban socialisation: SANTS and CNTS elements in the rural and urban narrations of *Abongi's Journey*

In this chapter I juxtapose the presence of Southern African Narrative Text Structure elements and the presence of 'Canonical' Narrative Text Structure elements in narrations of the wordless picture book *Abongi's Journey* (Saadien-Raad and Rosser, 2003) by children raised in

Sinkonkonko, Nongoma as compared to narrations of the same book by children raised in Cato Manor, Durban.

4.3.1 The frequency of SANTS elements in the narrations of *Abongi's Journey*

In the following chapter I present the frequency with which elements of the Southern African Narrative Text Structure appear in the narratives of rural children in comparison to their frequency of appearance in the narratives of urban children. For this comparison between rural narratives and urban narratives I use the wordless picture book *Abongi's Journey*. My colleague, Thandeka Maphumulo (Maphumulo, in preparation) is working on a similar comparison, for which she uses the wordless picture book *Frog, where are you?*

4.3.1.1 Opening formulae

Table 4.12, below, shows that both groups of children included opening formulae. The opening formula that is used most frequently by the children is *kwakukhona* (there was...). There are 40 rural children who inserted the *kwakukhona* opening formula and 19 urban children inserted the *kwakukhona* opening formula.

Sixteen rural children initiated the story by inserting *kwesukasukela* (once upon a time) as compared to three urban children who used the same opening formula. In contrast three urban children inserted *ngelinye ilanga* (one day); this opening formula was not used by any of the rural children.

Urban children had a greater tendency or starting their narration by introducing either the main character's name or the story title: There are 38 urban children who inserted a name of the character as an opening formula as compared to 28 rural children who inserted a name of the character as an opening formula. Lastly, there are 10 urban children who inserted a story title as an opening formula and two rural children inserted a story title as an opening formula.

Table 4.12 Opening formulae in narrations of *Abongi's Journey* by urban and rural children

<i>Examples of opening formulae</i>	<i>Abongi's Journey (U)</i>	<i>Abongi's Journey (R)</i>
<i>Kwasukasukela</i> (Once upon a time)	3	16

<i>Kudala</i> (Long time ago)	0	0
Ngelinye ilanga (One day)	2	0
<i>Kwakukhona</i> (There was (once))	19	40
Inclusion of the story title at the beginning e.g. <i>Uhambo luka Abongi</i> (Abongi's Journey) or <i>Umfana nexoxo nenja</i> (The boy and a frog and a dog)	10	2
Inclusion of the name of character (s) e.g. <i>lendaba ingo mfana okuthiwa u-Abongi</i> (this story is about the boy called Abongi)	38	28
Frequency	72	96

4.3.1.2 Closing formulae

Table 4.13 below illustrates that both rural and urban children included closing formulae in the narrations of Abongi's story. Overall, most children used a tradition closing formula in their narrations.

Table 4.13 Closing formulae in narrations of *Abongi's Journey* used by urban and rural children

<i>Example of closing formulae</i>	Abongi's Journey (U)	Abongi's Journey (R)
<i>Cosu cosu! Yaphela</i> (Little by little, it ends)	9	18
<i>I(siphelile)</i> (The end of the story)	3	2
<i>Yaphela kanjalo indaba</i> (That's how the story ends)	5	6
<i>Ngiqedile</i> (I'm finished)	0	1
<i>Ilokho</i> (That's all or it's all)	0	0
Frequency	17	27

There are nine urban children who used the traditional *cosi cosi yaphela* (little by little, it ends) closing formula while there are twice as many rural children (N=18) who used the traditional *cosi cosi yaphela* as their closing formula. There are about equal numbers of three urban children and two rural children who inserted *isiphelile* (the end of the story) as the closing formula in their narrations. Similarly, there are five urban children and six rural children who inserted *yaphela kanjalo* (that is how the story ends) as a closing formula. Lastly, one rural child used the phrase *ngiqedile* (I am finished) as a closing formula.

4.3.1.3 Repetitions

The children from Nongoma and Durban produced repetitions at different levels of granularity in their narrations. The repetitions produced were at word level, phrase level, and sentence/clause level.

Examples for repetitions at word level produced by rural and urban children are: *wahamba wahamba* (he walked, he walked), *badlala badlala* (they played and played), *kancane kancane* (slowly, slowly).

Examples for repetitions at phrase/clause/sentence level are, *wabona ama-truck ne-trafikhi wabona izimoto eziningi zimile* (he saw the trucks and the traffic; he saw the traffic jam), *wachitha isizungu wadlala wabeka imoto phansi wachitha isizungu* (he spends boredom, he played, he played with his toy car, he spends boredom), *wadlala nabangani bakhe wadlala nabangani bakhe* (he played with his friends, he played with his friends).

Importantly, the repetitions produced by rural and urban children differ in frequency. Rural children produced 37 word level repetitions and 19 phrase/clause/sentence level repetitions. In contrast, urban children produced only 15 word level repetitions and 5 phrase/clause/sentence level repetitions.

In sum, these findings do indicate that the rhetoric element “repetition” is prevalent in the narrations of all the isiZulu L1 speaking children in our corpus and that it is overall more prevalent in the narrations of the rural children (total number of repetitions is 56) as compared to the narrations of the urban children (total number of repetitions is 20).

4.3.1.4 Dialogues

Both groups of children used dialogues in their narratives of Abongi's story. The table below depicts examples of dialogues produced by urban children and rural children.

Table 4.14: Dialogues produced by urban children and rural children in their narrations of *Abongi's Journey*

<i>Example</i>	<i>Urban</i>	<i>Rural</i>
4.31	<i>Wathi u-Abongi, "Akunankinga ngizohamba"</i> Abongi said, "There is no problem I will go"	<i>Bambiza bathi, "Ayabonga woza sizodlala"</i> They called him saying, "Ayabonga come let us play"
4.32	<i>Wathi ubhuti, "Kulungile"</i> The brother said, "It is fine"	<i>Wathi "Cha! Ngizodlala mangibuya"</i> He said, "No! I will play when I come back"
4.33	<i>Wafike wathi, "Mama kade ngikulindle"</i> He said, "Mother, I have been waiting for you"	<i>"Ayabonga asambe kuzoze kuhlwe"</i> "Ayabonga let us go before the night falls"
4.34	<i>Wazibuza ukuthi, "Kazi basebenza kanjani labo gandaganda?"</i> He asked himself, "I wonder how these tractors operate?"	<i>Wa...wa...bambiza bathi, "Woza"</i> He...he...they said, "come"
4.35	<i>Efike ethi, "Ngicela ungigibelise"</i> And he said, "May I have a ride"	<i>Wathi, "Naba abazali bethu"</i> He said, "Here are our parents"

The following graph (Figure 4.2) provides an overview of the findings presented above; i.e. it depicts the relative frequencies with which the SANTS features appear in the narratives of the children growing up in rural KwaZulu-Natal (rural children) in comparison to the frequencies with which the SANTS features appear in the narratives of the children growing up in urban KwaZulu-Natal (urban children).

There are 34 rural children compared to 20 urban children who produced an opening formula in their narration. In addition, 27 rural children inserted closing formulae while only 17 urban children inserted closing formulae. Moreover, 17 rural children compared to only four urban

children who produced dialogues in their narrations. Finally, 25 rural children and 16 urban children produced repetitions in their narrations.

Figure 4.2: Summary of SANTS elements from rural and urban children

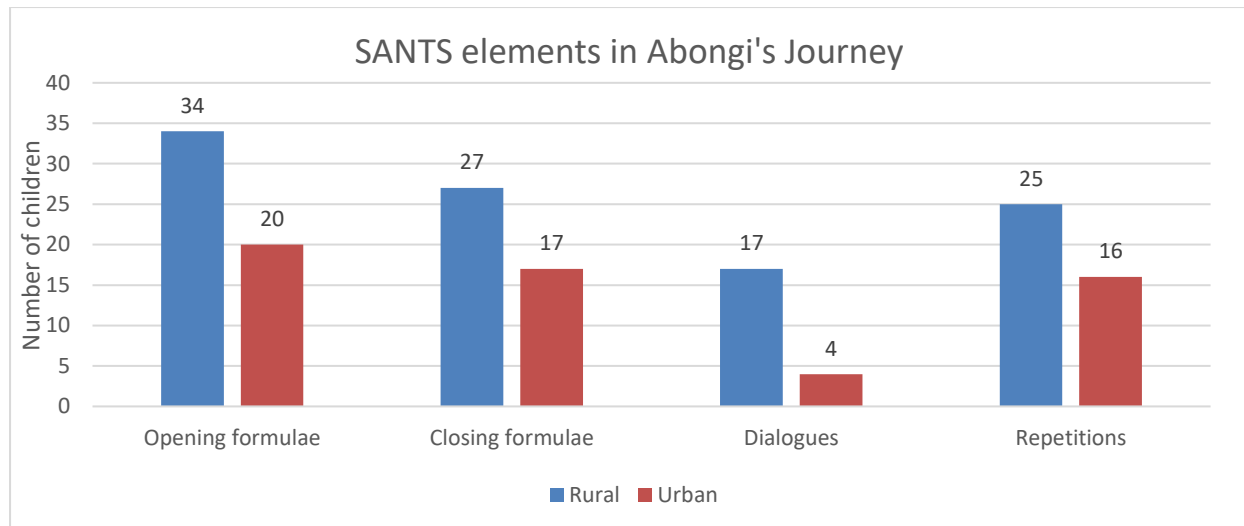


Figure 4.2 above clearly indicates that the children growing up in rural KwaZulu-Natal (KZN) produced higher numbers of Southern African Narrative Text Structure elements in their narrations of *Abongi's Journey* than the children who are growing up in the urban metropolitan, Durban.

These findings indicate that elements of the Southern African Narrative Text Structure (SANTS) are more prevalent in the narratives of the children growing up in rural KwaZulu-Natal. Interestingly, the findings also show that despite the fact that the urban children are bilingual and have more exposure to English both in the school setting and their daily lives, their narratives are still influenced by Southern African oral traditions

4.3.2 The frequency of CNTS elements in the narrations of *Abongi's Journey*

In the following chapter I present a comparative analysis of the frequency with which the critical elements of the 'Canonical' Narrative Text Structure (CNTS), i.e. setting and internal reactions and/or mental states appear in the isiZulu narrations of *Abongi's Journey* produced by rural as compared to urban children. The aim of this analysis is to provide an answer to research question two.

Firstly, in each of the subsequent subchapters I present the frequencies with which each of the two critical CNTS elements occurs in the narratives of the children. For both elements the

prediction is that they are either absent or demoted in the narratives of the children because they are not dominant features of traditional Southern African storytelling.

Secondly, I use chi-square test calculation in order to assess whether there is significant difference between the frequencies with which the two elements (setting and internal reactions and/or mental states) occur in the narratives of the rural and the urban children. With the help of these I investigate whether there is a difference in the p-values for the two elements between rural children attending iNtuthuko Primary School and urban children attending Wiggins Primary School. Chi-square test calculations are specifically suitable in this context since the values of the following data have a small scale of numbers.

4.3.2.1 The setting

The null hypothesis is that both rural and urban children will not have any setting or that they will demote a setting in their narrations. The alternative hypothesis is that rural and urban children will insert a spatio-temporal setting into their narrations.

The results in the following Table 4.15 confirm the influence of Southern African Folktales on the narratives of both the rural and the urban children as both groups of children as they tend to either leave the setting out altogether or to demote it in their narrations of the culturally familiar book *Abongi's Journey*.

Table 4.15: The presence/absence of a setting in the narratives (*Abongi's Journey*) produced by rural children and urban children. (Chi-square test)

	<i>Yes</i>	<i>No</i>	<i>Total</i>
<i>Rural</i>	5	39	44
<i>Urban</i>	10	29	39
<i>Total</i>	15	68	83
<i>p-value</i>	0,09158		

The results in Table 4.15 furthermore show that there are no statistically significant differences between rural children and urban children with respect to the presence of a setting in their narrations of *Abongi's Journey*. The p-value of the comparison between the rural and urban children is 0,09 which is greater than threshold of 0,05 required for a difference to be detected. Hence the results show that rural children and urban children have a comparable likelihood of producing a setting.

In addition, I will perform a single-factor analysis of variance (ANOVA) to determine whether there is any difference in the distribution of scores between the rural and urban children. Here, the distribution of scores refers to the values assigned for the presence of a setting, as described earlier.

Table 4.16 The frequency of the setting produced in the narrations (*Abongi's Journey*) between rural children and urban children

<i>SUMMARY</i>						
Groups	<i>Count</i>	<i>Sum</i>	<i>Average</i>	<i>Variance</i>		
<i>Rural</i>	44	212	4,818182	0,524313		
<i>Urban</i>	39	187	4,794872	0,588394		
<i>ANOVA</i>						
Source of Variation	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
<i>Between Groups</i>	0,011234	1	0,011234	0,020264	0,887156	3,958852
<i>Within Groups</i>	44,90443	81	0,554376			
<i>Total</i>	44,91566	82				

The results in Table 4.16 concur with the results in Table 4.15 in that there is no statistically significant difference between rural and urban children with respect to the frequency with which they use a setting in their narrations of *Abongi's Journey*. This is due to the p-value for this comparison being about 0, 89 and therefore well above the threshold of 0, 05 necessary to detect a difference in terms of the presence/absence of the setting between the two groups of children.

4.3.2.2 Internal reactions and/or mental states: Main characters and minor characters

As previously indicated, the description of internal reactions and/or mental states of both the protagonist and the minor characters is deemed as an essential part of the 'Canonical' Narrative Text Structure. Consequently, scoring schemas for the narrative development of children which are based on the 'Canonical' Narrative Text Structure typically include the element "internal reactions and/or mental states" or "internal reaction" of both the protagonist and the supporting (minor) characters as a relevant scoring category. However, mental state descriptions are rare in traditional isiZulu folktales and I argue that this criterion may therefore be ill suited for the assessment of narrative skills in isiZulu L1 speaking children.

The null hypothesis is that both rural and urban children will hardly mention any internal reactions and/or mental states in their narrations. The alternative hypothesis is that rural and urban children will frequently insert internal reactions and/or mental state into their narrations. Table 4.17 captures the frequencies with which mental state words appear in the narrations of the culturally familiar book *Abongi's Journey*. In particular it captures to which extent the rural and the urban children describe the internal reactions and/or mental states of the main protagonist of *Abongi's Journey*.

Table 4.17: The presence/absence of words describing internal reactions/mental states of the main character in the narratives (*Abongi's Journey*) produced by rural children and urban children (Chi-square test)

	<i>Yes</i>	<i>No</i>	<i>Total</i>
<i>Rural</i>	23	21	44
<i>Urban</i>	11	28	39
<i>Total</i>	34	49	83
<i>p-value</i>	0,02606		

In addition, I will perform a single-factor analysis of variance (ANOVA) to determine whether there is any difference in the distribution of scores between the rural and urban children. Here, the distribution of scores refers to the values assigned for the presence of the internal reaction/or mental states, as described earlier.

Table 4.18: The frequency of mental state words describing the internal reactions and/or mental states of the main characters in the narrations (*Abongi's Journey*) between rural children and urban children

SUMMARY					
<i>Groups</i>	<i>Count</i>	<i>Sum</i>	<i>Average</i>	<i>Variance</i>	
Rural	44	36	0,818182	0,989429	
Urban	39	14	0,358974	0,446694	

ANOVA						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Between Groups	4,359705	1	4,359705	5,933084	0,017054	3,958852
Within Groups	59,51981	81	0,734813			
Total	63,87952	82				

The results in Table 4.18 show that there was a statistically significant difference between rural children and urban children, since the p-value obtained by the ANOVA was 0,01 which is lower than the threshold value of 0,05. Hence the rural children used significantly more internal reaction/mental state words to describe the internal reaction/mental states of the main character in their narrations of *Abongi's Journey* than the urban children.

Table 4.19 below captures the frequencies with which internalreaction/mental state words appear in the narrations of the culturally familiar book *Abongi's Journey*. In particular it captures to which extent the rural and the urban children describe the internal reactions and/or mental states of the minor characters in *Abongi's Journey*.

Table 4.19: The presence/absence of words describing internal reactions/mental states of the minor character in the narratives (*Abongi's Journey*) produced by rural children and urban children (Chi-square test)

	Yes	No	Total
Rural	0	44	44
Urban	5	34	39
Total	5	78	83
p-square	0,014285		

The results in Table 4.19 show that there was a statistically significant difference between rural children and urban children with respect to the presence of the internal reaction/or mental states of the minor characters in their narrations of *Abongi's Journey*. The p-value of the comparison between the rural and urban children is 0, 01 which is lower than threshold of 0, 05. Hence the results show that urban children produced internal reactions/or mental states of the minor characters while the rural children did not produce any.

In addition, I use an ANOVA single factor analysis to further test whether there are any differences between the frequencies of the words used to describe internal reactions and/or mental states of the minor character in the narrations of *Abongi's Journey* produced by the rural children of compared to the urban children.

Table 4.20: The frequency of mental state words describing the internal reactions and/or mental states of the minor characters in the narrations (*Abongi's Journey*) between rural children and urban children

SUMMARY						
<i>Groups</i>	<i>Count</i>	<i>Sum</i>	<i>Average</i>	<i>Variance</i>		
Rural	44	0	0	0		
Urban	39	5	0,128205	0,11471		

ANOVA						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>P-value</i>	<i>F crit</i>
Between Groups	0,339821	1	0,339821	6,31467	0,013958	3,958852
Within Groups	4,358974	81	0,053814			
Total	4,698795	82				

The results in Table 4.20 show that there was a statistically significant difference between rural children and urban children, since the p-value obtained by the ANOVA was 0,01 which is lower than the threshold value of 0,05. Hence the urban children used significantly more mental state words to describe the internal reaction/mental states of the minor characters in their narrations of *Abongi's Journey*.

The evidence from Tables 4.17, 4.18, 4.19, and 4.20 is further supported by the results in Table 4.21 below. Table 4.21 shows all mental state words that were used in the narrations of *Abongi's Journey* for both the main and the minor characters. Consequently, the results indicate a significant difference between rural and urban children in this context.

Table 4.21: Frequency of words describing internal reactions and/or mental states in *Abongi's Journey*: Comparison between rural and urban children (overview)

<i>Words</i>	Abongi's Journey (<i>rural</i>)	Abongi's Journey (<i>urban</i>)
<i>Cabanga</i> (think)	1	4
<i>Jabula</i> (happy)	34	10
<i>Thuka</i> (scared)	0	0
<i>Mangala</i> (surprised)	0	2
<i>Casuka</i> (sad)	0	0
<i>Dinwa</i> (angry)	0	0
Total	35	16

The results in the table above show qualitative and quantitative differences between the rural and the urban children. There is only a very slight qualitative difference between the two groups of children in that the urban children produced three different types of words describing internal reactions and/or mental states, namely *cabanga* (think), *jabula* (happy), and *mangala* (surprised) whereas the rural children only produced two different types of mental state words, namely *cabanga* (think) and *jabula* (happy).

