

PROBLEMS AND ISSUES IN IMPLEMENTING THE
TEACHING OF ZULU ORAL LITERATURE IN THE
LANGUAGE ARTS CURRICULUM TO NON - ZULU
SPEAKERS IN THE JUNIOR SECONDARY PHASE

BRIAN EDWARD NOBIN

B.A.(HONS); B.Ed.; M.A.; S.P.E.D.

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SUPERVISOR : PROFESSOR EDGARD SIENAERT

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DECLARATION

The author wishes to state that the whole thesis, unless specifically indicated to the contrary in the text, is his own original work and that it has not been submitted for any degree at any other University.

B.E. NOBIN

December 1994

Durban.

TO RAINIUS DANIEL NOBIN

ACKNOWLEDGEMENTS

I work at the Arena Park Secondary School in Chatsworth, a predominantly "Indian" Township, where teachers and pupils are exposed to the traditional canon of British and American literary genres in their Language Arts Curriculum.

Professor Frank E. Ross, Associate Professor of English at Eastern Michigan University made a forthright statement concerning the importance of including indigeneous literature in the school curriculum:

Absence of a segment of society, in a sense, falsifies literature, for a major merit of literature is that it broadens and deepens experience....A great literature is relevant to people and society as they are, and literature surely is not relevant if it ignores the compositions of the visible ethnic groups that comprise a multi-cultural and multi-ethnic society.

The English Department in which I work must be the first in the Ex : House of Delegates to implement the teaching of Zulu oral poetry and folktales in the "regular" literature curriculum, albeit in the form of a project/pilot study.

The impetus, emotional support and intellectual stimulus and guidance came from a renowned academic, Professor Edgard Sienaert. His pioneering spirit in the field of Oral Tradition and its transmission, has always been an oasis of inspiration to me. I

wish to thank him most sincerely for undertaking the supervision of this thesis. Academics of his calibre are rare, and I have had the good fortune of drawing excessively on his vast experience and expertise.

While I know that my late Father, Raymond, no more graces the portals of my home, I do believe that his "spirit" was ever present during the period of my research. *Requiescet in pace!*

Finally, I wish to thank my wife Peggy, my son Roland, and my daughter Railene for their concern, understanding and patience during the protracted period of research.

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ABSTRACT

The objective of this study was to help the researcher acquire an understanding of the problems and issues associated with the implementation of Zulu poetry and folktales in the language arts curriculum at the Junior Secondary phase.

In setting up the study, the researcher provided for the participation of students and teachers (three front-line implementers) at all stages: planning, organizing, and implementing. Workshops and in-service sessions were used as research tools where participants were offered opportunities to share their experiences.

Data about the teaching/learning paradigm was gathered from a variety of survey methods: participant observation, participants' reflective diaries, attitudinal questionnaires, semi-structured interviews and standardized assessment testing. Procedures, which were aimed at creating insights into the implementation of Zulu oral literature for non-speakers, were developed and these involved both the students and teachers.

What experience the researcher has, came from the orality-literacy studies offered at the University of Natal (Oral Documentation and Research Centre).

The researcher believes that this study has the potential to challenge other teachers to play a more meaningful role in the transformation of the language arts curriculum in their own schools. It was with this in mind that

the implementation of Zulu oral literature was visited
by the researcher.

CHAPTER 1

INTRODUCTION

1.1 Purpose of this study

This study focuses on identifying problems and issues in implementing the teaching of Zulu Oral literature in the language arts curriculum at the Junior Secondary Phase. It is hoped that this brief study will help teachers of language to discover, with their pupils, the neglected values and richness of Zulu literature, and aid them in formulating their own approaches in the classroom. To this end, this study aims at providing an opportunity for school-based curriculum implementation that engages the participation of teachers, pupils and other personnel working co-operatively. Here, the study of Zulu Oral literature is an adjunct to a unit in literature rather than a unit or course by itself.

The state system of education that we have had to date has been linked together not by any broad educational vision but rather by the ideology of apartheid, the linchpin of which was Christian National Education (CNE). The objectives of the ruling National Party government were segregated and differentiated education for different racial groups, and state political control over all education in the interests of Afrikanerdom. Thus separate systems for African, Coloured and Indian education were established. A society in need of reconstruction, such as ours, needs teachers who can think afresh the content, aims, and pedagogy of the language arts curriculum in our

schools.