Quantitatively, however, there is quite a stark contrast between the rural and the urban children: The number of tokens for *jabula* (happy) is significantly higher in the narrations of *Abongi's Journey* by the rural children (34 tokens) than the number of tokens for the same word in the narrations of the same story produced by the urban children (10 tokens).

In contrast, the four different urban children used the word *cabanga* (think) once in their narration of *Abongi's* story while only one rural child used this word once.

4.3.2.3 Conflict and resolution pairs in the narrations of *Abongi's Journey* by rural and urban children in isiZulu

A story with no direction is hard to follow (Heath, 1982, and Kalu, 2001). Scoring schemas which are based on the Canonical Narrative Text Structure (CNTS) measure the coherence and the progression of a story line by analysing so called "conflict-resolution" pairs (see the scoring schemas attached in appendices D and F).

For each of the two stories under consideration there is one overarching conflict-resolution pair, where the initial conflict sets the sequence of events depicted in each of the picture books in motion and where the corresponding resolution brings each of the two stories to its final conclusion. These overarching conflict-resolution pairs are held to also ensure that the observer of the wordless picture book can follow the overarching motive of the story in question.

In the case of *Abongi's Journey* the initial and overarching conflict arises through the absence of parents; Abongi sets out to find his parents in the big city. The resolution to this overarching conflict is that he finds and is reunited with his parents.

In the case of the frog story the initial and overarching conflict arises from the absence of the frog; the boy and his dog set out to find the frog who got away while they were asleep. The resolution to this overarching conflict is that they find their frog again. However, the frog stays with his own family while one of the frog's children returns with the boy and the dog to become their new companion.

According to many 'western' theories of storytelling, a story does not end until a resolution is found. For example, Peterson and McCabe (1983) draw on the Labovian schema for narrative structures as they investigate the development of narrative skills in middle-class, European-American children. Their findings reveal a clear developmental progression and they find that the children, who participated in their study, were able to relay a mature narrative at about six years of age. Such a narrative is characterised as one that orients the listener to the "who", "what", "where", and "when" of the events described. Moreover, according to 'canonical' narrative text structures, the narrator needs to build the story arch up to a high point and then resolve the story line in some way. The resolution is found when a solution for a given problem is presented.

It should be noted, however, that in Southern African story telling a story does not necessarily have to end with a resolution and may end on what Labov (1967) calls the highpoint of the story. This is an acceptable rhetoric element in Southern African storytelling which may be used by the storyteller to inspire a discussion with and among the audience about which one among several possible resolutions would be the most desirable or logical.

Apart from the overarching conflict-resolution pair as described above, each of the stories under investigation consists of a series of smaller conflict-resolution pairs. These do not necessarily present a 'conflict' and a 'resolution' in a conventional sense of the two words but are rather 'event pairs' that are linked by various kinds of causal relationships. As such the

smaller conflict-resolution pairs reflect underlying inferencing processes that according to the ‘canonical’ scoring schemas need to take place for a narrator to relay the connection between different event pairs in the stories. Consequently, the ‘conflict-resolution’ pairs are held to allow the action to develop in a logical way that a listener can follow, as such they are essential elements of the ‘canonical’ scoring schemas and they are thus considered important elements of the story line.

The conflict-resolution pairs that I analysed for the Frog story are directly adopted from the scoring schema Narrative Scoring Scheme (NSS) (Heilmann, Miller and Nockerts, 2010; Heilmann, Miller, Nockerts and Dunaway, 2010, see Appendices C, E, and F); the conflict-resolution pairs for Abongi’s story were developed by the NRF project under the leadership of my supervisor (see appendix D).

Examples for such conflict-resolution pairs are:

For the frog story: *Laphuma ixoxo labaleka*. → *Walibona ixoxo lakhe*. (The frog went out and ran. → He saw his frog)

The description of the conflict-resolution pair in the Frog story is:

A frog sneaks out of a jar and escapes through an open window. → The frog is found

For Abongi’s story: *u-Abongi wahlangana nezingane zidlala imoto endala, izingane zamemeza zathi “Abongi woza sizodlala”*. → *U-Abongi wanqaba*. (Abongi met with the children playing in an old car, the children shouted and said “Abongi come let us play. → Abongi refused)

The description of the conflict-resolution pair in Abongi’s story is:

Seeing his friends in a car. → Ignoring the opportunity to play

Within the NRF umbrella project, we rated the conflict resolution pairs for each narration according to whether the child presented both the ‘conflict’ and its matching resolution (2 marks), or whether only the conflict or the resolution in a particular conflict-resolution pair was present (1 mark), or, whether a particular conflict-resolution pair was absent from a child’s narration altogether (0 marks).

In the following, I present a statistical analysis in which I compare the scores for conflict-resolution pairs obtained by the rural and the urban children for their isiZulu narratives of Abongi’s story. A one-way analysis of variance (one-way ANOVA) was used to obtain mean scores of comparisons between the rural and the urban narratives.

The results below show that there is only a slight difference between rural (iNtuthuko school) and urban children (Wiggins school) with regards to their use of conflict-resolution pairs in their narratives. The mean score for conflict-resolution pairs for rural children is 12.1 and overall mean score for conflict-resolution pairs for urban children is 12.0. Rural and urban children produced comparatively equal numbers of conflict-resolution pairs.

In addition, and in order to verify whether there is a difference or not between the groups, I calculated the p-value. The p-value for the between-groups comparison is 0,9. This means that because the p-value is above 0,05 there is no significant difference between the two groups.

Table 4.22 Means, standard deviations (SDs) and co-efficient for the medium comparison for iNtuthuko and Wiggins Primary School a focus on *Abongi's Journey* story

Conflict-Resolution Pairs

Anova: Single Factor

<i>SUMMARY</i>				
Groups	Count	Sum	Average	Variance
rural zulu	44	532	12,09091	10,50317
urban zulu	39	469	12,02564	12,23617

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	0,088073	1	0,088073	0,007783	0,929919	3,958852
Within Groups	916,6107	81	11,31618			
Total	916,6988	82				

Since the p-value between the groups is 0.9 this means that there is no statistically significant difference in how the groups produced conflict and resolution pairs. This is supported by further statistical analyses of the two groups (see Appendix O).

4.4 Reading and storytelling experience in isiZulu: Comparison between rural and urban children

In this section, I am looking at two pivotal questions in the children's language background questionnaire (LBQ). These questions, namely question two (Q2) and question 12 (Q12), respectively aim to assess the children's experiences with isiZulu narratives. We asked the

children whether they habitually read books in isiZulu (Q2) and whether the children have been exposed to traditional storytelling in isiZulu (Q12). I was interested in finding out whether there were any significant differences in the children's exposure to isiZulu texts (written and spoken narratives) which might further impact on the children's own storytelling.

A one-way ANOVA analysis was performed to compare means and standard deviations of all the scores from each of the responses to each of the two questions. The mean is the sum of the observations divided by the number of observations. It identifies the central location of the data, sometimes referred to in English as the average. The mean scores in this study therefore refer to the average scores obtained in the two questions of the LBQ, if the data points are close to the mean, the standard deviation is small. Thus, the standard deviation allows the researcher to see how much deviation there is away from the average (mean) as defined by Data Star (2013:1).

Table 4.23 presents the result for Q2 in the language background questionnaire. The question is: Do you read a lot of isiZulu books? I wanted to see whether there is a difference in the reading behaviour of the rural as compared to the urban children. The children's responses were captured as emoticons (see appendix K), where a very smiley face was counted as a five, a smiley face was counted as a four, a neutral face was counted as a 3, a slightly sad face was counted as a two and a sad face was counted as a one on the Likert scale.

Table 4.23: Language background information for rural children and urban children: Reading of isiZulu books

<i>Rural</i>		<i>Urban</i>	
Mean	4,386364	Mean	4,45
Standard Error	0,169616	Standard Error	0,163887
Median	5	Median	5
Mode	5	Mode	5
Standard Deviation	1,125103	Standard Deviation	1,036513
Sample Variance	1,265856	Sample Variance	1,074359
Range	4	Range	4
Minimum	1	Minimum	1
Maximum	5	Maximum	5
Sum	193	Sum	178
Count	44	Count	39
Largest(1)	5	Largest(1)	5
Smallest(1)	1	Smallest(1)	1
Confidence Level (95,0%)	0,342063	Confidence Level (95,0%)	0,331493

The results in table 4.23 indicate that on average urban children read slightly more books in isiZulu than rural children. The mean for urban children is about 4,5 while the mean for rural children is roughly 4,4. This is a surprising result because both groups of children thus state that they read books in their first language while children's books in isiZulu are not very common.

As it may be expected, the scores of the rural children are more dispersed (a greater number of individual scores are further away from the mean) than the scores of the urban children, as evidenced by the larger standard deviation for the scores. This suggests that urban children are more consistently reading isiZulu books than rural children. This result may be attributed to the fact that Wiggins Primary School does have a library even though it is an underresourced school in a low income neighborhood. INTuthuko Primary School, in contrast, does not have a library and it is not a given that the rural children have access to books outside school.

Table 4.24 present the results for question 12 (Q12) in the language background questionnaire. The question is: Has anyone ever told you isiZulu folktales? I wanted to see whether the children had any exposure to isiZulu folktales as this might have had an effect on the children's storytelling.

Table 4.24: Language background information for rural and urban children pertaining exposure to storytelling

<i>Rural</i>		<i>Urban</i>	
Mean	4,659090909	Mean	4,675
Standard Error	0,102522012	Standard Error	0,149304
Median	5	Median	5
Mode	5	Mode	5
Standard Deviation	0,680054096	Standard Deviation	0,944281
Sample Variance	0,462473573	Sample Variance	0,891667
Range	3	Range	4
Minimum	2	Minimum	1
Maximum	5	Maximum	5
Sum	205	Sum	187
Count	44	Count	40
Largest(1)	5	Largest(1)	5
Smallest(1)	2	Smallest(1)	1
		Confidence Level	
Confidence Level (95,0%)	0,206755343	(95,0%)	0,301996

The results in table 4.24 show that about as many rural as urban children indicate that they were exposed to traditional isiZulu storytelling. The mean for rural children is approximately 4,7 and the mean for urban children is also about 4,7. These are very high mean scores and they indicate that both groups of children do have exposure to traditional African storytelling. In terms of their exposure to isiZulu folktales the scores for the urban children are more dispersed (further away from the mean) than the scores for the rural children, as shown by the higher standard deviation. The results suggest that the urban children may not be as consistently exposed to storytelling as the rural children.

4.5 Summary of Findings

In this section I present a summary of my findings.

4.5.1 Cultural familiarity: Abongi vs Frog for rural children

The results demonstrate that the children's narrations contain elements such as repetitions, opening formulae, closing formulae and dialogues.

The children used repetitions at different levels of granularity (word, phrase and clause or sentence levels) in their isiZulu narrations of both wordless picture books *Abongi's Journey* and *Frog, Where Are You?* The results show that the narrations of *Abongi's Journey* contain more repetitions than the narrations of the Frog story. This result is even more striking against the background that the culturally familiar picture book is overall shorter than the culturally unfamiliar Frog story.

The results also demonstrate that the rural children inserted opening formulae when narrating stories in isiZulu. They did not copy any formulae from the visually presented stimuli because neither of picture books contained any written content. However, the children's narrations of both Abongi's story and Frog story contained opening formulae such as *Kwesukasukela* (once upon a time), *Ngelinye ilanga* (one day) and *Kwakukhona* (there was (once)). Similarly, the children included closing formulae when narrating stories in isiZulu; the rural children had high averages of closing formulae in both Abongi's story and the Frog story.

Moreover, the children included dialogues in their narrations in both Abongi's story and the Frog story. Dialogues amplified the element of oral performance in the children's story telling. In the dialogues that the children inserted, the protagonist conversed with supporting characters

and supporting characters conversed with fellow supporting characters. The results reveal that there were more dialogues in the narrations of the culturally familiar picture book *Abongi's Journey* than in the narrations of the culturally unfamiliar picture book *Frog, Where Are You?*”

Furthermore, most of the children either did not provide a setting or they provided a demoted setting in the narrations of either of the two picture books, even though the first page of each of the books illustrates the ‘scenery’ in which the protagonist is situated. The wordless picture book *Frog, Where Are You?* presented a clear picture of the exact location of the protagonist in black and white. Even though the illustrations of *Abongi's Journey* were in coloured print, which might have enticed the children to talk to ‘scenic’ pictures, the majority of the children made no attempt to insert a setting into their narrations of *Frog, Where Are You?*

Additionally, that the children included very few words which describe internal reactions and/or mental states. The results demonstrate that most of the children produced an average of one such word per narration which shows that very few internal reactions and/or mental states of the protagonist and supporting characters were mentioned.

In conclusion, the children’s narrations of both picture books may have been influenced by elements from Southern African folktales (repetition, opening formulae, closing formulae and dialogues). The children tended to omit two pivotal elements of the canonical scoring schema (i.e. the setting and internal reactions and/or mental states) while they had a tendency to add elements that are associated with Southern African folktales. Hence, the narrations by children with isiZulu as their L1 or/and English as their language of teaching and learning are shown not to conform to the Narrative Scoring Scheme (that is, the canonical scoring schemas).

These results therefore support the third prediction: Narratives produced by children with isiZulu as their L1 and English as their language of teaching and learning will overall not conform to the NSS. I rather expect that, irrespective of the language(s) the children are exposed to, the narrations of *Frog, Where Are You?* and *Abongi's Journey* would be influenced by elements from African folktales.

4.5.2 Rural vs urban socialisation: Comparison in *Abongi's Journey* narrations of rural and urban children

Since urban children are fluent in both isiZulu and English I expected their narratives to contain more elements from the ‘Canonical’ Narrative Text Structure and less elements from the Southern African Narrative Text Structure (SANTS) than the narratives of the rural children.

However, even the urban children in my research produced substantial numbers of Southern Narrative Text Structure elements and had low frequencies for the two pivotal ‘Canonical Narrative Text Structure elements, setting and internal reaction and/or mental states in their narrations.

However, in the narratives of the rural children the Southern African Narrative Text Structure elements were even more prevalent than in the narrations of the urban children while their narrations exhibited an even lower occurrence of the two pivotal elements of the ‘Canonical’ Narrative Text Structure, i.e. setting and internal reactions and/or mental states.

These results correlate with the finding that rural children seem to be more consistently exposed to isiZulu storytelling than the urban children. The results support the idea that the socio-linguistic background of the rural children is that of monolingual isiZulu native speakers who are still entrenched in Zulu culture. This idea is further corroborated by the results obtained from the comparison between the rural children’s narratives of the FWAY and AJ wordless picture books presented in 4.2 which indicate that the rural children were more familiar with the setting of “Abongi Journey” picture book.

4.6 Conclusion

In the previous sections of this data analysis chapter, I presented findings obtained from the main methods of data collection involved in this study namely two-story narrating tasks. The findings from the narration tasks were presented alongside selected insights from the Narrative Scoring Schema (NSS) and the language background questionnaire. The results from the NSS, the language background questionnaire, together with the results from the main study enabled me to answer the three main questions that were the principal motivation for this study.

In this section I summarise my findings with reference to my research questions.

My first research question was:

1. Which features of the CNTS and the SANTs, respectively, are present in narrations of a culturally familiar wordless picture book as compared to a culturally unfamiliar wordless picture book produced by L1 isiZulu speaking children growing up in rural KwaZulu-Natal?

Overall, I found that the rural children tended to insert four elements (opening formulae, closing formulae, dialogues, and repetitions) which are characteristic of the SANTS into their stories while they omitted or demoted the two pivotal CNTS elements (setting, and internal reactions and/or mental states) in their narrations of both Abongi's story and the Frog story. This means the narrations of both wordless picture books by rural isiZulu L1 speaking children seem to be influenced rather by the SANTS than the CNTS.

Critically, the findings in this study demonstrate that the feature "cultural familiarity" had an influence on realisation of the 'Canonical' Narrative Text Structure elements (Heilmann, Miller and Nockerts, 2010; Heilmann, Miller, Nockerts and Dunaway, 2010) but not on the realisation of the SANTS elements (Tappe and Hara, 2013; Hara 2014) in the children's narrations.

In terms of the CNTS there was generally speaking a significant difference in how settings were executed in their narrations of the two different picture books. None of the rural children inserted a spatio-temporal setting in Abongi's story while there are five rural children who inserted a spatio-temporal setting in the Frog story. In addition, none of the rural children scored three points for the setting in their narrations of Abongi's story as compared to 21 children who scored three points for the setting in the Frog story.

It was also very evident that children are more culturally familiar with the setting in *Abongi's Journey* than with the setting in *Frog Where Are You?* the children seemed to be more excited by the surroundings in Abongi's story, and a bit confused by the surroundings in the Frog story.

Similarly, the occurrence of internal reaction/mental state words seemed to have been influenced by the cultural familiarity of the stimulus. While there was no quantitative difference between the narratives of culturally unfamiliar and the culturally familiar wordless picture book with respect to the internal reactions/mental state words, there may be a qualitative impact of the cultural familiarity aspect: The children use a greater variety of different internal reaction/mental state words in their narrations of *Frog, Where Are You?* than in their narrations of *Abongi's Journey*. The children produced seven different internal reaction/mental state words (types) in frog story narrations as compared to only two internal reaction/mental state words (types) in their narrations of the Abongi story.

In contrast I found no influence of the feature "cultural familiarity" with respect to the realisation of SANTS elements: The rural children inserted as many SANTS elements into their narrations of the culturally familiar book (AJ) as in the culturally unfamiliar book (FWAY).

Moreover, I found no qualitative differences in how the children used these SANTS elements in the two stories.

Given this latter finding, we assume that the concept of “cultural familiarity” might be more intricate than we assumed when I originally set out to conduct the current research. Very recent research produced in the content of the NRF umbrella project (Mthethwa, 2017) reveals that while FWAY depicts the story of white boy in a ‘Western’ context (the house, the forest, the animals in the forest) and a storyline that is culturally unfamiliar to the Southern African children, it also offers content that especially the rural isiZulu L1 children in my study identify with. The main part of the book takes place in the forest. And even though the plants and the animals in the forest do not look African, the rural children in my study can relate to the events that unfold because they spend major parts of their spare time roaming in the local forest. Mthethwa (2017) investigates the naming and lexical choice patterns that the children in my study employ when they name concrete objects and found that the rural children had a wider lexical variety of words to refer to natural objects and animals than the urban children and thus in terms of the lexical choice patterns the rural children narrated more varied and sophisticated stories of FWAY than of AJ.

In contrast *Abongi's Journey* shows an African rural boy who embarks on a journey from his village to town to meet his parents. On his quest he is accompanied by a white bird and his toy car. Along the way he meets a number of children and adults who help him along. Despite the African setting of the story and the helpfulness of everyone whom he meets along the road which is a symbol of African community spirit (*uBuntu* in isiZulu), it may still seem somewhat awkward to a rural South African child that a young boy would be allowed to go to town alone without any guardian. Moreover, AJ contains pictures of a major construction site and the heavy traffic and high rising buildings in the city. Most of the rural children participating in our research have not had any experiences with similar sites. Mthethwa's (2017) analysis of the naming and lexical choice patterns that the rural children employ, reveals that they were less confident in naming the elements in these more urban pictures and that thus overall their vocabulary was more restricted than that of the urban children when verbalising AJ. Mthethwa's analyses are based on the same transcripts that I used in my research; they suggest that the concept of “cultural familiarity” may be more complicated than we had initially assumed. In line with this hypothesis is the observation that the majority of the rural children (23/44) preferred FWAY over AJ when I chatted with them about the two books after I had recorded their narrations. In sum, the culturally unfamiliar book FWAY had some elements that

the rural children could well relate to while the culturally familiar book AJ had some aspects that the rural children found rather difficult to relate to.

My findings relating to research question one furthermore provides some positive evidence which supports my first prediction:

Prediction 1. For narrations of *Abongi's Journey* and *Frog, where are you?* narrations
The rural children will perform better when narrating a culturally familiar picture book in comparison to the culturally unfamiliar picture book.

The rural children did indeed render more coherent narrations when narrating the culturally more familiar book AJ than when narrating a culturally less familiar book FWAY. The rural children achieved higher score for the conflict-resolution pairs for their narrations of AJ than for their narrations of FWAY. This is mainly due to the fact that the children had a better understanding of the overall storyline of AJ than of FWAY. The idea that a boy has a pet frog and sets out to find this particular frog was alien to the rural children. There were also smaller conflict-resolution pairs that the children did not mention (this analysis lies outside the scope of my own research, see Maphumulo (in preparation) for more detailed results, i.e. the fifth conflict in the Narrative Scoring Schema (Heilmann, Miller, Nockerts, and Dunaway, 2010) is: “the boy is mad at the dog”, the resolution to this conflict according to the NSS is: “the dog licks the boy”. Most rural children omit this conflict-resolution pair. For the rural Zulu children participating in our research it is not a culturally familiar behaviour to let a dog lick your face.

My second research question was:

1. What is the presence and frequency of SANTS features in the narrations of a culturally familiar wordless picture book produced by isiZulu by children growing up in Sinkonkonko, Nongoma district, in comparison to narrations of the same book produced in isiZulu by children growing up in Cato Manor, Durban?

In sum, the results for research question (2) are as follows: Rural and urban children produced the same number of SANTS elements. This result affirms the hypothesis made in the introduction and at the beginning of Chapter 4 that the children would perform well when narrating a culturally familiar book due to picture superiority effect hypothesis (Rolandelli, 1989:71). According to this hypothesis, the visual modality of the culturally familiar picture book is more salient and memorable to children when compared to the culturally unfamiliar

picture book (Rolandelli, 1989:69-71). In addition, the rural children produced longer versions of Abongi's story than the urban children. Moreover, rural children produced higher numbers of all SANTS elements than urban children with the exception of repetitions on sentence level.

Hence my findings relating to my second research question provide positive evidence in support of my second prediction:

Prediction 2. For "Abongi's Journey" narrations: The rural children will obtain a higher score for SANTS elements due to the *mother tongue advantage* (Benson, 2004:12-13) than urban children, and urban children will obtain a higher score of CNTS elements for AJ narrations.

The data confirm this prediction. Overall, rural children had a higher frequency of all four SANTS elements in their AJ narrations than the urban children.

For the opening formula, rural children produced an overall of 96 opening formulae while urban children produced 72 opening formulae; rural children produced 27 closing formulae while urban children produced 17 closing formulae; rural children produced 38 dialogues while urban children produced 14 dialogues; lastly rural children produced 56 repetitions while urban children produced 20 repetitions.

Furthermore, with regards to the two pivotal CNTS elements (setting, and internal reactions and/or mental states), my findings were as follows:

Contrary to my prediction (2), there was no difference in how rural and urban children produced the setting as the p-value obtained between the two groups was 0,9 which is greater than the expected p-value of 0,5. This confirms that Southern African children with isiZulu as their L1 have a tendency to demote or omit the setting.

However, prediction (2) was confirmed for the second CNTS element under investigation. Urban children performed better with regards to the internal reactions and/or mental states than rural children. The statistical analysis showed that there was a difference in how children procured the internal reactions and/or mental states. The ANOVA showed a p-value 0,1 between the two groups, which is lower than the expected 0,5. The analysis thus confirms that urban children produced more internal reactions and/or mental states than the rural children.

And, lastly, my third research question was:

3. To what extent does story experience/socialisation influence the storytelling of L1 isiZulu speaking children in rural and in urban KwaZulu-Natal?

My data analysis reveals that with respect to research question (3) the rural children seemed to have had a more consistent exposure to traditional isiZulu storytelling. Their rural upbringing in a functionally monolingual isiZulu environment equipped them to produce narratives that are rich in content and that show an influence of a Southern African Narrative Text Structure.

This finding relates to my third prediction, which was:

3. Narratives produced by children with L1 as isiZulu and English as the language of teaching and learning will overall not conform to the NSS. I rather expect that, irrespective of the language(s) the children are exposed to, that the narrations of *Frog, Where Are You?* and *Abongi's Journey* would be influenced by elements from African folktales.

This prediction is supported by the evidence. Both rural and urban children included a substantial number of SANTS elements and demoted or omitted the two CNTS elements under investigation. Given these findings I can conclude that irrespective of additional languages that the children are exposed to, both rural and urban isiZulu L1 speaking children did not follow a 'Canonical Narrative Text Structure when producing their narrations of either *Abongis's Journey* or *Frog, where are you?*

Overall my results indicate that children followed a Southern African Narrative Text Structure when producing their narration. The claim made by Mandler and her colleagues (Mandler, 1982; Mandler et al., 1980) that the 'Canonical Narrative Text Structure may be universal might not be tenable.

Chapter 5: Limitations of the study, implications and future research

This chapter discusses limitations of the presented research, generates conclusions from my understanding of these limitations and presents some ideas for future research that may aid to overcome the current study's limitations. Like most studies, my research has a number of limitations on various levels. Henceforth I discuss the most important limitations with respect to the type of narrations that were collected, the research site and the research setting.

5.1 Narration type

This study is part of a bigger NRF umbrella project and as such has its place in a broader research context. Against this background, my research compares narrations that were elicited by means of a culturally unfamiliar wordless picture book (*Frog Where Are You?*) with narrations that were elicited using a culturally familiar picture book (i.e. *Abongi's Journey*). The choice of these particular books comes with a few limitations.

First, and as previously mentioned in this study, the story depicted in the culturally unfamiliar picture book (i.e. *Frog, Where Are You?*) may have been alien to many of the children. The children may not have been familiar with the content of the story because the idea of keeping a frog as a pet may not be familiar to a Southern African child. The children therefore narrated their stories without including the expected problem-resolution plot structure (that is, that the story revolved around finding a lost frog). They might have included more CNTS elements in a culturally unfamiliar story with a less alien plot.

Second, the two picture books do not include exactly the same amount of depicted events and it is difficult to assess whether the visually presented material is of the same complexity. It was, however, extremely difficult to find a wordless picture book with an African content in the first place. Moreover, *Abongi's* story does have some overlap with the *Frog* story in that both books are about a 'search quest'. The latter point may have diminished the effect of other, less similar properties of the two books. In future research it might be interesting to create stimulus material from scratch and by this measure to control for more parameters than we were able to do in this current study.

Third, it would have been desirable to compare the current data set with self-generated stories told by the children without using any stimulus material. We acknowledge that the telling of picture books may not be a frequently used practice for our participants and that the fact that

we used picture books in the first place may this have interfered with their narrative abilities. During our data elicitation sessions, we recorded folktales told by the children from memory. In the interest of time, an analysis of these narrations could not be included in the current Masters thesis. Moreover, an inclusion of this additional data set would have shifted the focus of the current research and hence will have to be done in a separate piece of research. We hope that by including actual African stories in our future research in conjunction with the research results from this thesis and from Tappe and Hara's (2013) as well as Hara's (2014) findings we will help to preserve the rich repertoire of Southern African oral traditions.

5.2 Research site and research setting

The current study was somewhat impacted by the fact that the participants could not narrate their stories to an audience as the study was conducted during school times when the learners were in class learning. Understandably, the schools where we conducted the data elicitation did not want the data collection to unduly interfere with the school day, therefore we were able to see only one pupil at a time. However, the performative character of African storytelling would ideally entail that an audience be present during storytelling and that the narrator would freely move around instead of being confined to sitting on a chair with only a small audience of one to two people (the author of the current thesis and another project member).

In addition, the participants may not have been as comfortable to perform their storytelling abilities with the author of the current thesis (and other project members) as they could have been with e.g. family and/or community members because the children did not know us well.

Moreover, the participants were fascinated by the video camera as they were not familiar with it and the presence of the camera may also have impacted on the children in various ways: A shy, introverted child may have felt intimidated while an outgoing, extrovert child might have felt highly motivated.

We tried to address these inevitable shortcomings of the research setting by talking to the children before the actual data elicitation and by ensuring that they feel as comfortable as possible with the researcher. Moreover, we used a small, inconspicuous camera and tried to engage with the children so that the children's focus was on the interaction with the researcher and not on the camera.

The final shortcoming of the setting and the research site was that the allocated empty classroom was exposed to noise from the surrounding classrooms and the courtyard. While the researcher feared that the children would be overly distracted by the background noise, it turned out that they were quite used to this type of situation. Moreover, our camera has a sensitive speech detection function that zooms in on the voice nearest to the microphone so that the recordings are quite clear despite the surrounding noise levels.

5.3 Implications and future research

Considering that South Africa is a multilingual society it has been widely pointed out that primary language (L1) used by learners should be taken into consideration (e.g. Heugh, 2000; Alexander, year). The findings of my study and those of Tappe and Hara (2013), and Hara (2014) support this suggestion.

Learners generally seem to find it more comfortable to express themselves in their native language. Moreover, the current research findings support Tappe and Hara's (2013) and Hara's (2014) suggestion that implementing curriculum changes in Southern Africa so that Southern African Narrative Text Structures can be both taught and duly assessed at school may lead to a greater linguistic justice in the schooling systems, a broader acknowledgement of the learners' identities as speakers of Southern African L1s and hence an improvement of the narrative skills development in Southern African learners. Teachers should be made aware of the dilemma that the learners are facing as they try to navigate different narrative text structures without having any meta-knowledge about these.

Furthermore, the promotion of Southern African Narrative Text Structures within the education systems may in effect lead to an emancipation of the parents who may become empowered if schools teach and acknowledge content that they are competent in. In sum, the integration of Southern African Text Structure into the teaching/learning curricula may contribute to decreasing the percentage of illiterate learners in South Africa.

5.4 Recommendations for further research

There are three main recommendations that this study makes in accordance with the theoretical implications of the findings discussed above.

Firstly, further research is required to investigate narrative skills of Southern African children in sub-Saharan Africa in order to enhance knowledge about and understanding of Southern African Narrative Text Structure. Additionally, further research is required in languages that have been under-represented in narrative text production research. This is because existing research has not concentrated enough on macrostructural differences between texts produced in different languages; further research is required to assess language- and culture specific narrative text structure elements.

Finally, researchers in the area of narrative text production need to establish/devise better narrative scoring schemas that are suitable for analysing stories narrated by children with minority and under-researched languages. In other words, there is a need for a narrative scoring schema for assessing stories narrated by participants whose stories reflect a “non-canonical” narrative text structure. In defence of this contention, Tappe and Hara (2013:298) point out that “current assessment methods might be inappropriate to capture the children’s full potential in terms of their actual narrative skills”. The teaching and the assessment of narrative text structure should rather be based on [...] linguistic descriptions of ethno-linguistic discourse patterns (contrastive rhetoric), (Barnitz, 1986:95).

Moreover, there should be more research into the stimulus material that is employed for the elicitation of narratives by also for reading assessment tasks. It is clear from this and previous research (Afrikaans study on reading of alien material (Kruger, 2013); research on familiarity of the visual stimulus (Mthethwa, 2017)) that the aspect of cultural familiarity plays a pivotal role in children’s performance and yet seems to be much more complex than one might assume. Hence much more research efforts need to go into a better understanding of this complexity and the subsequent development of appropriate teaching, learning and assessment materials to make sure that the majority of Southern African children may be enabled in the future to truly unfold their full potentials.

Other recommendations include further investigation into inferential and causal relationships as conveyed in multilingual children’s narrations. There is evidence that research has been done in these areas, but it has most often targeted monolingual children who are not speakers of African languages. This field of study would benefit from more research into text comprehension conducted on multilingual children who are speakers of African languages. Finally, I recommend that further studies be conducted which investigate multilingual children’s use of words which describe internal reactions and/or mental states and how they

may use “emotional metaphors” in their narrations. Such research should particularly investigate why children use certain words which denote internal reactions and/or mental states and “emotional metaphors” more when narrating a story in one language than when narrating it in another language.

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Appendices

Appendix A: Sample Abongi Transcript

Abongi's Journey

One day a little boy called Abongi set off together with his feathered friend and his toy car on a long journey to meet his parents along with his birdy friend. The little boy Abongi was running with his toy car down the road when he came across his other four friends, NoMbuso, Busi, Thabani and Siphon. His friends were playing in an old abandoned car. NoMbuso and Abongi waved at each other. Abongi was in such a hurry that he only passed by the road and did not join them to play.

In a hilly gravelled road, he met other children playing with old tyres. He grabbed one tyre but was not sure whether to play or not to play; his feathered friend reminded him that they needed to get to his parents as soon as possible. The little boy saw a stubborn donkey with his keeper. He asked for a ride to town from the man, but the man was not heading to town, so he dropped them half way to town. The little boy smiled when he saw the town in the distance, although the town was still far for him to walk.

While looking at the tractors which were building the road he came upon a man who was riding a bicycle. He pleaded with a man to give him a lift to town. The little boy and a man rode along, while the bird flew until they reached the town. The little boy and a bird arrived at a park. There they played with other children. Whilst playing he saw his mother with his father coming towards him. He was very happy to see his mother that he gave her a big hug. The bird was also very happy that they have found the boy's mother.

The end.

Appendix B: Sample *Frog, Where Are You?* Transcript

Frog, Where Are You?

There once was a boy who had a dog and a pet frog. He kept the frog in a large jar in his bedroom. One night while he and his dog were sleeping, the frog climbed out of the jar. He jumped out of an open window. When the boy and the dog woke up the next morning, they saw that the jar was empty. The boy looked everywhere for the frog. The dog looked for the frog too. When the dog tried to look in the jar, he got his head stuck. The boy called out the open window, "Frog, where are you?" The dog leaned out the window with the jar still stuck on his head. The jar was so heavy that the dog fell out of the window headfirst! The boy picked up the dog to make sure he was ok. The dog wasn't hurt but the jar was smashed. The boy and the dog looked outside for the frog. The boy called for the frog. He called down a hole in the ground while the dog barked at some bees in a beehive. A gopher popped out of the hole and bit the boy right on his nose.

Meanwhile, the dog was still bothering the bees, jumping up on the tree and barking at them. The beehive fell down and all of the bees flew out. The bees were angry at the dog for ruining their home. The boy wasn't paying any attention to the dog. He had noticed a large hole in a tree. So, he climbed up the tree and called down the hole. All of a sudden, an owl swooped out of the hole and knocked the boy to the ground. The dog ran past the boy as fast as he could because the bees were chasing him. The owl chased the boy all the way to a large rock. The boy climbed up on the rock and called again for his frog. He held onto some branches, so he wouldn't fall. But the branches weren't really branches! They were deer antlers. The deer picked up the boy on his head. The deer started running with the boy still on his head. The dog ran along too. They were getting close to a cliff. The deer stopped suddenly, and the boy and the dog fell over the edge of the cliff. There was a pond below the cliff. They landed with a splash right on top of one another. They heard a familiar sound. The boy told the dog to be very quiet. They crept up and looked behind a big log. There they found the boy's pet frog. He had a mother frog with him. They had some baby frogs and one of them jumped toward the boy. The baby frog liked the boy and wanted to be his new pet. The boy and the dog were happy to have a new pet frog to take home. As they walked away the boy waved and said "goodbye" to his old frog and his family.

The end.

Appendix C: Scoring criteria for *Abongi's Journey* story

Characteristics	Proficient (5)	Emerging (3)	Minimal (1)
Introduction	The main characters mentioned by the child 1. The boy (umfana), the boy is given a name 2. The bird (inyoni)	One of the main character is mentioned by a child 1. The boy (without a name) 2. The bird	- Either 1 mentioned The boy/ The bird
Referencing	Protagonist		
	- The character (the child) is a boy and is given a name e.g "There was a boy whose name was Abongi! " "Kwakukhona umfana , igama lakhe kungu Abongi! " - Corresponding pronouns consistent.	- The main character (the child) is referred to as a "the boy" / "umfana" - Corresponding pronouns consistent. *Even if the boy may be referred to as 'she'.	- The character (the child) is only referred to as a "he", "she" or "it". - Pronouns are inconsistent.
	Minor characters		
	- Specify the name of the minor characters e.g children, friends, an old woman and a man, man riding a bicycle. Izingane, abangani, ugoro nomkhulu, umalume/indoda/bhuti - Corresponding pronouns consistent	- Use a generic name to refer to - Corresponding pronouns consistent	- Refers to an animal only as "he", "she" or "it" - Pronouns are inconsistent

Mental State	Main characters		
	4 – 7 internal responses or more	1-3	No reaction
Conflict Resolution	Supporting characters		
	3 or more from supporting characters	1-2	No reaction
Conflict Resolution	- leaving the play with his friends to continue with his journey. - passing his friends who are playing with an abandoned car. - asking for a lift from an old man and an old woman riding donkeys - fascinated by the vehicles making a road - asking for a lift from a young man riding a bicycle.	3-4 mentioned	1-3 mentioned
Conclusion	Mentions last specific event e.g -"Abongi hugged his mother" - "U-Abongi wahaga umama wakhe" A closing statement that indicates the ending of the story e.g - "and they lived happily ever after" - "Bajabula kakhulu ukuthi batholene edolobheni" - "cosi! cosi! yaphela/ kanjalo indaba"	Either mentions last specific event e.g -"Wabona abazali bakhe" - "He saw his parents" OR closing statement that indicates the ending of the story - "and they lived happily ever after" - "cosi! cosi! yaphela (kanjalo indaba)"	No specific mentioning of last event or closing statement that indicates the ending of the story.