The education of teachers and pupils should be aimed at overcoming their parochialism, broadening their literary and intellectual horizons, and consolidating their knowledge of their African heritage. The teaching of Zulu oral literature and the learning to teach it can be a liberating and transforming experience. Indeed, no language arts curriculum can be relevant if it is not related to the needs of the teachers and pupils.

Zulu oral literature is especially important to pupils who reside in Natal. It is, however, more important for the non-mother tongue speaker at this point in time who has, for so long, been denied the beauty and wisdom of its example. For non-Zulu readers, there are literary works of merit which were not composed in English but which are available in translation. And, because this study was undertaken at an English medium school where teachers and pupils are exposed, in the main, to the traditional canon of British and American literary genres in the language arts curriculum, it was decided, by consensus, to utilise the translated versions of Zulu poetry and folktales. The English translation of izibongo and Izinganekwane was aimed primarily at facilitating

the teachers and pupils' understanding of texts which are drawn from memorable oral performances. The motivation comes from the poet laureate and one of Africa's greatest sons, Mazisi Kunene, who in the Preface to EMPEROR SHAKA THE GREAT (1979) wrote:

It is regrettable in a way that this book should first appear in translation before it is published in the original. The reasons for this are many and complex...I have in translating my work from Zulu to English, cherished particularly the thought of sharing our history and literature with many peoples of Africa and also of other parts of the world.

In undertaking this study at a Secondary school in Chatsworth, a predominantly "Indian" township, the researcher was of the opinion that pupils and teachers should be given the opportunity to enjoy these literary works of art. In addition to the enjoyment, it was hoped that the teachers and pupils involved in the pilot study would gain some understanding of the literary works themselves, insights into the cultural environment which they reflect and an enlightened view of the Zulu culture. Also, in addition to revealing some problems and issues in implementing the teaching of *Izibongo* (Praise Poems) and *Izinganekwane* (Folktales) in the language arts curriculum at the Junior Secondary Phase, it was hoped that this introductory study would be a bridging and unifying experience, an act of transcendence and a breaking out of

the rigid compartments of South African literature.

It is anticipated that the study will reveal some issues and problems associated with the implementation of a literary genre that is being introduced to pupils and teachers at a Secondary school for the first time. It is envisaged that implementation of the Zulu oral component will involve new behaviours and teaching and learning practices, and ultimately new beliefs and understandings on the part of the teachers. The implementation must take into account a number of factors, including the subject matter to be taught, the relative preparedness of the teachers including in-service training (INSET); and implementation depends on the meanings and attitudes that teachers give and have toward the programme, i.e. poetry and folktales. Some further objectives of this study would be:

To identify promising and effective teaching/learning practices, strategies and techniques actually used by the teachers involved in the study;

To provide for the sharing of ideas among teachers involved in the research and ultimately disseminate these ideas to a wider teaching corps;

To identify factors that have to be taken into account for successful implementation of the Zulu literature programme at the Junior Secondary Phase.

To evaluate the outcome of integrating Zulu Oral

literature in the English language arts curriculum rather than isolating it.

1.2 The Background leading to the Implementation of Zulu Oral Literature in the Language Arts Curriculum

1.2.1 One of the most blatant misnomers in the regular English curriculum is in most schools "English Literature," taught in the Secondary school. How much of this literature includes those indigeneous composers who have added their voices to this country's literary heritage? According to several research studies conducted in this area, there isn't very much. The problem is that teachers have taught nothing *but* minority literature, and the literature of a very small white minority at that. Percentages of population, of course, are not the best way of determining what literature should be taught. However, the biased state of our existing literature programmes indicates that we need to re-examine our basis for choosing literature. Some experts have advanced the argument that we should choose literature of the best regardless of the race or nationality of the person who composed it.