Appendix D: Conflicts and resolutions in *Abongi's Journey* story

Conflicts	Resolutions
1.Setting off to find the parents	Parents are found
2. Going to the city	Finding the parents or parents emerge
3. Seeing his friends in a car	Ignoring the opportunity to play
4.Seeing his friends play with the tyres	Ignoring the opportunity to play or using the tyres to move forward on his journey
5.Meeting the old woman and man with the donkey cart	Being given a ride or riding the donkey
6.Seeing the construction site	Moving forward
7.Meeting the man with bicycle	Asking for a ride or offered a lift
8.Being challenged by the traffic or arriving in town	Getting through the traffic or arriving at the park
9.Wanting to play with the children	Looking out for his parents
10.Seeing the parents	Hugging the mother

Appendix E: Scoring criteria for “*Frog Where Are You*” story

NSS Rubric for *Frog Where are You?* by Mercer Mayer (1969)

Characteristic	Proficient (5)	Emerging (3)	Minimal/Immature (1)
Introduction	<p>1) Setting:</p> <ul style="list-style-type: none"> - States general place and provides some detail about the setting (e.g., reference to the time of the setting, daytime, bedtime, season). - Setting elements are stated at appropriate place in story. <p>2) Characters:</p> <ul style="list-style-type: none"> - Main characters are introduced with some description or detail provided. 	<p>1) Setting:</p> <ul style="list-style-type: none"> - States general setting but provides no detail. - Description or elements of setting are given intermittently through story. - May provide description of specific element of setting (e.g., the frog is in the jar). <p>2) Characters:</p> <ul style="list-style-type: none"> - Characters of story are mentioned with no detail or description. 	<ul style="list-style-type: none"> - Launches into story with no attempt to provide the setting.
Character Development	<ul style="list-style-type: none"> - Main character(s) and all supporting character(s) are mentioned. - Throughout story it is clear child can discriminate between main and supporting characters (e.g., more description of, emphasis upon main character(s)). - Child narrates in first person using character voice (e.g., “You get out of my tree”, said the owl). 	<ul style="list-style-type: none"> - Both main and active supporting characters are mentioned. - Main characters are not clearly distinguished from supporting characters. - Minimal narration in first person 	<ul style="list-style-type: none"> - Inconsistent mention of involved or active characters. - Character(s) necessary for advancing the plot are not present. - No narration in first person
Mental States	<ul style="list-style-type: none"> - Mental states of main and supporting characters are expressed when necessary for plot development and advancement. - A variety of mental state words are used. 	<ul style="list-style-type: none"> - Some use of evident mental state words to develop character(s). 	<ul style="list-style-type: none"> - No use of mental state words to develop character(s).
Referencing	<ul style="list-style-type: none"> - Provides necessary antecedents to pronouns. - References are clear throughout story. 	<ul style="list-style-type: none"> - Inconsistent use of referents/antecedents. 	<ul style="list-style-type: none"> - Excessive use of pronouns. - No verbal clarifiers used. - Child is unaware listener is confused.
Conflict Resolution	<ul style="list-style-type: none"> - Clearly states all conflicts and resolutions critical to advancing the plot of the story. <i>(For a detailed list of conflicts/resolutions, see addendum)</i> 	<ul style="list-style-type: none"> - Under developed description of conflicts and resolutions critical to advancing the plot of the story. <p>OR</p> <ul style="list-style-type: none"> - Not all conflicts and resolutions critical to advancing the plot are present 	<ul style="list-style-type: none"> - Random resolution(s) stated with no mention of cause or conflict. <p>OR</p> <ul style="list-style-type: none"> - Conflict mentioned without resolution. <p>OR</p> <ul style="list-style-type: none"> - Many conflicts and resolutions critical to advancing the plot are not present.
Cohesion	<ul style="list-style-type: none"> - Events follow a logical order. - Critical events are included while less emphasis is placed on minor events. - Smooth transitions are provided between events. 	<ul style="list-style-type: none"> - Events follow a logical order. - Excessive detail or emphasis provided on minor events leading the listener astray. <p>OR</p> <ul style="list-style-type: none"> - Transitions to next event unclear. <p>OR</p> <ul style="list-style-type: none"> - Minimal detail given for critical events. <p>OR</p> <ul style="list-style-type: none"> - Equal emphasis on all events. 	<ul style="list-style-type: none"> - No use of smooth transitions.
Conclusion	<ul style="list-style-type: none"> - Story is clearly wrapped up using general concluding statements such as “and they were together again happy as could be”. 	<ul style="list-style-type: none"> - Specific event is concluded, but no general statement made as to the conclusion of the whole story. 	<ul style="list-style-type: none"> - Child abruptly ends story (e.g., stops narrating and listener may need to confirm that retell has ended).

Scoring: Each characteristic receives a scaled score 0-5. Proficient characteristics=5, Emerging=3, Minimal/Immature=1. Scores in between (e.g., 2, 4) are undefined, use judgment. Scores of 0, NA are defined below. A composite is scored by adding the total of the characteristic scores. Highest score=35.
A score of 0 is given for Child Errors (i.e., telling the wrong story, conversing with examiner, not completing/refusing task, using wrong language creating inability of scorer to comprehend story in target language, abandoned utterances, unintelligibility, poor performance, components of rubric are in imitation-only).
A score of NA (non-applicable) is given for Mechanical/Examiner/Operator Errors (i.e., interference from background noise, issues with recording (cut-offs, interruptions), examiner quitting before child does, examiner not following protocol, examiner asking overly specific or leading questions rather than open-ended questions or prompts).

Appendix F: Conflict-resolution pairs in *Frog, Where Are You?* (SALT Software, LLC¹⁸)

Conflict	Resolution
1. A frog sneaks out of a jar and escapes through an open window	The frog is found
2. When the boy wakes up he notices that the frog is gone	The boy looks for the frog in his boot while the dog looks in the jar
3. The dog's head gets stuck in the jar	The jar breaks off after the dog falls
4. The dog leans out of the window with the heavy jar stuck on his head and falls	The boy goes down to help the dog
5. The boy is mad at the dog	The dog licks the boy
6. The boy calls for the frog and hears no answer	The boy calls into a hole and the dog barks at a beehive looking further for the frog
7. A gopher bites the boy's nose and yells at him	The boy leaves and calls into a different hole
8. The dog knocks down the beehive and the bees chase after him	The dog runs away
9. An owl comes out of the hole and scares the boy, knocking him out of the tree	The boy looks somewhere else by climbing onto a rock
10. The boy calls into the woods and needs something to hold onto on top of the rock	The boy grabs onto what seem to be tree branches
11. The branches are deer antlers	
12. The deer stands up and begins running with the boy on his head and the dog following	
13. The deer abruptly stops at the edge of a cliff and throws the boy and the dog over into the water	
14. The boy hears a noise and is not sure if it is the frog	The boy follows the sound and looks over a log

¹⁸ www.saltsoftware.com/coursefiles/1502/NSS_FWAY_Rubric.pdf

Appendix G: Ethical clearance from the University of KwaZulu-Natal



31 August 2015

Prof HME Tappe 650628
School of Arts
Howard College Campus

Dear Prof Tappe

Protocol reference number: HSS/1115/015CA
Project title: Southern African Text and Discourse Structures and their Relevance for Education

Full Approval – Expedited Application

In response to your application received on 28 August 2015, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Shenuka Singh (Chair)

/pm

Cc Supervisor/Project Leader: Professor HME Tappe
Cc Academic Leader Research: Dr Nicola Jones
Cc School Administrator: Mr Sabelo Gumede

Humanities & Social Sciences Research Ethics Committee

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Appendix H: Letter to conduct research at iNtuthuko Primary School

University of KwaZulu-Natal
Howard College
School of Arts
Durban
4041

Durban, 10.09.2015

Headmaster
Intuthuko School
Nongoma

Permission to Conduct Research at your Institution

My name is Heike Tappe; I am a Professor in Linguistics in the School of Arts at the University of KwaZulu-Natal, Durban, South Africa. I am conducting an NRF funded research project on the topic of *Southern African Text and Discourse Structures and their Relevance for Education*.

My research team consists of Masters and Honours students; Mandisa Ndlovu, Mbali Mtungwa, Megan Lavender and Thandeka Maphumulo, who will be involved in the data collection process. The objectives of this research are as follows:

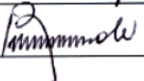
- a. To identify language specific text and discourse elements in Southern African languages (e.g. isiZulu and Chichewa).
- b. To establish whether or not Southern African children with an African L1 would profit from teaching and elicitation materials that are more suited to their language and cultural background than the teaching and elicitation materials that are currently widely used in Southern African schools.
- c. To create a searchable, linguistic corpus (Wordsmith 6.0) of spoken child language data from three Southern African languages for contrastive analysis using an internationally acknowledged and widely used elicitation method, namely the wordless picture book "Frog where are you?"
- d. To create a searchable, linguistic corpus (Wordsmith 6.0) of spoken child language data from three Southern African languages for contrastive analysis using African elicitation materials in form of an African wordless picture book (to be decided upon) and an African folktale (to be decided upon) to be performed with audience participation.

I write to seek approval from you to conduct this research project at your institution. This research project is targeted at pupils at your school. Your school's name and/or the names of any educators will not be disclosed in any publications that will arise from this research.

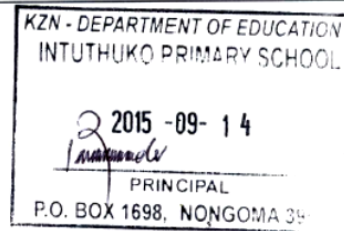
The pupils will be required to do tasks at your premises such as answering a language background questionnaire, retelling the picture book "Frog Where Are You?", retelling an African wordless picture book ("Abongi's Journey" and an African folktale. In compliance to the ethical clearance guidelines of the University of KwaZulu-Natal, arrangements have been made that I obtain parental consent since the subjects in this research project are minors.

I therefore ask you to kindly fill in the spaces below as an approval for conducting this research project at your school. This approval is important as it will enable me to proceed with data collection.

I ROMAN KHATELIHLE SINDANE (full names of Headmaster in block letters) hereby approve for the research project to be conducted at INTUTHUKO PRIMARY school.

Signature of Headmaster: 

Date and School stamp: _____



Yours Faithfully,



Prof. Heike Tappe

Mandisa Ndlavu

Mbali Mtungwa

Megan Lavender

Thandeka Maphumulo

Appendix I: Informed consent form in isiZulu for parents/guardians

National Research Foundation Research Project:

Southern African Text and Discourse Structures and their Relevance for Education

(NRF—Reference: CSUR14072680422; Grant No: 93632)

Mzali

Igama lami ngingu Heike Tappe, waseNyuvesi yaKwaZulu-Natal, weLinguistics. Ngiqhuba ucwaningo olumayelana nokubheka ukuthi izingane ezikhuluma isiZulu njengolimi lwebele, zizixoxa kanjani izindaba/izinganekwane zolimi lwesiNgisi. Izingane ezizobe ziyingxenywe yenhlobo zizobe zineminyaka ephakathi kweyi-10 kuya kweyi-12 ubudala. Inhloso yalolucwaningo iwukusiza ekugqunguzeleni izindaba/izinganekwane zolimi lwesintu, nangendlela ezixoxwa ngazo esikoleni, ukuqinisekisa ukuthi izingane ezikhuluma ulimi lwesintu ziyanakwa nazo.

Izingane ezizobe ziyingxenywe yalolucwaningo zilindelwe ukuba zigcwalise iphepha elinemibuzo (ukuthola ukuthi banolwazi olungakanani mayelana nolimi lwesiZulu Kanye nolwesiNgisi), bese kuthathwa ama-video abo ngenkathi bexoxa indaba emayelana nalokho abakubona kwincwadi yesandla abazobe beyinikiwe, ngemvume yakho kanye nokuzithandela kwengane. Lawo ma-video aqoshiwe kanye nezimpendulo ezithathwe kwinhlobo, zizogcinwa iNyuvesi bese zihlanganiswa kanye nolunye ocwaningo obese lenziwe olufana nalolu. Amagama ezingane angeke aze abhalwe kulolucwaningo lweMasters, futhi kuzosetshenziswa izindlela zobuchwepheshe ezithile ukuqinisekisa ukuthi akekho olaziyo igama lengane yakho.

Inhlobo izoqhutshwa emagcekeni esikole eWiggins Primary school, futhi izokwenziwa ngezinsuku zesikole. ingane ngayinye izochitha isikhathi esingadlulile kwihora kuyo inhlobo.

Uma unika imvume yokuba ingane yakho ibe ingxenywe yalolucwaningo, kuzobe kungokuthanda kwayo, futhi ingakwazi ukuthi ihoxise ukuba kwayo ingxenywe yocwaningo noma inini uma izizwa ingasathandi. Lokhu sizokwenza kucace kwengane, futhi uhlelo lwenhlobo luzobe luhlelwe ngendlela ezokwenza ukuthi ingane ikhululeke futhi ingazizwa ithukile. Uma unemibuzo noma kukhona okunye ofuna ukukwazi mayelana naloluhlelo, sicela uzizwe ukhululekile ekuxhumaneni kanye nomqondisi, uProfessor Heike Tappe, ku tappe@ukzn.ac.za.

Uma kukhona okunye odinga ukucaciselwa kukho, ngicela uxhumane nami ku (031) 260 1131 noma ku 083 428 1695, ngizobe sengikuchazela kabanzi mayelana nohlelo. Ungaxhumana nekomiti lonkambo elungileyo kwiNyuvesi yaKwaZulu-Natal ngezindlela ezilandelayo: uMnumzane Prem Mohun (Administrative Officer) ungaxhumana naye ku mohunp@ukzn.ac.za, kucingo ungamuthola ku (031) 260 4557 noma (fax) ku (031) 260 4609; uNkosazana Mariette Snyman (Administrative Officer) ungaxhumana naye ku snymanm@ukzn.ac.za, kucingo ungamuthola ku (031) 260 8350 noma (fax) ku (031) 260 4609.

Uma uvuma ukuba ingane yakho ibe ingxenywe yalolucwaningo, ngicela ugqwalise ifomu elihlangene nalencwadi bese ingane ilibuyisela kumina.

Ozithobayo,

uHeike Tappe

Ifomu Lesivumelwano Esicatshangisiwe:

Ngicela ubheke lamabhokisi alandelayo ukuze ubone ukuthi uyakuqonda konke okubhaliwe

	Yebo:	Cha:
Ukuthi ingane izoba yingxenywe yaloluhlelo ngokuzithandela		
Ukuthi izimpendulo zizogcinwa ziyimfihlo		
Ukuthi igama lizogcinwa liyimfihlo		
Ukuthi ingane ingakwazi ukuthi ihoxise ukuba kwayo ingxenywe yocwaningo noma inini uma izizwa ingasathandi, futhi angeke ijiziswe ngalokho		
Ukuthi inhlobo ingane ezobe iyingxenywe yayo izobe isesimweni se-video eqoshiwe		

Ngiyavuma ukuthi ngiyakuqonda konke okubhalwe ngaphezulu, futhi ngiyavuma ukuthi ingane yami ibe yingxenywe yaloluhlelo. Ngiyazi ukuthi kuzoqoshwa i-video enengane yami, ukuthi igama lengane yami lizogcinwa liyimfihlo, nokuthi ingane yami ingakwazi ukuthi ihoxise ukuba kwayo ingxenywe yocwaningo noma inini uma izizwa ingasathandi, futhi angeke ijiziswe ngalokho.

Igama

lengane:.....

Usuku lwengane lokuzwalwa:.....

Ibanga:.....

Igama

lomzali:.....

I-Signature Yomzali:.....

Usuku:.....

I-Signature Yomcwaningi:.....

Usuku:.....

I-Signature Yomqondisi:.....

Usuku:.....

Appendix J: Informed consent form in isiZulu for participant(s)

National Research Foundation Research Project:
Southern African Text and Discourse Structures and their Relevance for Education
 (NRF—Reference: CSUR14072680422; Grant No: 93632)

IPHEPHA LEMININGWANE

ISINGENISO

Umenyiwe ukuba ingxenye yocwaningo lweNyuvesi yakwaKwaZulu-Natali. Sifuna ukubona ukuthi ungasixoxela izinganekwane ezimnandi, ngoba senza ucwaningo ngezizinganekwane zesiZulu kanye nesiNgisi. Lolucwaningo liyingxenye yeMasters futhi siyabonga ngokuba yingxenye yalo.

IMININGWANE MAYELANA NOKUBA YINGXENYE YOCWANINGO

Lolucwaningo luzobheka izinganekwane ezizobe zixoxwa abafundi abangamashumi amane, abaneminyaka eyishumi nanye. Uzocelwa ukuba ubuke incwadi, bese usixoxela inganekwane ngayo leyo ncwadi. Njengoba uzobe uxoxa lenganekwane, kuzobe kune-videotape ezobe iqopha konke okuzobe kwenzeka, bese ngikubhala phansi konke ozobe ukusho, ukuze ngikusebenzise ocwaningeni lwami ngokuhamba kwesikhathi. Uzocelwa futhi ukuba ugcalise ifomu ukuze sazi kangcono ngawe.

ISIKHATHI ESIBEKELWE UCWANINGO

Inhlolovo izohlukaniswa kabili. Kuzohlelwa inhlolovo yokuqala, bese emuva kwamasono amabili kuhlelwe eyesibili. izothatha imizuzu engaba amashumi amathathu iyinye.

IZINGOZI

Lolucwaningo ngeke lubeke impilo yakho engozini ngananoma iyiphi indlela.

OKUYIMFIHLO

Ucwaningo luzoba yimfihlo, kusho ukuthi ngeke sisebenzise noma sikwazi ukuxhumanisa igama lakho neminingwane yakho

UKUBA KWAKHO INGXENYE

Ukuba kwakho ingxenye kungokuzithandela, futhi ngeke kube nesijeziso uma ukhetha ukungabi ingxenye. Unelungelo lokuyeka ukuba ingxenye yocwaningo noma inini, uma ufisa. Uma ukhetha ukuyeka ucwaningo, iminingwane esiyithole kuwena kanye nama-video aqoshiwe singaqinisekisa ukuthi ngeke kuphinde kusetshenziswe ndawo.

AMALUNGU WOCWANINGO:

Umholi wocwaningo:

Professor Heike M.E. Tappe (tappe@ukzn.ac.za)

Amagama abafundi:

Ms Mandisa Ndlovu (mandisandlovu4@gmail.com)

Ms Megan Lavender (crwillmot@gmail.com)

Ms Mbali Mntungwa (mbalimntungwa@gmail.com)

Ms Thandeka Maphumulo (Maps4@gmail.com)

IHHOVISI LOCWANINGO (HSSREC)

Igama eliphelele: Mr Prem Mohun

HSS Research Office

Govan Bheki Building

Westville Campus

Contact: 0312604557

Email: mohunp@ukzn.ac.za

Ifomu Lesivumelwano Esicatshangisiwe:

Ucelwa ukuba ufake umaka [*] kwamabhokisi alandelayo ukuze ube nesiqiniseko sokuthi uyakuqonda konke okubhaliwe:

	Yebo:	Cha:
Ukuthi uyathanda ukuba yingxenywe yocwaningo		
Ukuthi ngeke ngitshele muntu ngongixoxele kona		
Ukuthi akekho ozokwazi igama lakho		
Ukuthi ungakwazi ukuhamba uma ungasathandi ukuqhubeka		
Ukuthi kuzoba nesithombe sakho esiqoshiwe kwi-videotape ngenkathi kuqhubeka inhlolovo, uma uvuma ukuba yingxenywe yayo.		

Ngiyavuma ukuthi ngiyakuqonda konke okubhaliwe ngaphezulu, futhi ngiyavuma ukuba kuqoshwe i-video ngenkathi ngixoxa inganekwane kucwaningo lwa Mandisa. Ngiyazi ukuthi akekho ozokwazi igama lami, nokuthi ngingahamba nganoma isiphi isikhathi futhi lokho ngeke kube namthelela omubi kumina.

Igama lozoba yingxenywe yocwaningo:.....

I-Signature lozoba yingxenywe yocwaningo:..... Usuku:.....

I-Signature yomcwaningi:..... Usuku:.....

I-Signature umphathi wocwaningo:..... Usuku:.....

Appendix K: The language background questionnaire

IMIBUZO NGOKUSETSHENZISWA KOLIMI

Isibongo:

Isikhathi:

Igama:

Usuku:

Ubulili: owesilisa / owesifazane






Usuku lokuzalwa:

Ibanga:

Ulimi lwakho:

Ezinye izilimi:

- isiZulu
- isiXhosa
- isiNgisi
- iAfrikaans
- Setswana
- Tshivenda
- siSwati
- Sesotho
- Other

IMIBUZO:					
1. Ingabe ujwayele ukukhuluma isiNgisi nomndeni wakho?					
2. Ingabe ujwayele ukufunda izincwadi eziningi zesiZulu?					
3. Ingabe ujwayele ukukhuluma isiNgisi ekhaya kunokuba ukhulume isiZulu?					
4. Ingabe ujwayele ukukhuluma nabangani bakho ngesiZulu?					
5. Ingabe kukhona izinhlelo ojabulela ukuzilalela zesiZulu kumsakazo?					
6. Ingabe ujwayele ukukhuluma isiZulu ekhaya kunokukhuluma isiNgisi?					
7. Ngaphambi kokuba ufike eskoleni, ingabe kukhona owakini owake wakufundela izincwadi zezinganekwane zesiNgisi?					
8. Ingabe ujwayele ukukhuluma nomndeni wakho ngesiZulu?					
9. Ingabe uncamela ukubuka izinhlelo kumabonakude zesiZulu?					
10. Ngaphambi kokuba ufike eskoleni, ingabe kukhona owakini owake wakufundela izincwadi zezinganekwane zesiZulu?					
11. Ingabe ujwayele ukukhuluma nabangani bakho isiNgisi?					
12. Ukhona owake wakuxoxela inganekwane yesiZulu?					
13. Ingabe ujwayele ukufunda izincwadi eziningi zesiNgisi?					
14. Ingabe uncamela ukubuka izinhlelo kumabonakude zesiNgisi?					
15. Ingabe uyakujabulela ukufunda?					

LANGUAGE USE QUESTIONNAIRE

Surname:

Time:

First Name:

Date:

Sex: Male / Female






Date of Birth:

Grade:

Primary Language:

Other Languages:

- isiZulu
- isiXhosa
- English
- Afrikaans
- Tswana
- Tshivenda
- siSwati
- seSotho
- Other

QUESTIONS:					
1. Do you mainly speak to your family in English?					
2. Do you read a lot of isiZulu books?					
3. Do you speak more English at home than you do isiZulu?					
4. Do you mainly speak to your friends in isiZulu?					
5. Do you enjoy listening to any isiZulu radio shows?					
6. Do you speak more isiZulu at home than you do English?					
7. Before you came to school, did any of your relatives read you English story books?					
8. Do you mainly speak to your family in isiZulu?					
9. Do you prefer to watch isiZulu programmes on TV?					
10. Before you came to school, did any of your relatives read you isiZulu story books?					
11. Do you mainly speak to your friends in English?					
12. Has anyone ever told you any isiZulu folktales?					
13. Do you read a lot of English books?					
14. Do you prefer to watch English programmes on TV?					
15. Do you enjoy reading?					

Appendix L: Story 1 (isiZulu narration of Abongi) narrated by a child from Ntuthuko primary school

Ingane: Kwakukhona ingane eyayifuna abazali bayo.

Ingane: Ingane yakha imoto yocingo.

Ingane: Kunomngani oyinyoni.

Ingane: Ingane kufanele ukuthi ivuke ihambe edolobheni kubazali bayo.

Ingane: Ingane yakhanda imoto yocingo.

Ingane: Ize iqede ukwakha imoto yocingo.

Ingane: Ihambe nenyoni.

Ingane: Indiza inyoni yena ehamba egquba imoto yakhe.

Ingane: Ehambe!

Ingane: Ebone imoto.

Ingane: Ingane ezazidlala kuyo ingasasebenzi.

Ingane: Ehambe.... ihambe...

Ingane: Ingane zimbize zithi “woza uzodlala”.

Ingane: Kanti yena ejahe ukufika edolobheni kubazali bakhe.

Ingane: Hhayi yena wavesane wahamba nomngani wakhe inyoni.

Ingane: Behambe ebone izingane zidlala ngamathayi.

Ingane: Naye ahalele ukudlala.

Ingane: Athathe ithayi edlale.

Ingane: Egibeze inyoni yakhe eyigquba.

Ingane: Imoto ihleli eceleni.

Ingane: Hhayi behambe.

Ingane: Ebone omunye umf...ubaba egibele ihhashi.

Ingane: U-Abongwe ethathe...esheshe kulobaba ogibele ihhashi.

Ingane: Esheshe ingane.

Ingane: Isheshe.

Ingane: Ifike ingane icele beyigibeze.

Ingane: Beyigibeze ingane.

Ingane: Behambe beyehlise emgwaqeni.

Ingane: Hhayi ingane yehle.

Ingane: Ibone umfana ogibele ibhayisikili.

Ingane: Igibele ibhayisikili.

Ingane: Icele beyigibeze ibhayisikili.

Ingane: Hhayi behambe, behambe.

Ingane: Imehlise isizo... epakini ngakwaNongoma.

Ingane: Ebone i...

Ingane: Ebone i...

Ingane: Inyoni yakhe indize.

Ingane: Behambe.

Ingane: Befike lapho kunezinto khona zokudlala eziningi.

Ingane: Nemijikelo, namathayi, konke nje okudlalwayo.

Ingane: Hhayi u-Abongwe ebone ukuthi akadlale.

Ingane: Abeke imoto yakhe phansi.

Ingane: Inyoni nayo ihleli ethayini.

Ingane: U-Abongwe naye edlala ethayini.

Ingane: Hhayi ithi inyoni “Asambe nampa abazali bakho”.

Ingane: Egijime egxume.

Ingane: Egijime eyohaga umawakhe.

Ingane: Cosu! Cosu! Yaphela.

Story 1.1 (isiZulu narrations of Frog, where are you?) narrated by a child from iNtuthuko primary school

Ingane: Kwesukesukele.

Ingane: Kwakukhona.

Umcwaningi: Sampheka ngogozwane.

Ingane: Kwakukhona omunye umfana omncane nenja yakhe nexoxo.

Ingane: Lo mfana lo wayefuyile, amaxoxo abangani bakhe.

Ingane: Manje base bayolala.

Ingane: Umfana lo wathatha ixoxo walifaka ebhodleleni wayolala nenja

Ingane: Ixoxo labona kungcono ukuthi liphume libaleke.

Ingane: Umfana bavuka babona ixoxo lingekho.

Ingane: Babuka ebhodleleni babuka emaguzini.

Ingane: Lo mfana lo wathiinja ayimpumputhe ebhodleleni.

Ingane: Akezwa lutho umkhondo.

Ingane: Bahamba yaphuma ngewindiinja.

Ingane: Wahamba nayo wahamba wahamba nayo lenja.

Ingane: Wahamba wahamba wahamba wahamba.

Ingane: Elokhu ememeza.

Ingane: Ethi “Xoxo xoxo ukuphi na”?

Ingane: Bahamba bahamba bahamba.

Ingane: Le nja le izwe inyoni.

Ingane: Inyosi iitshela ukuthi umkhondo.

Ingane: Yahamba yahamba yahamba.

Ingane: Wafike lo mfana wagubha umgodu.

Ingane: Wafike wafica umgodo wabuka phakathi.

Ingane: Wathola kungekho lutho.

Ingane: Kwaphuma igundwane.

Ingane: Bahamba bahamba bahamba bahamba bahamba.

Ingane: Lo mfana lo wagibela esihlahleni.

Ingane: Ey’tshela ukuthi sekwisihlahla kanti sekwimpunzi.

Ingane: Wahamba wahamba wahamba wase wabona isikhova khona lapho.

Ingane: Sabahubha babaleka.

Ingane: Base bephinde begibela kwesinye isihlahla.

Ingane: Wathola impunzi.

Ingane: Impunzi le yabka umfana ekhanda.

Ingane: Wabaleka yagijima yagijima.

Ingane: Wathi lo “Mngana mnganami wozongisiza”.

Ingane: Le nja yase yazosiza umfana.

Ingane: Impunzi yamfaka exhaphozini eweni umfana.

Ingane: Kanti nenja isiyangena.

Ingane: Wangena wangena wangena phakathi.

Ingane: Bahleka bahleka.

Ingane: Yase yavukainja yagibela ekhanda lamfana.

Ingane: Basukuma bahambainja ilokhu ikhonkotha le mpunzi.

Ingane: Wathi lo mfana lo ayithule.

Ingane: Bahamba bafike bagibela esihlahleni.

Ingane: Esigodini bafike bawela ngaphezulu.

Ingane: Bafica amaxoxo amabili elesilisa nelesifazane.

Ingane: Base befica namaxoxo ayingane.

Ingane: Wase wafika lomfana lo wal’ thola ixoxo elincane.

Ingane: Base bahamba babonga kwelesilisa nelesifazane.

Ingane: Cosu! Cosu! Yaphela.

Appendix M: Story 2 (isiZulu narrations of Abongi) narrated by a child from Wiggins primary school

Ingane: Kwakukhona umfana okuthiwa u-Abonga owayezohamba eye edolobheni.

Ingane: U-Abongi wavuka ekuseni wahanba waya edolobheni nomngani wakhe owayeyi nyoni.

Ingane: Wahamba ngemoto yakhe.

Ingane: Eyayakhile, yenziwe ngensimi.

Ingane: Endleleni u-Abongi ehamba.

Ingane: Wabona abangani bakhe.

Ingane: Ababegibele imoto ababewu four.

Ingane: Yena wahamba phezulu kwezingane.

Ingane: Abangani bakhe babehleli phezu kwemoto.

Ingane: Abanye bagibela ngaphakathi.

Ingane: Bexoxa bejabula, kuhlekwa.

Ingane: U-Abongi wabona abangani bakhe begibele amathayi.

Ingane: U-Abongi wakhetha ukuthi eligibele ithayi.

Ingane: Kodwa kulelo thayi kukhona umngani wakhe owayeyi nyoni.

Ingane: Leli thayi lilikhulu kucace ukuthi.

Ingane: Angeke ekwazi ukuligibela ngoba akakwazi ukusuka entabeni.

Ingane: Eye ezansi.

Ingane: Ezansi kwakunomlimi owayehamba nehhashi lakhe.

Ingane: Mese kuthi ehena...

Ingane: Bese kuthi ngaphesheya kwakukhona izindlu ezimbili nezihlahla ezimbili.

Ingane: Kule ndawo ababedlala kuyo kunamagquma.

Ingane: U-Abongi wagibela imoto.

Ingane: La kwaku khona khona phambili kukhona amahhashi amabili.

Ingane: Mese kuthi ehena ngemuva kukhona ubaba, usisi.

Ingane: Bese kuba khona uyena imoto yakhe.

Ingane: Besekuba khona umngani wakhe owayeyinja.

Ingane: Kube khona khona indlu eyayinobhuti owayemi khona.

Ingane: Emile eduze komnyango.

Ingane: Lendlu kwakukhona amagquma ayejikeleze khona.

Ingane: Kube khona izihlahla ezimbili, izitshalo nezimbali.

Ingane: Mese kuthi isango elisemgwaqeni.

Ingane: Endleleni u-Abongi eya edolobheni wabona izimoto eziningi, ogandaganda.

Ingane: Ogandaganda babebathathu.

Ingane: Mese kuthi kubona behamba emgwaqeni.

Ingane: Kube khona nendawo ekhombisa ukuthi mawufuya ukuya endaweni uye ngakephi.

Ingane: U-Abongi wahamba.

Ingane: Kwathi esahamba wahlangana nezimoto eziningi.

Ingane: Lapha egwaqeni kwakukhona i-trucki, ibhasi,

Ingane: Umutu owayegibele isithuthuthu, bese kuba umngani wakhe omunye.

Ingane: Uyena, imoto yakhe nababegibele ibhayisikili.

Ingane: Imoto eyayiveni Kanye namatekisi.

Ingane: U-abongi wafika edolobheni.

Ingane: Wafika wagibela phezu kwethayi.

Ingane: Ngoba wayebona abangani bakhe begibele umshushuluzo, nemidlo ehluka hlukena

Ingane: Lapha edolobheni kwakunendawo okwakuthiwa ipaki.

Ingane: Lapho umngani wakhe owayeyinyo wafike wahlala khona, phezu kwethayi.

Ingane: Kwathi omunye wabangani bakhe wahlala phezu kwethayi eduze nenja.

Ingane: U-Abongi wabona abangani bakhe bebaningi.

Ingane: Bese wabona nabazali bakhe.

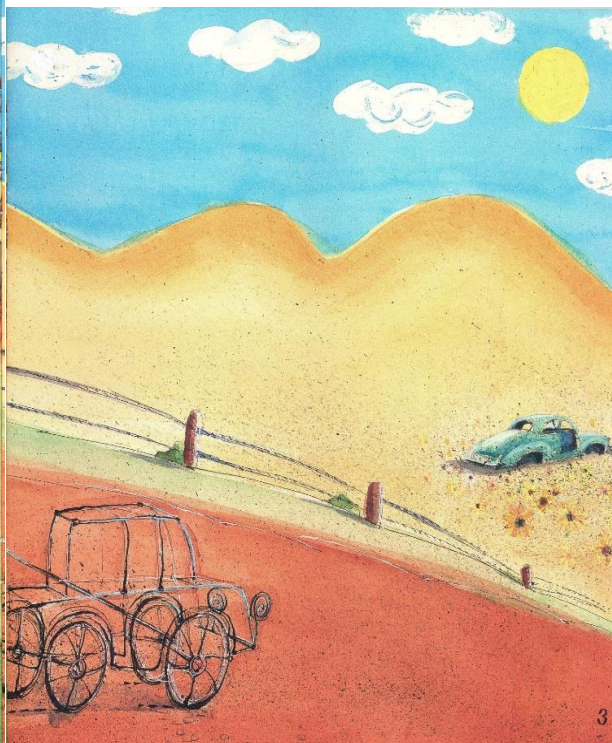
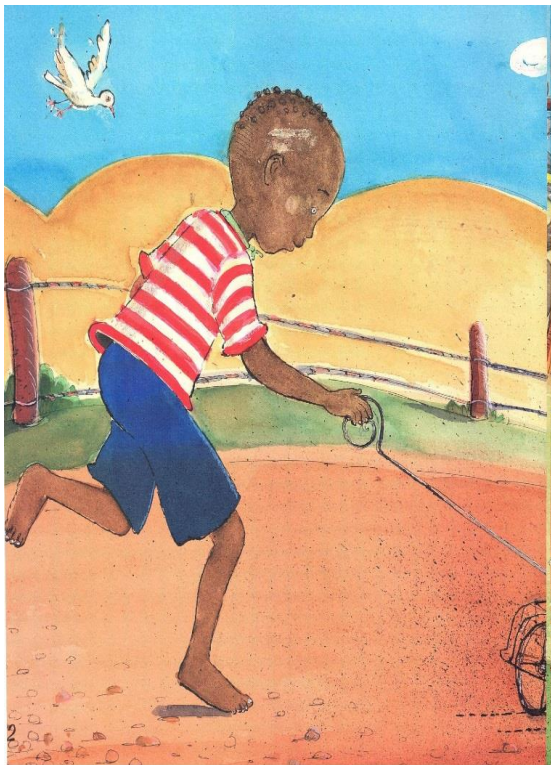
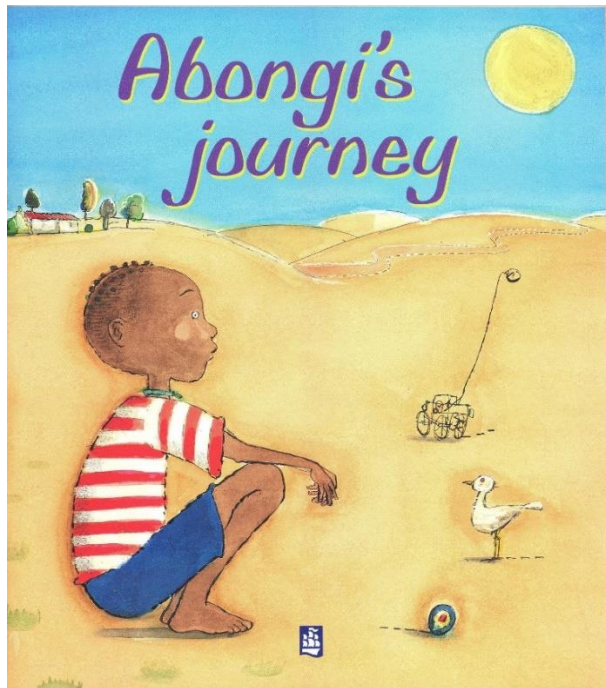
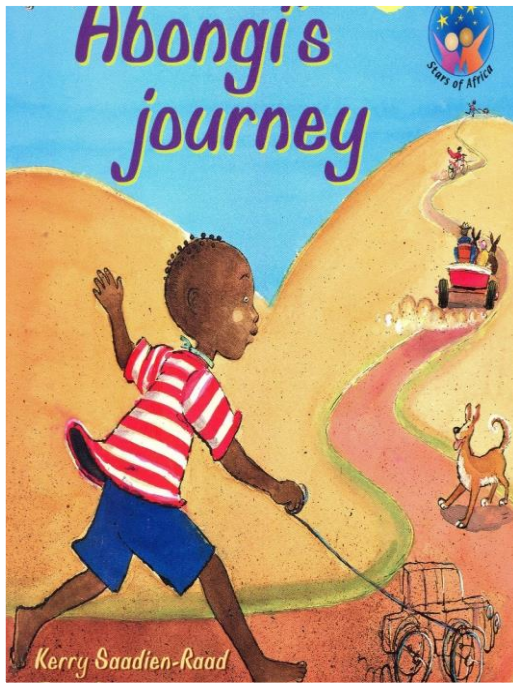
Ingane: U-Abongi wajabula kakhulu.