A second method of selecting literature for the Secondary school curriculum is based on the concept of literary heritage. Proponents of this approach believe that we have been shaped by our cultural heritage, of which literature is a major part, and

it is important for pupils to understand their literary heritage in order to understand themselves and contemporary culture. As we try to bridge cultural gaps within our country, we are becoming more aware of how greatly we have been influenced by our cultural heritage. No matter what criterion one applies to the literature he/she is currently teaching in Secondary schools, there is no way of avoiding that we have taught the literature of a very small minority and must begin to teach the literature of significant people with whom we live. Among the most essential nationalities to represent in our literature is the Zulu. Although Zulu literature is not included in most anthologies, there is enough available in translation to begin a more honest study of our literary heritage and a more realistic view of the world we live in. The literature of the Zulu not only has value in itself, it can have value for the language arts curriculum as well.

1.2.2 The Literature of the Zulu

Up until a few years ago the traditional literature was primarily of interest only to the anthropologist. Anthologies and collections of traditional Zulu poetry and folktales seemed compiled more as sources of ethnological data than of literature. Books of Zulu oral literature were almost exclusively the work of white authors, and reflected the white man's view of the Zulu, his/her culture, literature and

history. Recently, however, South Africa and indeed many parts of the world have begun to re-discover Zulu literature. The critical acclaim accorded to such writers as B.W.Vilakazi, Mazisi Kunene, C.T.Msimang, S.Nyembezi, C.L.S. Nyembezi, et al has served to focus attention on the literary values of Zulu literature. The rich tradition of Zulu poetry and folktale is beginning finally to be realised as one of the world's great literatures.

Most Secondary school English teachers have studied, read, and taught only works by white authors and poets, and hence feel they are unprepared to teach Zulu literature. Also, many teachers feel that the subjects of Zulu literature fall outside their range of experience. The real problem seems to be a lack of knowledge of Zulu traditional literature and of the Zulu experience. The only solution to the problem, as this study aims to demonstrate, involves the expenditure of a certain amount of time and energy by teachers. The emphasis is on *trying*. Success can never be complete, but the difference between relative degrees of success is an enormous difference.

What was advocated throughout the pilot study was, of course, what any teacher- indeed, any reader- of literature must do, and which most of us do instinctively, to understand a literary work as much as

possible in its own terms. To understand and appreciate their works properly, and to teach them, we attempt in effect to be the imbongi and the storyteller. Granted that the attempt by a non-Zulu is complicated by all manner of personal and cultural obstacles; the attempt on the part of the imagination is nonetheless the same, and it is nonetheless in fact it is all the more necessary.

The teachers who participated in the study were asked at the inception of the study to consider the following questions:

- (1) Should a teacher *not* attempt to understand what he or she teaches?
- (2) Should he or she *not* attempt to transcend the limitations of his or her vision?
- (3) Should he or she cling steadfast to that in him or her which cuts him or her off, intellectually and emphatically from his or her subject?

There was considerable teacher enthusiasm for the new course offerings. At this time there were three in the English department who were assigned to teach at the Junior secondary phase, and it should be emphasised that each one was excited with this new venture. And this excitement grew and fed upon itself as they became actively involved in the new curriculum change. This eagerness was exemplified by their willingness to work in the afternoons and on

weekends to develop the new programme. As a department we discussed the course, its pros and cons. Throughout the entire process, we always worked as a team; each of us had a stake in the future of the experiment. The anticipated programme was not developed in the traditional administrative manner: i.e., one person, usually the Head of Department (Languages), working on the master programme in the secret confines of the "inner office," keeping it under wraps until the "grand opening". Instead, teachers were encouraged to make suggestions and recommendations while the programme was being shaped and reshaped. This will be discussed in some detail in the next chapter.

Ideally, a curriculum must have some open-endedness. If a curriculum is fully designed and prescribed by teachers, it frequently assumes some of the characteristics of irrelevance and dullness to the pupil. Though the teacher-determined curriculum is an indispensable element in the learning and development of the pupil, there should be a built-in recognition, respect, and provision for the contribution of the pupils themselves. This study will show that our pupils reaffirmed our faith in them by proving that they can make responsible decisions when they are given the opportunity.

1.2.3 Language in Education Policy

South Africa is a country of many languages. In general, African languages have been undervalued and underdeveloped. All but a few non-African South Africans have been deprived of educational access to them. The reason for this can be found in the following assessment made in the ANC's Policy Framework for Education and Training Document (1994):

...official language policy in South Africa has been interwoven with the politics of domination and separation, resistance and affirmation. Over the past two centuries, South Africa's colonial and white minority governments have used language policy in education as an instrument of cultural and political control, first in the battle for supremacy between the British and the Boers, and subsequently in maintaining white political and cultural supremacy over the black majority.

Perhaps, the most inane reasons for abandoning African languages (in the school curriculum) are cited by Duminy et al (1980 : 56) :

** not one of the indigeneous African languages has developed to the stage where*

it can serve as a teaching medium at the high-levels of instruction;

* *...there is a paucity of literature in general;*

* *... does not provide a medium of communication with the rest of an ever-shrinking world;*

* *in wide areas of our country the mother tongue is not considered as one of the official languages.*

The events of 27 April 1994 have heralded the rejection of apartheid education and the search for a more progressive and relevant education, in general, and a language in education policy, in particular. A Curriculum Model for South Africa (CUMSA), the initiative of the former minority government, recognized the multilingual nature of broad South African society:

Languages figure prominently in the curriculum because of their value as bearers of culture and the contribution which they can make to the conceptualisation in all fields of knowledge. The multilingual nature of broad South African society requires the acquaintance of all learners with at least three languages (Afrikaans, English and a regionally dominant African language) during the course of their school career (1991 :27).

The ANC document realistically points out that it will be

some time before all educational institutions will be implementing multilingual education:

In moving towards this goal, we shall be building on the linguistic strengths of learners and teachers, harnessing the rich multilingual reality of South Africa for effective education and for effective participation in social, political and economic development (1994 : 62)

Educational institutions need to seek ways of promoting multilingualism with a view to raising the status of African languages. Language pedagogy will need substantial revision in the light of the new goals. It is vital that teachers work collectively with colleagues to change the content of the language arts curriculum. They should question, as this study has done, why a largely Anglocentric literary curriculum is still being offered in a society with a rich diversity of cultures. Cole (1989 : 193) supports the introduction of what he calls community languages for the following reasons:

- * it is bound to strengthen second-language learning;*
- * integrate new cultures and ideas;*
- * open up traditional perspectives;*
- * involve monolingual teachers and students in a new and exciting discipline*
- * teachers will have the opportunity to intro-*

duce new materials in the language arts curriculum;

- * it is possible that some students will get interested in learning about national, provincial or local languages and what binds them culturally, and it is even likely that some of them will get interested following up "foreign" languages at a higher level too.

A research team, comprising teachers of English, was formed at the Arena Park Secondary School (Chatsworth). Three teachers, rather than being passive consumers of a pre-packaged curriculum, were placed at the centre of the action. They became the active participants in the process of curriculum change and innovation and were responsible for initiating and implementing the innovation. The model used by the research team in its operations was similar to Wallace's (1989) Collegiate Approach to Curriculum Management in which professional colleagues work collaboratively through various consultation procedures. The model used in this study is based on Gibbons' (1977) seven stages in curriculum development. The seven stages provided the research team with a context within which to consider their own practice in so far as the implementation of the Zulu oral literature component was concerned. Chapter 3 will deal in detail with this model. The next chapter will deal with theoretical considerations key to the implementation of the new curriculum under the school-based paradigm.

CHAPTER 2

THEORETICAL CONSIDERATIONS

2.1 School-based curriculum development

Prior to launching into the issues that arise in implementing the teaching of Zulu oral literature in the language arts curriculum at the Junior secondary phase, it is important to examine various aspects of the process and context in which this particular curriculum change project occurs. Over recent years, approaches to curriculum innovation and implementation have seen a shift from top-down rationalist stances to a more interactionist school-based focus which stresses the importance of the user/classroom teacher in implementing curriculum change. The intention of this chapter is to encourage greater reflection and understanding of the elements of school-based curriculum development.

A number of educators have contributed to the literature on school-based curriculum development (SBCD) providing conceptual frameworks for studying the myriad of actions and decisions that occur daily in the school classrooms.