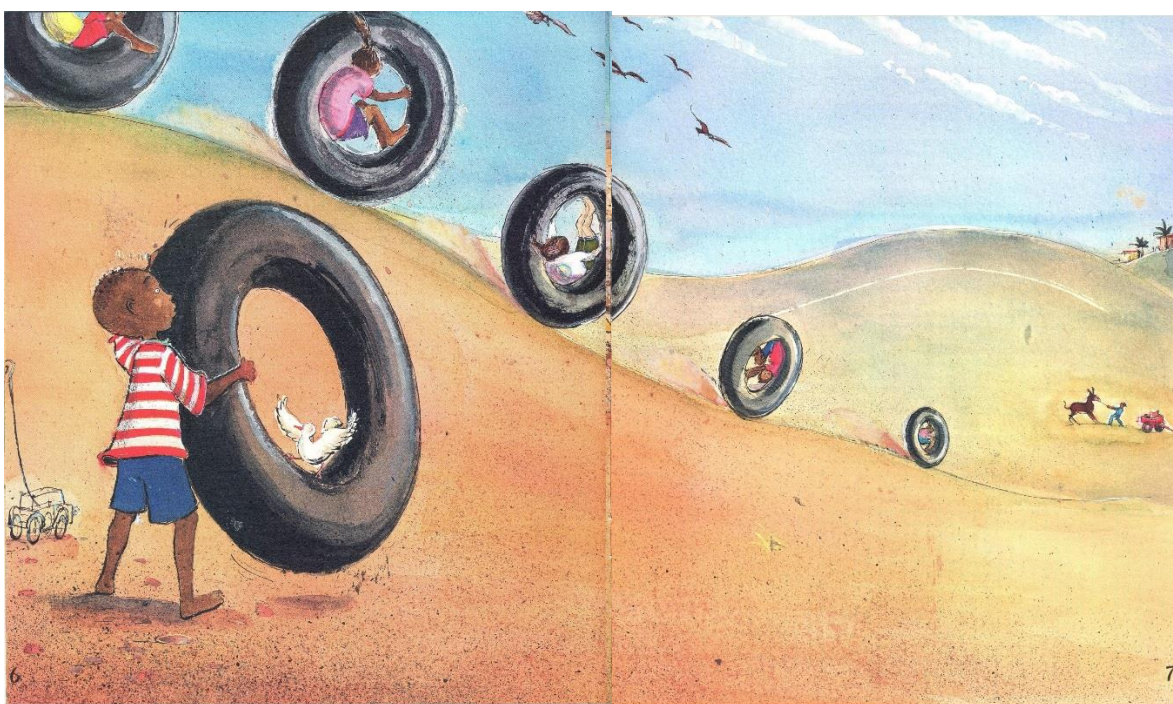
Ingane: Ukuhlangana nabazali bakhe, umama wakhe nobaba wakhe.

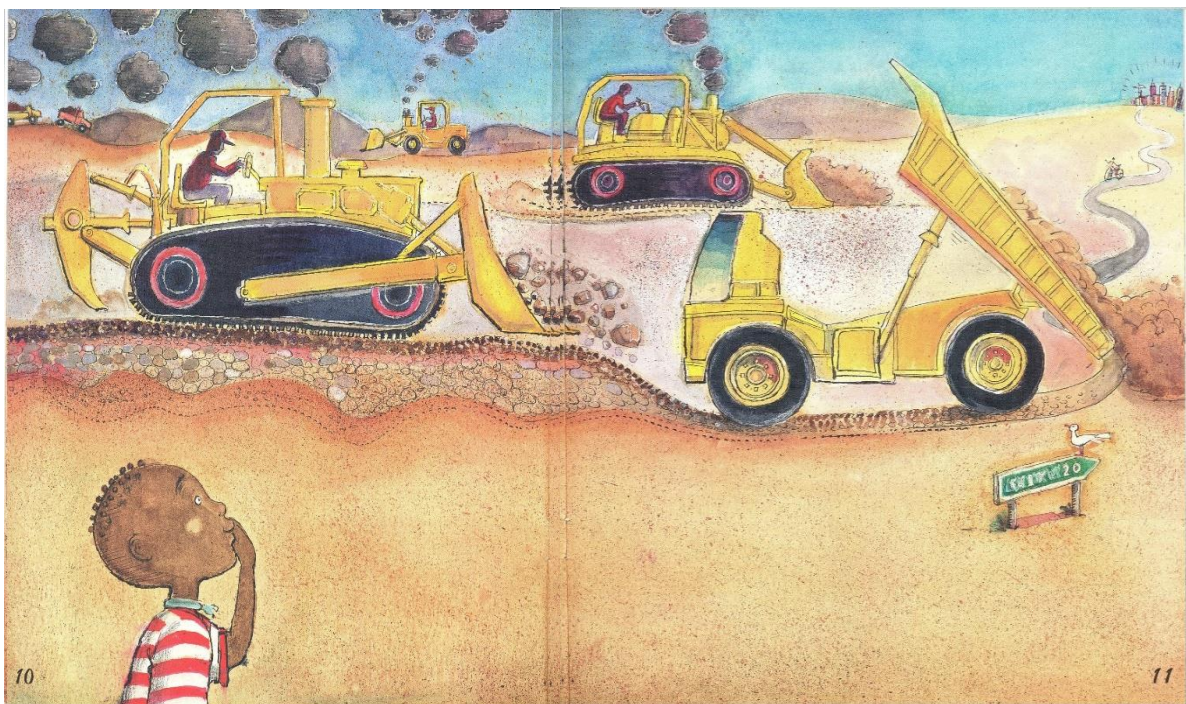
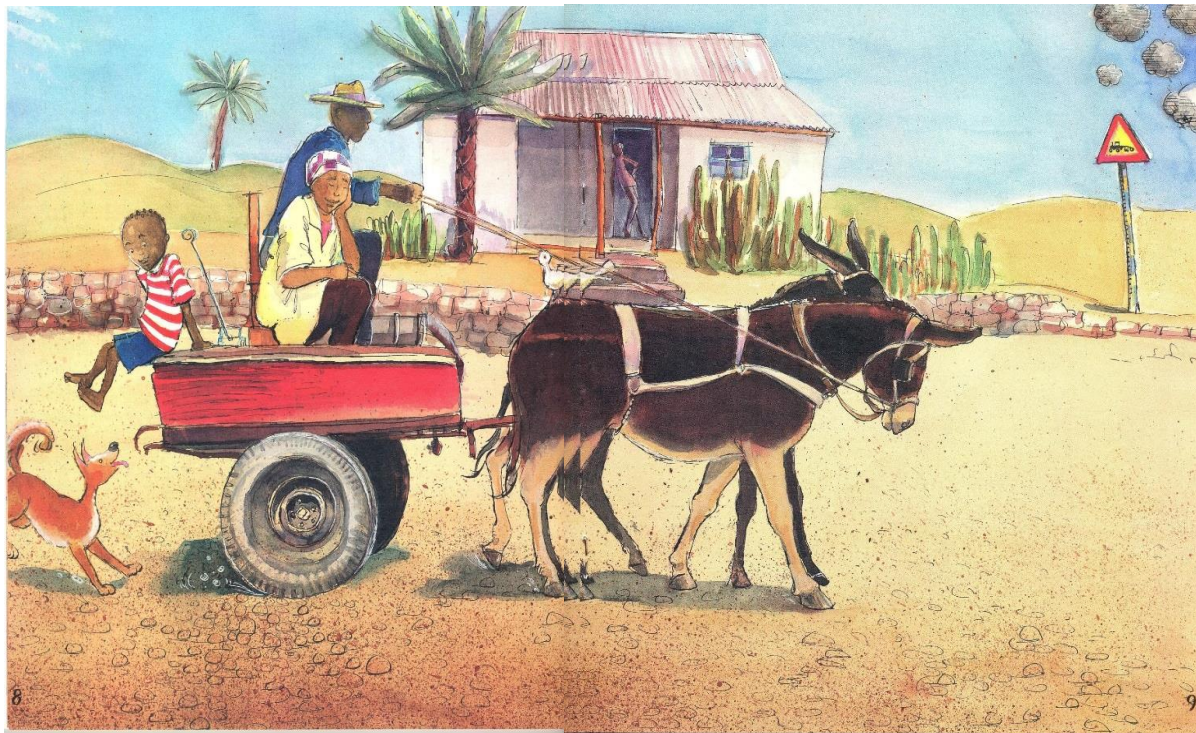
Ingane: Yaphela kanjalo.

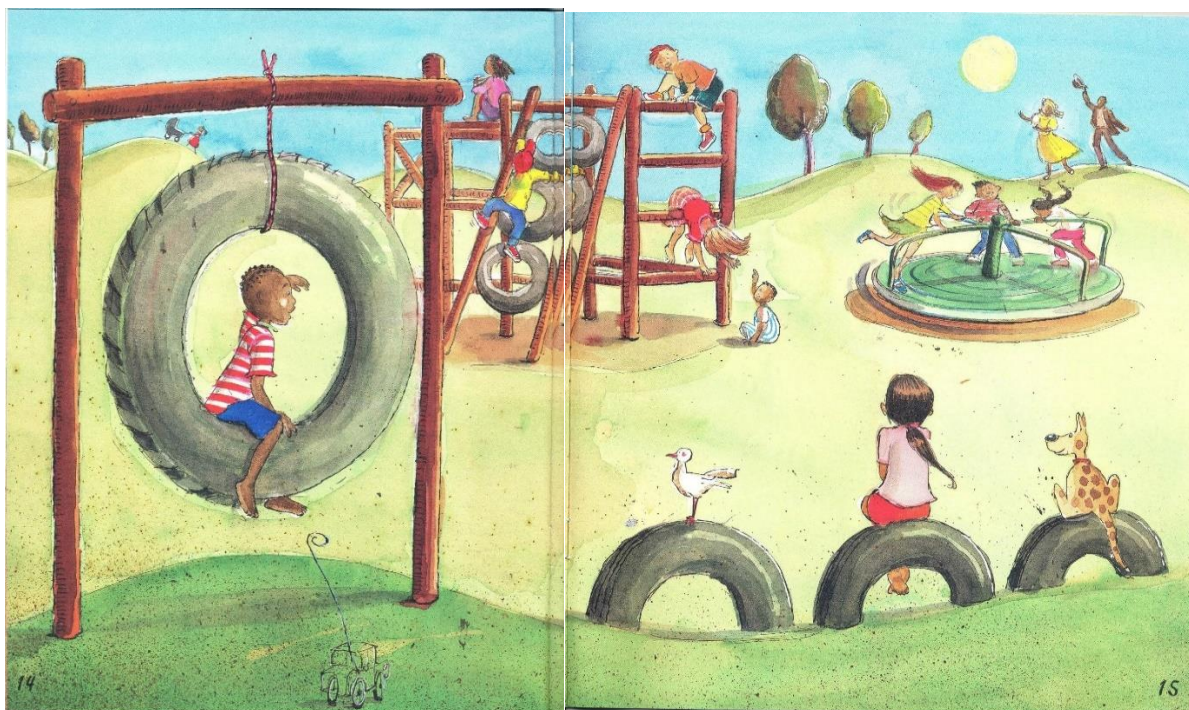
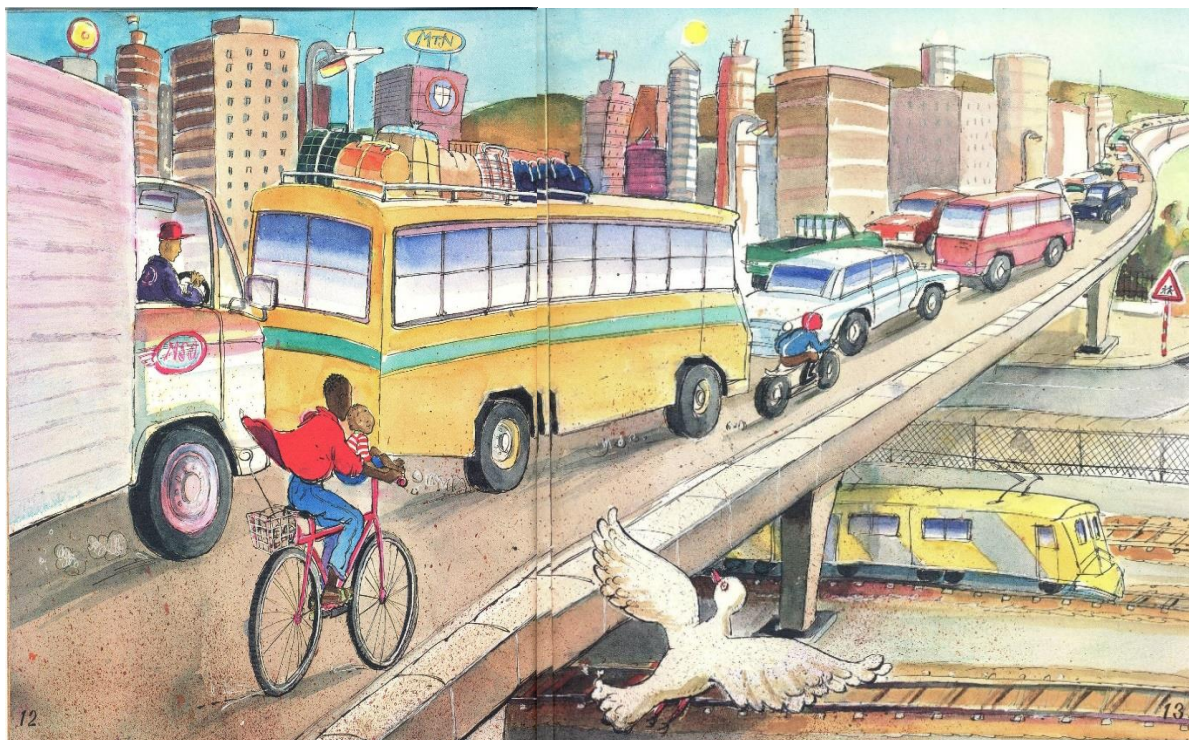
Appendix N: Scans of the two picture books

Abongi's Journey











16



Starting	A
Practising	
Improving	
Independence	

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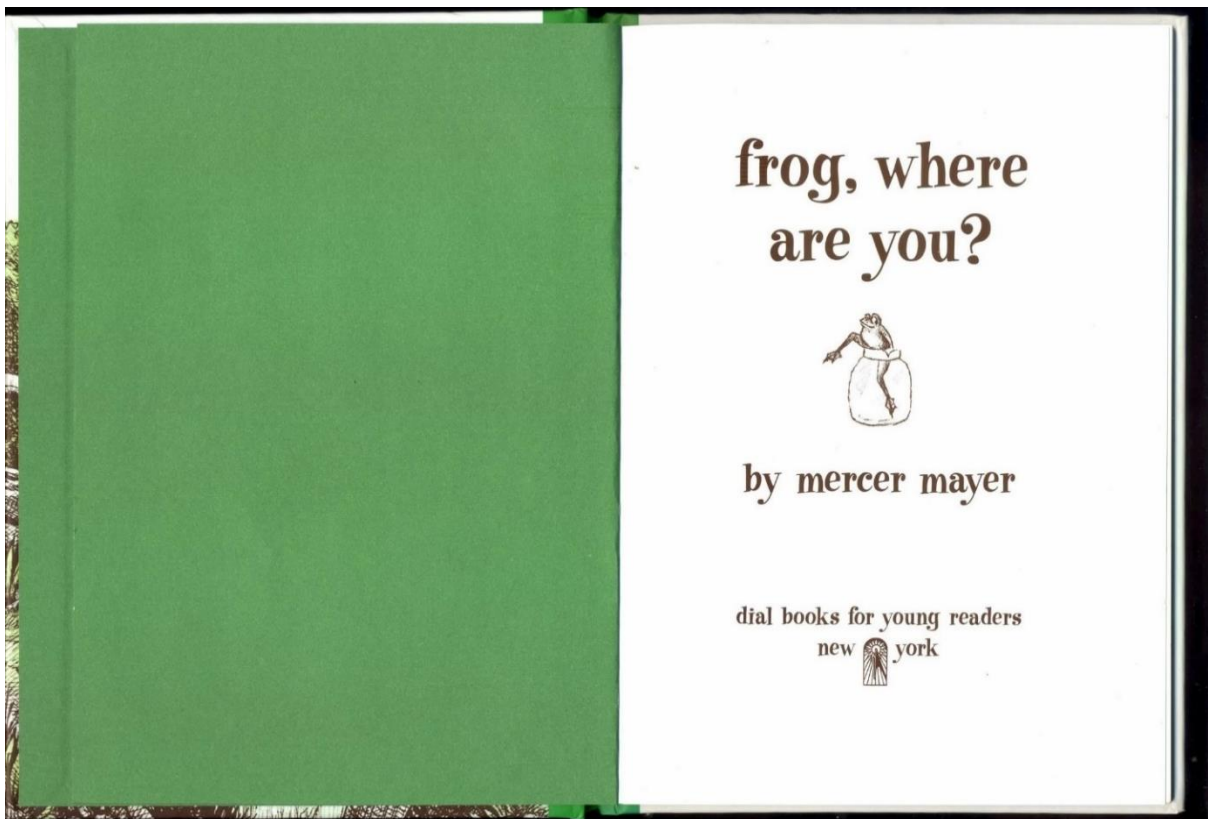
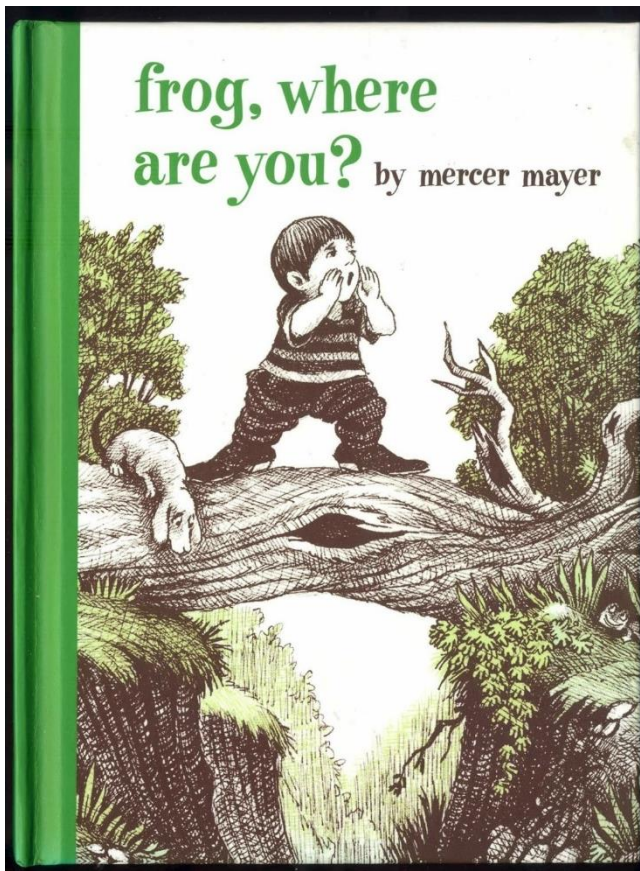
One day, a little boy called Abongi set off on a long journey. Who was waiting for him at the other end?