Fullan (1984) mentions the point that empirical and theoretical studies increasingly recognize the importance of the implementation stage in effective curriculum innovation and the need to change teacher attitudes and values rather than just curriculum materials. Schools arguably retain a degree of discretion in terms of imple-

-menting the curriculum change and also in the area of teaching/learning styles and approaches (pedagogical issues). Hargreaves (1984) puts forward similar points about the implementation of the school curriculum, arguing the need for greater emphasis on learning processes and negotiation with the student which would enable students to show attainments in broader areas than merely examination passes, and hence enhance their commitment to school. In many ways, top-down curriculum innovations by the former central government can be seen as running counter to the school-based, process-focused, learner-centred approaches mentioned above. Many commentators, too, noted that in terms of content the national curriculum tended to inhibit school-based developments, and to marginalize curriculum areas not included in the core and foundation subjects. A glance at the literature curricula of any school in South Africa is likely to reveal elements of a particular ideology which are founded on the principle of protection and neglect of selected values.

According to Skilbeck (1984 : 18):

School-based curriculum development is a new name for an old idea. The idea is that the best place for designing the curriculum is where the learner and the teacher meet.

Ideally, the school-based curriculum must have some open-

endedness. If a curriculum innovation is fully designed and prescribed by teachers, it frequently assumes some of the characteristics of irrelevance and dullness to the student. Though the teacher-determined curriculum is an indispensable element in the learning and development of the student, there should be a built-in recognition, respect, and provision for the contribution of the students. Ross (1971 : 900) makes a valid suggestion:

We would do well to listen to our students, if only as a courtesy after all the hours they have listened to us. They have ideas about and reactions to our business. Let them be heard ..they have suggestions worthy of adoption by a school system. I am suggesting that students consider the curriculum along with the teachers.

Although it is unclear whether Eggleston (1977) was describing school-based curriculum development or prescribing a particular way of doing it, four features of his definition are worth picking out:

1. It is *particularistic*. The curriculum-development activity is focused upon the diagnosed, or perceived, needs of the specific school or part of it.
2. It is *process-oriented*. In terms of strategies for the curriculum intended, the process by which these are developed is important in itself.
3. It is *participatory*. The appropriate style for

developing the curriculum is co-operative, that is, staff working together to produce plans for change.

4. It is *preliminary*. The curriculum developed is to be seen as experimental, in the sense that it is open to evaluation and appraisal after its implementation.

One of the interesting things about this definition is stress, not on the curriculum change as such, but on the *roles* that teachers have to play in the process of its development and implementation, and the attitudes that are required to underpin it.

2.2 A Collegiate Approach for Facilitating the Implementation of Curriculum Innovation in Schools

Good curriculum management is seen as a process where all professional staff participate actively in negotiating an agreed curriculum and contribute jointly to planning, implementing and evaluating its delivery (including evaluating and giving feedback upon each other's performance as class-teachers). Where the collegiate model is implemented, it is held to be a contributory factor in ensuring that students receive a desirable and progressive educational experience. The model is to some extent consistent with the principles of "collegial authority": the form of authority in which professional equals govern their affairs through democratic procedures. Managerial roles and tasks are shared out among professional colleagues

who work collaboratively through various consultation procedures. The greatest overlap between responsibilities occurs where teachers operate in a range of curriculum areas where they are not designated as a specialist or expert, most significantly in their role as teachers responsible for a class. Given the situation where none of the teachers involved in the implementation of the Zulu literary component may be designated as a specialist or expert, the arrangement of overlapping responsibilities may be interpreted as approximating to a model of management based on principles of collegiality.

Campbell (1985 : 46-47) points out some benefits that would accrue to a school in which staff collaboration is a key characteristic in the processes by which the curriculum is developed:

1. *Curriculum policy and practice would be arrived at through collective discussion and decision-making.*
2. *Initiative and responsibility for developing curriculum would be devolved to relevant staff groups.*
3. *Staff groups would be led and serviced by the postholder (it must be mentioned at this stage that the research investigator is also an implementor of the Zulu literature programme).*

4. *Greater continuity and consistency in the subject throughout the school would be practised.*
5. *Class teachers would increase their own confidence and competence in the subject.*

While the benefits claimed for staff collaboration are stated in this way, one value position underlying school-based curriculum development can be confronted by teachers who engage in it. Decisions developed collaboratively, and taken collectively, are arrived at by a morally better process than those arrived at by other means. The position is derived from respect to be attached to teachers as people and professionals; decisions designed to affect the personal and professional life of teachers in school should be developed only through a process in which their responsibility and commitment are recognized and explicitly acknowledged. Campbell (1985 : 47) is of the opinion that:

To avoid the process, inherently difficult as it will be, would be to treat teachers with something bordering on contempt.

This statement is important since it espouses the view that attitudes and teacher relationships are critical to the success of school-based curriculum development. The individual teacher working alone in his/her classroom is an inappropriate unit. Rather, the small group of

teachers with their group of students should be the basic unit of organization. This is necessary both for interpersonal stimulation and essential mutual support. Such groups, which need not be stable over a long period, would be united by a common task but could be organized in many different ways.

Prideaux (1993 :174) points out that the conceptual basis of SBCD in South Australia can be located within an innovations view of curriculum. The basic claim of an innovations approach is that:

curriculum change at a local level can make programmes more relevant, more enjoyable, or more useful for the students for whom they are designed.

While Prideaux illustrates one of the fundamental failings in the curriculum innovations basis of SBCD namely, that parents were concerned that their children were being denied access to the more traditional approaches to language teaching, he nevertheless maintains that the ideas underlying SBCD do at least contain an acknowledgement that teachers should have more than a passive role as implementers or receivers of curricula entirely developed elsewhere. Prideaux (1993) affirms there is a role for teachers as active curriculum developers, not only at the local level but also working beyond the

school to analyse the locus of control of curriculum and participate in activities aimed at wider curriculum reform. The lessons from Prideaux's critique are important to this study for they indicate some important directions for teachers, schools and curriculum in the changed climate of the 1990's and beyond.

According to Christie (1990 : 37) :

Curriculum control has been an integral part of the South African state education system, and its contestation. From the state's side, one feature of apartheid education has always been the strict definition of what might be taught in State schools and what the organising principles of the curriculum should be.

Christie (1990 : 46) records some revealing statistics on changes within the dominant curriculum at private and religious schools in the South African context:

In 1986, only two of the 42 schools were exploring curriculum alternatives of this sort. One school offered two different compulsory subjects: classical studies...and African studies "to explore and understand the African background". In the words of the school prospectus: African studies, Classical Studies, and

Xhosa are deliberate responses to South Africa's need in the 1980's for all its people to learn to respect and understand each other.

The curriculum at this school represents a challenge, even if limited, to the established curriculum practices of other schools. Ironically, at the same time, this school highlights the inertia of the majority of schools whose curriculum practices reflected little change, if any, and who thus remained predominantly hegemonic. These schools offered subjects within the established range offered in white state schools, and followed syllabuses set down by white state departments. Christie (1990 : 43) cites a principal's response to change from the existing curriculum arrangements:

I fear losing what has taken so many years to build up, especially in terms of academics. You need a lot of courage to bring sweeping changes. We're the same school as opened in 1929; the same things are happening. It's easier to bring changes when you haven't been established for 60 years.

The study undertaken by the researcher and his team at the Arena Park Secondary School involves changes alongside the existing established literature curriculum. It must be pointed out that the curriculum intervention was small-scale. With regard specifically to the literature curriculum, the English Department moved to challenge the

predominantly Anglocentric curriculum. At the site of research, a small-scale curriculum development was under way; there was team teaching in six of the junior secondary classes, and a school-based curriculum development project was being attempted. At the time of this study, this curriculum development was operating alongside the existing curriculum which still held sway in the senior, matriculation-oriented classes. The curriculum venture at the Arena Park Secondary School - which will be discussed within the bounds of this study - represents a challenge, even if limited, to the established curriculum practices of other schools.

2.3 MANAGING CURRICULUM CHANGE

The following discussion elucidates the thinking that informed the curriculum perspectives of this particular study. The purpose of reflecting on the dynamics of curriculum change is to make the change process more explicit. This means identifying the key factors related to success, developing insights into the change process, and developing the implementation programmes.