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Frog, Where Are You?

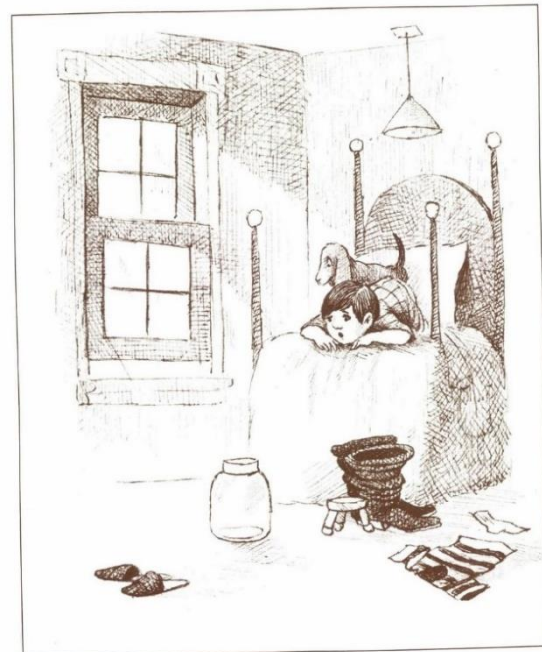
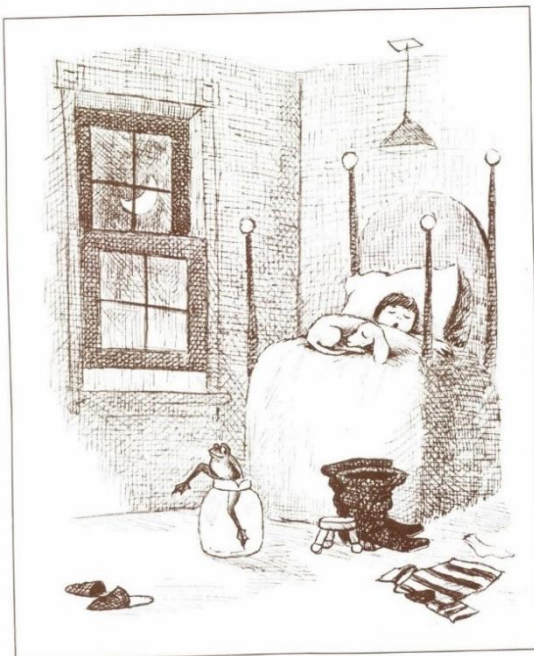
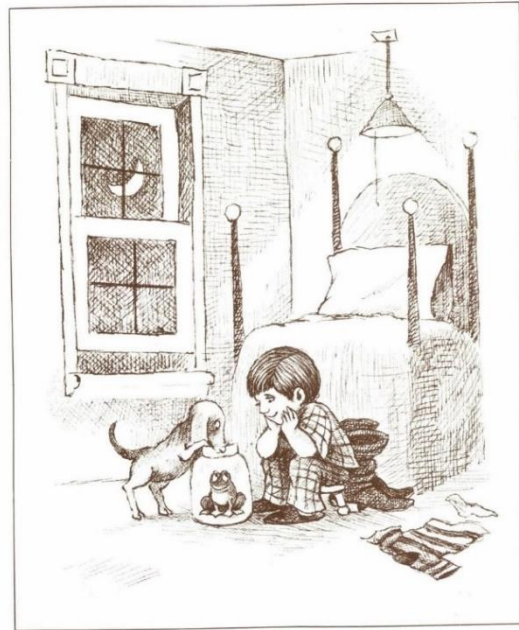


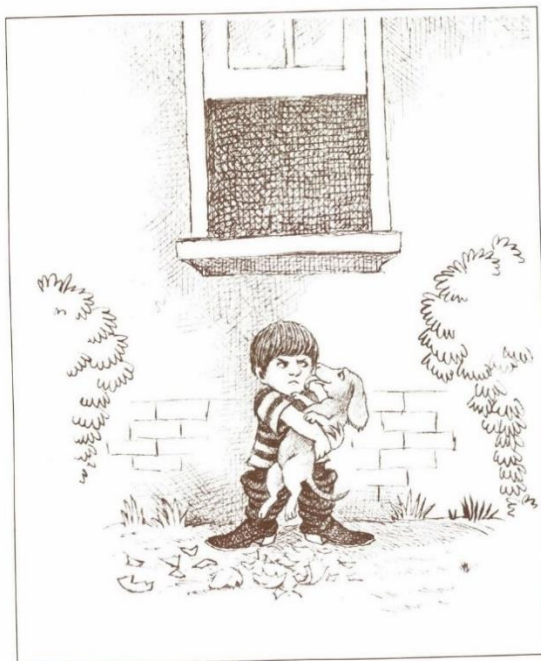
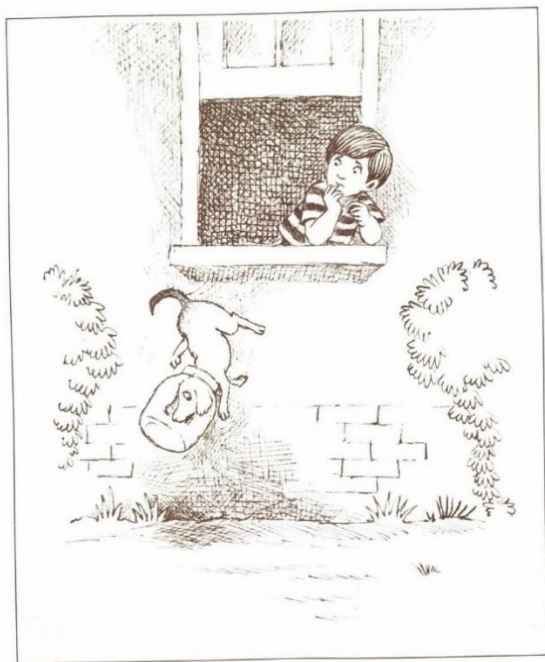
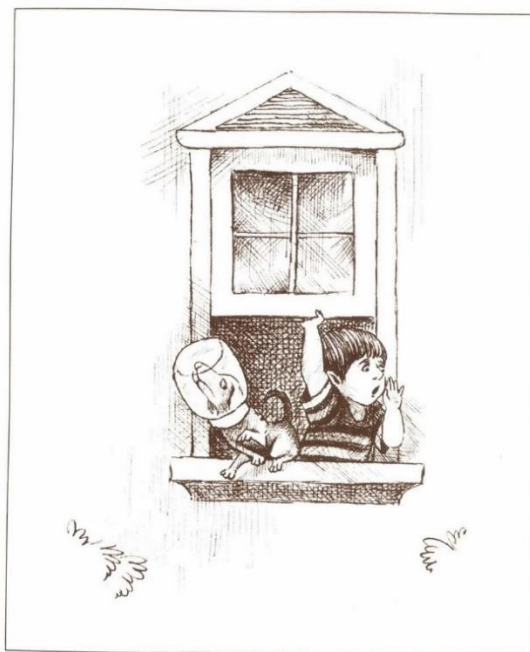
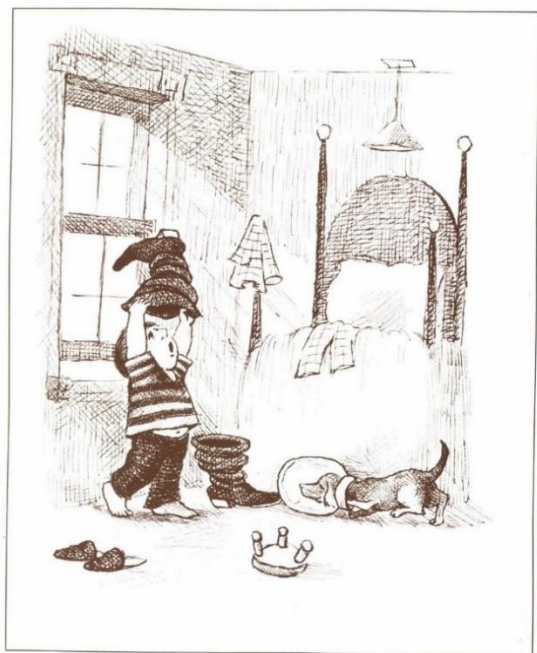
For Phyllis Fogelman,
a dear friend, who inspired
the creation of the faded
pink dummy

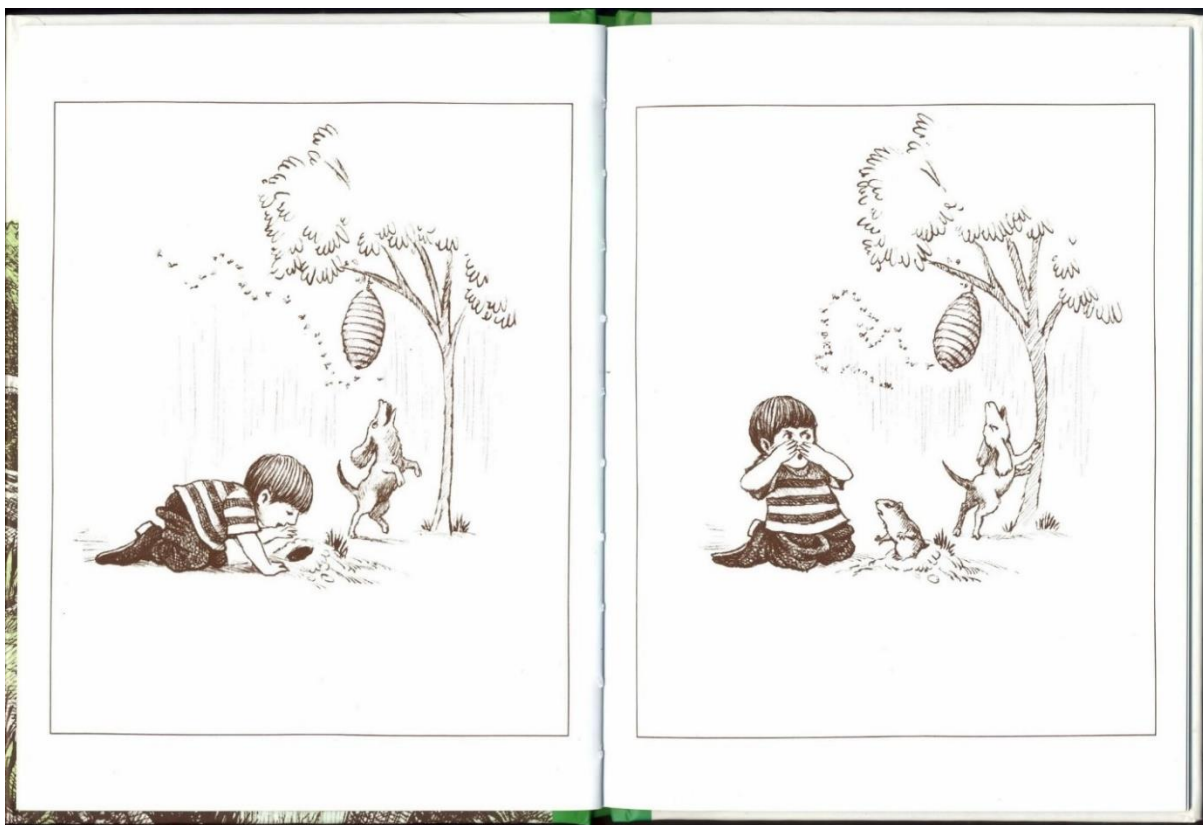
Published by Dial Books for Young Readers
A division of Penguin Putnam Inc.
345 Hudson Street
New York, New York 10014

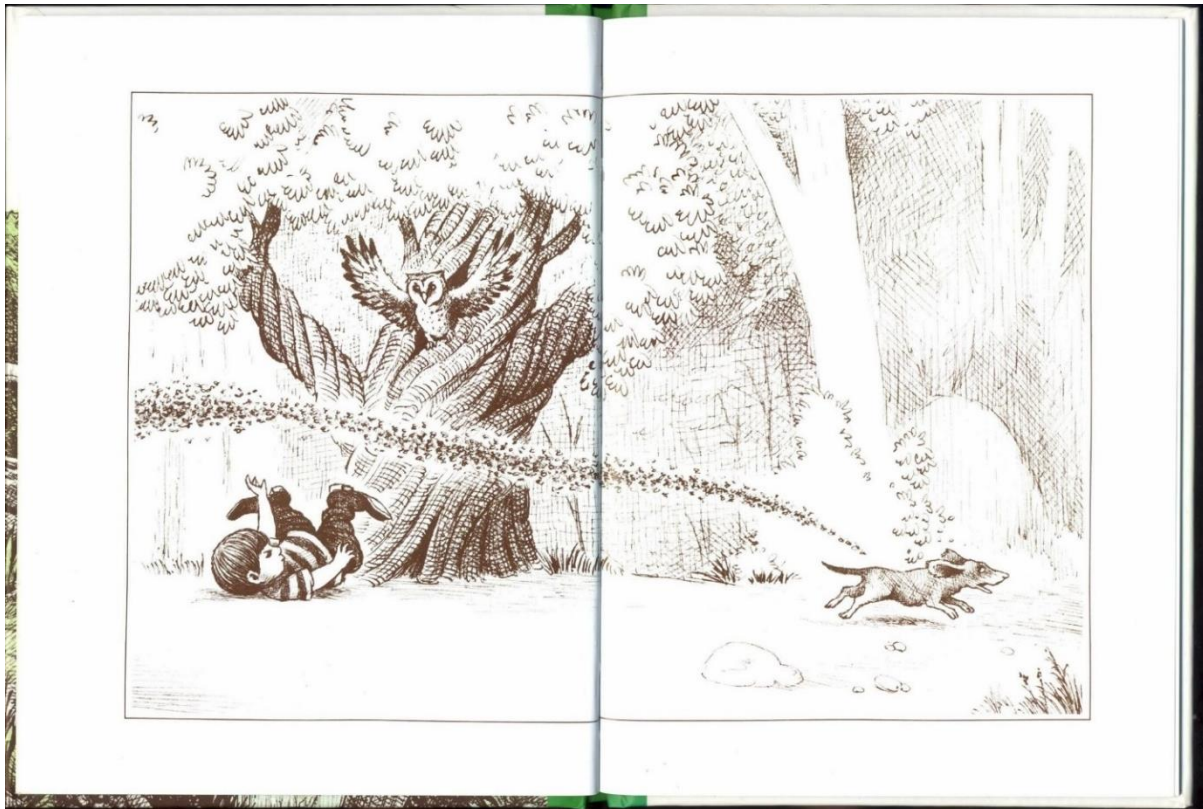
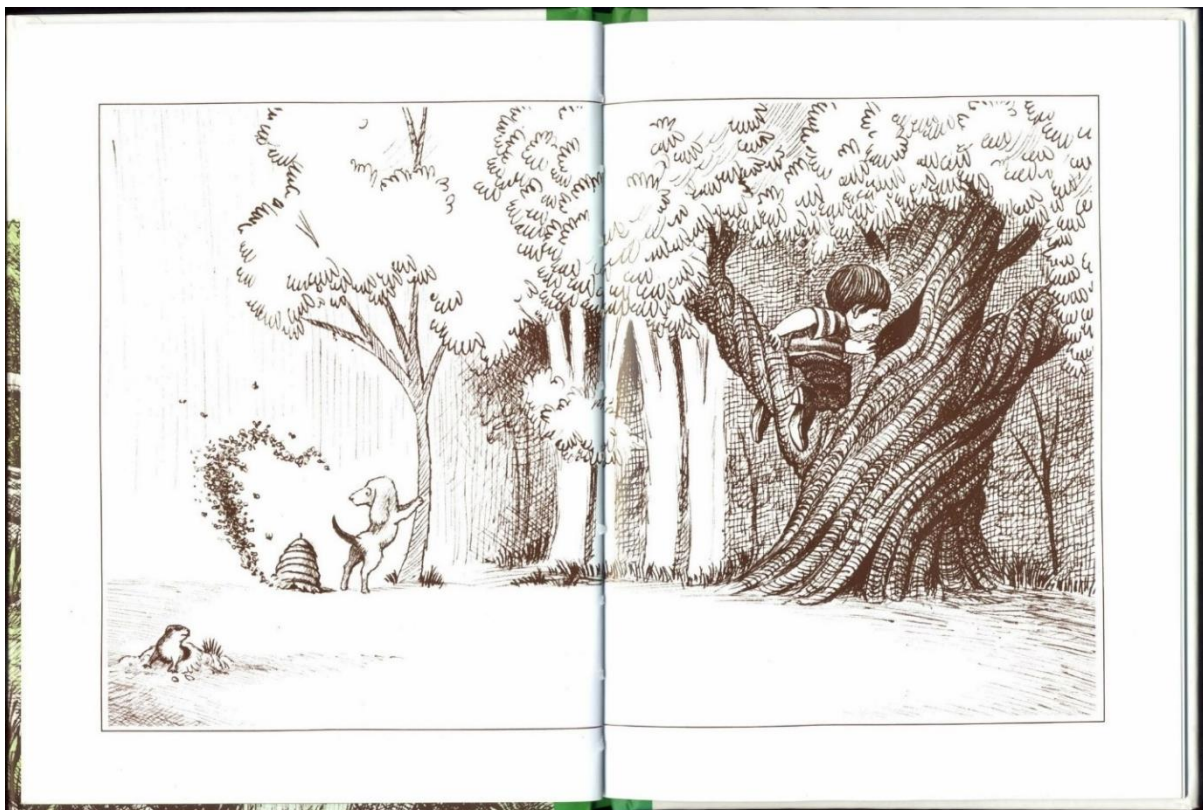
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ISBN 978-0-8037-2881-3
Library of Congress Catalog Card Number: 72-85544
Manufactured in China on acid-free paper

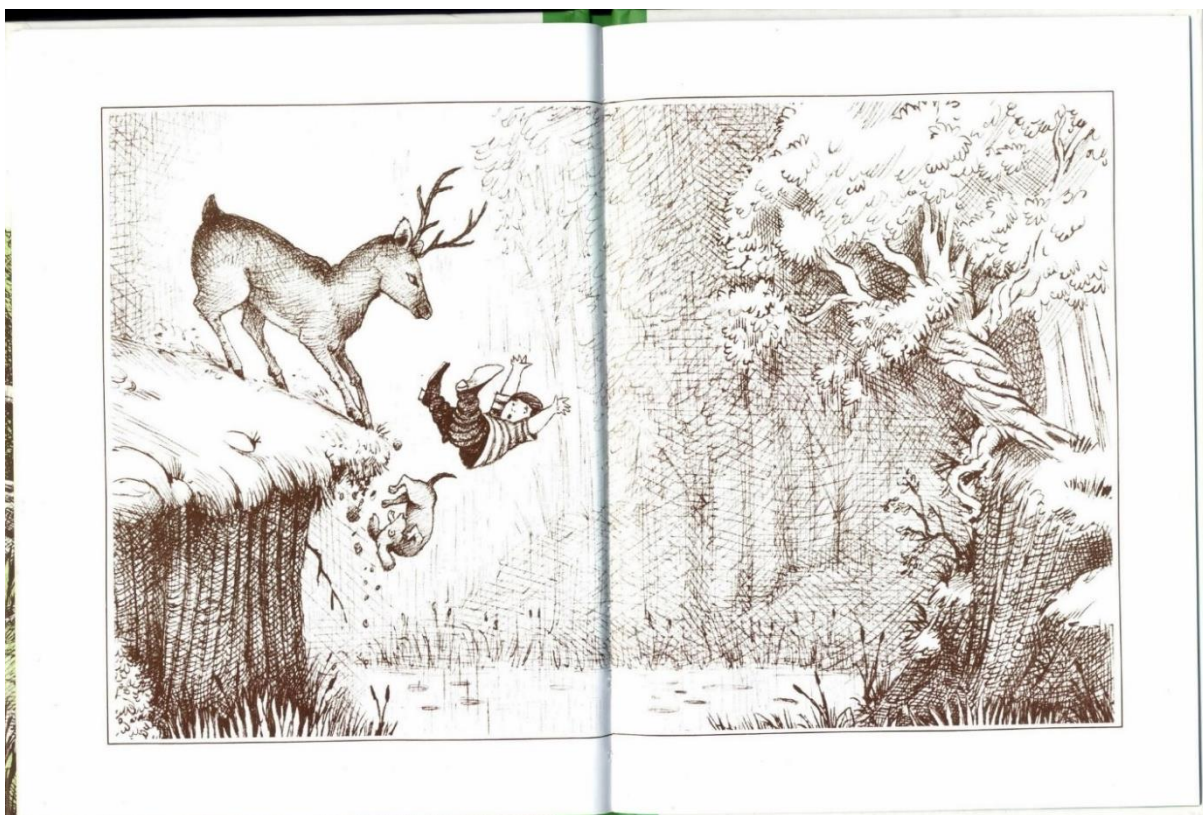
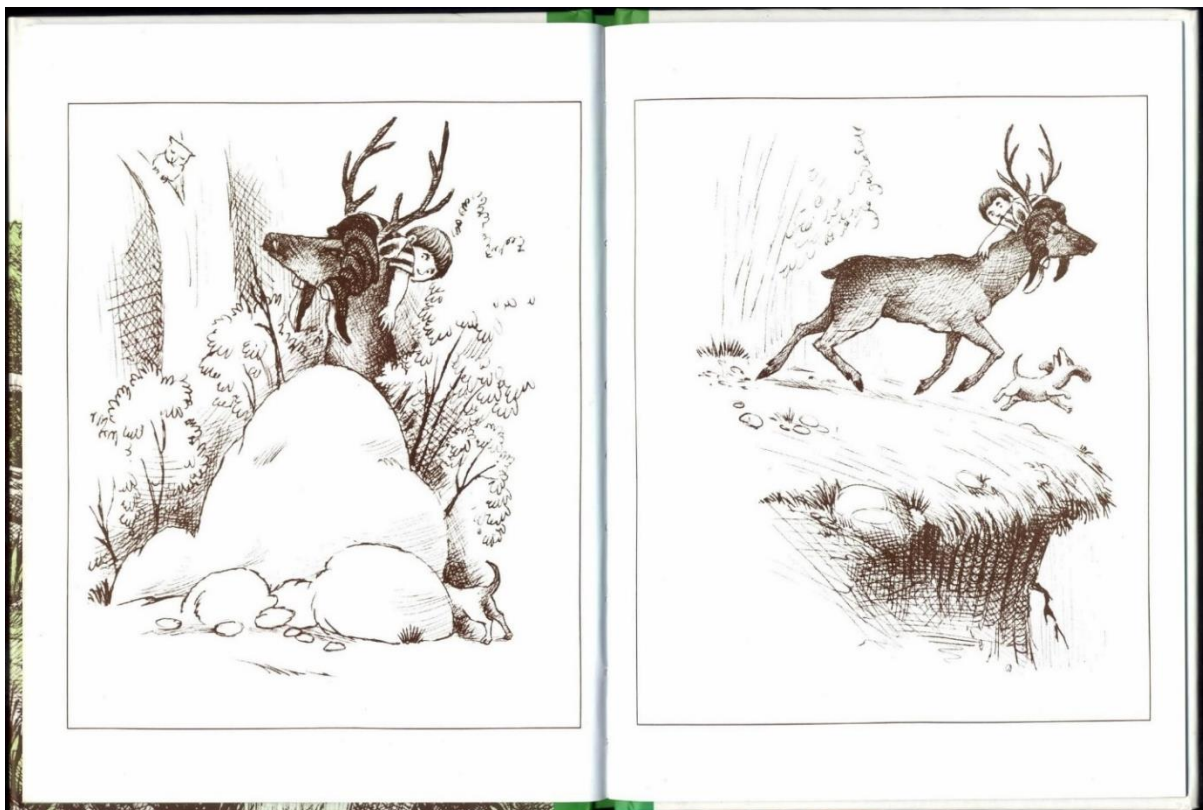
13 14 15 16 17 18 19 20

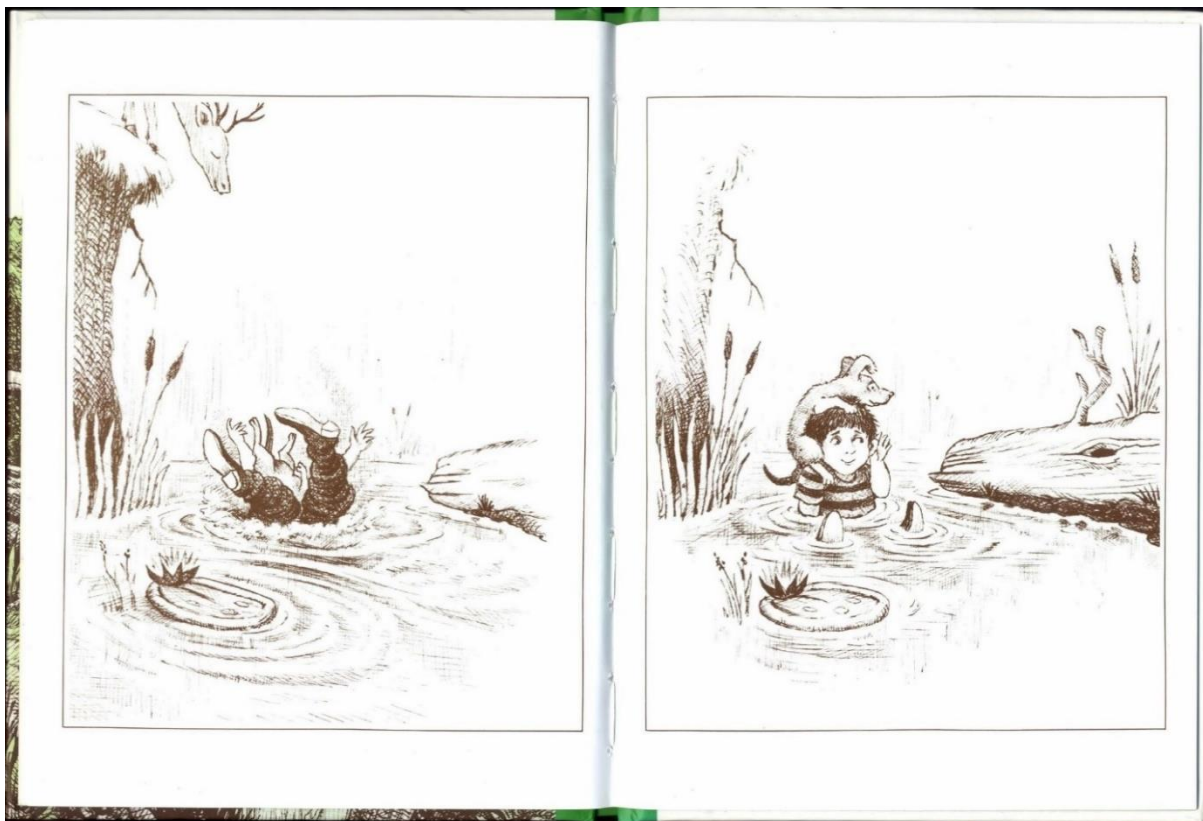


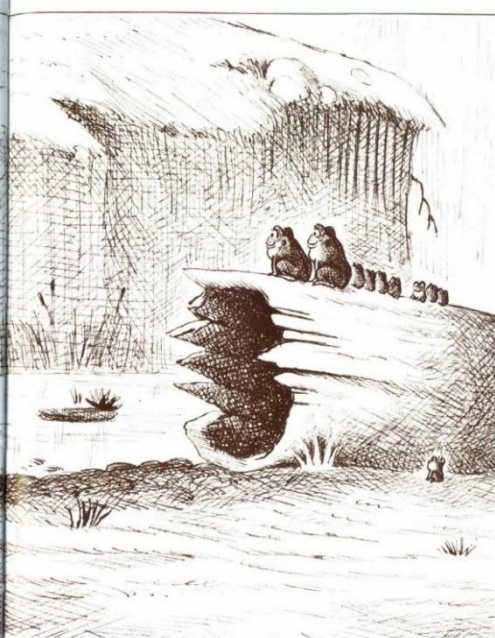
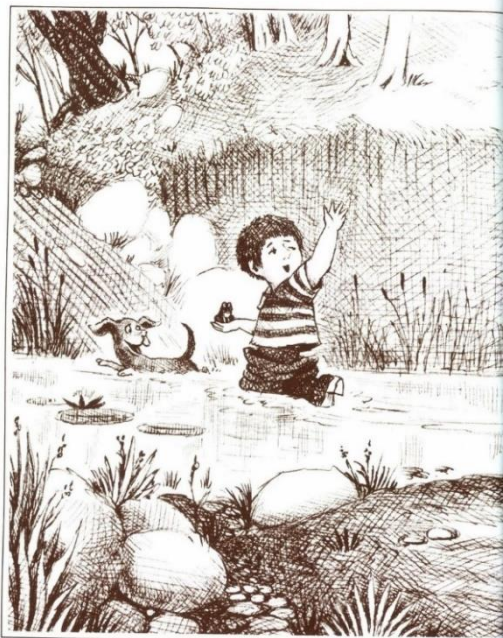
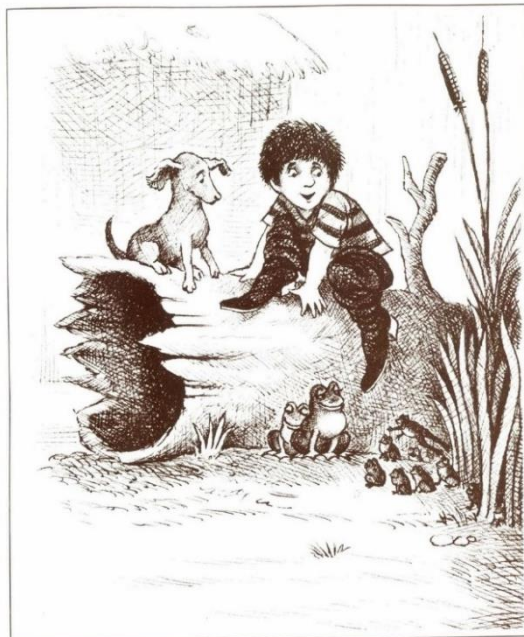


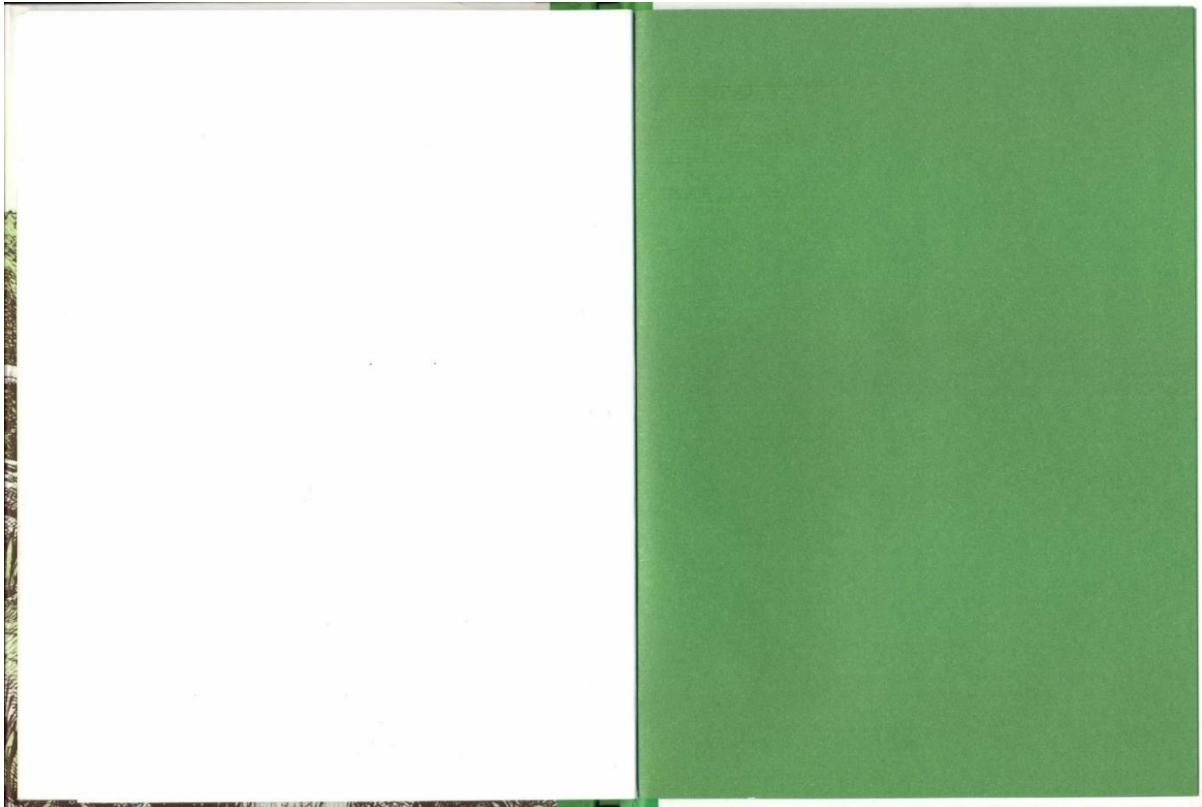












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Appendix O: Statical analysis of the conflicts and resolutions pair between rural and urban children

Conflicts-resolutions pairs

<i>rural zulu</i>		<i>urban zulu</i>	
Mean	12,09091	Mean	12,02564
Standard Error	0,488578	Standard Error	0,560132
Median	13	Median	13
Mode	14	Mode	14
Standard Deviation	3,24086	Standard Deviation	3,498023
Sample Variance	10,50317	Sample Variance	12,23617
Kurtosis	-0,0699	Kurtosis	-0,30047
Skewness	-0,74666	Skewness	-0,40748
Range	13	Range	15
Minimum	4	Minimum	4
Maximum	17	Maximum	19
Sum	532	Sum	469
Count	44	Count	39

Appendix P: Statical analysis for the introduction of the main characters between rural and urban children

Introduction of the main characters

<i>rural zulu</i>		<i>urban zulu</i>	
Mean	12,02326	Mean	12,02564
Standard Error	0,495258	Standard Error	0,560132
Median	13	Median	13
Mode	14	Mode	14
Standard Deviation	3,247625	Standard Deviation	3,498023
Sample Variance	10,54707	Sample Variance	12,23617
Kurtosis	-0,10261	Kurtosis	-0,30047
Skewness	-0,71291	Skewness	-0,40748
Range	13	Range	15
Minimum	4	Minimum	4
Maximum	17	Maximum	19
Sum	517	Sum	469
Count	44	Count	39

Appendix Q: Statical analysis for the minor characters between rural and urban children

<i>rural zulu</i>		<i>urban zulu</i>	
Mean	12,02326	Mean	12,02564
Standard Error	0,495258	Standard Error	0,560132
Median	13	Median	13
Mode	14	Mode	14
Standard Deviation	3,247625	Standard Deviation	3,498023
Sample Variance	10,54707	Sample Variance	12,23617
Kurtosis	-0,10261	Kurtosis	-0,30047
Skewness	-0,71291	Skewness	-0,40748
Range	13	Range	15
Minimum	4	Minimum	4
Maximum	17	Maximum	19
Sum	517	Sum	469
Count	44	Count	39

Appendix R: Language background information

Table 1 Averages of questions in Language Background Questionnaire for iNtuthuko primary school

No	Question	Average
1	Do you mainly speak to your family in English?	1.9
2	Do you read a lot of isiZulu books?	4.3
3	Do you speak more English at home than you do isiZulu?	2.1
4	Do you mainly speak to your friends in isiZulu?	4.7
5	Do you enjoy listening to any isiZulu radio shows?	4.0
6	Do you speak more isiZulu at home than you do English?	4.7
7	Before you came to school, did any of your relatives read you English story books?	1.8
8	Do you mainly speak to your family in isiZulu?	4.7
9	Do you prefer to watch isiZulu programmes on TV?	4.1
10	Before you came to school, did any of your relatives read you isiZulu story books?	3.5
11	Do you mainly speak to your friends in English?	1.9
12	Has anyone ever told you any isiZulu folktales?	4.6
13	Do you read a lot of English books?	3.1
14	Do you prefer to watch English programmes on TV?	3.2
15	Do you enjoy reading?	4.8

Table 2 Averages of questions in Language Background Questionnaire for Wiggins primary school

No	Question	Average
1	Do you mainly speak to your family in English?	3.8
2	Do you read a lot of isiZulu books?	4.4
3	Do you speak more English at home than you do isiZulu?	2.3
4	Do you mainly speak to your friends in isiZulu?	4.8
5	Do you enjoy listening to any isiZulu radio shows?	4.5
6	Do you speak more isiZulu at home than you do English?	4.4
7	Before you came to school, did any of your relatives read you English story books?	3.0
8	Do you mainly speak to your family in isiZulu?	4.5
9	Do you prefer to watch isiZulu programmes on TV?	3.9
10	Before you came to school, did any of your relatives read you isiZulu story books?	3.2
11	Do you mainly speak to your friends in English?	3.7
12	Has anyone ever told you any isiZulu folktales?	4.6
13	Do you read a lot of English books?	4.5
14	Do you prefer to watch English programmes on TV?	4.2
15	Do you enjoy reading?	4.9