Studies of curriculum change have moved through several phases. In the 1960's, research concentrated on tracing the adoption of innovations, for instance how many new schemes were actually in use in

schools. It is obvious now, but it was not at that time that such research information was of limited value. For one thing, adoption of innovations by institutions tells us almost nothing about how individual teachers feel or act. For another, reported use by individuals does not indicate whether an innovation is actually in use, let alone the quality of use. According to Fullan et al(1977):

We do not need to dwell on the reasons why researchers and policy-makers were content to stop with adoption. Perhaps it relates to the symbolic value of having "appeared" to change by launching a major reform effort; or to the naive optimism of the 1950s and early 1960s; or to the possibility that people were fully occupied with developing innovations and policies with little energy and resources for follow-through; or more basically to the fact that initiating projects is much more glamorous and visible than the time-consuming, laborious front-line work of implementing an innovation project..

Whatever the case, it was not until the 1970s that the first works appeared analysing problems of implementing curriculum innovations. The 1970s were concerned with classroom practice and essentially resulted in documenting failure. Through the review

of Fullan and Pomfret (1977) we learned more about what not to do, e.g. don't ignore local needs; don't introduce complex, vague innovations, don't ignore training needs, etc.

The 1980s were concerned with identifying and analyzing success and effectiveness in educational settings. Research provided some evidence on the factors related to success. Depending on the study, the latter were defined in terms of increases in student achievement, degree of institutionalization, or in more intermediate terms such as teaching skills, teacher change, and teacher commitment. At first glance one might think that the earlier descriptions of what constitutes success would have solved the problems of this particular study. But "explanations" of situations are not the same as "solutions" in new situations, although they can help. Integral to the research undertaken by the researcher (as participant), was the need to concentrate on managing the curriculum change and develop strategies for making it happen.

2.4 Important Orientations Prior to launching into the Curriculum Change Project

Fullan (1985 : 391-421) describes certain observations (ways of thinking or insights into the phenomenon of curriculum change) that should give us pause

for thought and provide important orientations prior to launching into implementation of any particular change project.

2.4.1 Brute Sanity

The problem of brute sanity was identified by George Bernard Shaw when he observed that " reformers have the idea that change can be achieved by brute sanity". The tendency towards brute sanity on the part of change initiators is natural. The use of sheer argument and sheer authority can get a change "on the books", but it is, of course, not a very effective strategy for implementating change.

Research has demonstrated that persistence, patience and attention to detail in putting an innovative idea into practice is critical. Brute sanity is a form of coercion: it may be through the direct or indirect exercise of force, or it may rest on an invocation of superior authority. Bennis's (1969) power-coercive strategy approximates to this, in identifying the particular way in which power is applied to limit alternatives for action or to shape its consequences. This top-down approach is perhaps most typically adopted within hierarchical, bureaucratic structures, in which orders are conveyed from central management to those concerned with the day-to-day running of the enterprise. Brute sanity or power-coercion is the tendency to overlook the

complexity and detailed processes and procedures required, in favour of more obvious matters of stressing goals, the importance of the problem and the grand plan. Power-coercive strategy over-promises, over-rationalizes and consequently results in frustrations which discourage teachers from sustaining their efforts and from taking on future change projects.

2.4.2 Implementing the Implementation Plan

Many people have responded to the research of the 1970s, which documented implementation problems, by developing elaborate implementation plans designed to take into account factors known to affect success. This seems sensible enough on the surface but ironically has led to the problem of "how do I implement the implementation plan?" It is useful to recognize that implementation plans, when they are first introduced, are *innovations* as much as, if not more than, curriculum innovations. Everything we know about the dos and dont's of implementing the curriculum innovations must be applied to the problem of developing implementing plans.

2.4.3 Content versus Process

It is helpful to distinguish between the content of change and the process of change and to realize that each represents distinct bodies of knowledge and

expertise and each needs an appropriate implementation strategy. They are independent in the sense that it is possible to have expertise in one and not the other. It is possible, in other words, to be highly knowledgeable about a particular curriculum development programme, for instance Zulu poetry and folktales, but yet be a disaster in working with others to implement it. Indeed, those most committed to a particular innovation may be least effective in working with others to bring about the change let alone implementing it. In implementing the teaching of Zulu oral literature in the language arts curriculum, both elements of expertise must be present and integrated

2.4.4 Pressure and Support

Research in recent years suggests that effective implementation, even if voluntarily pursued, rarely happens unless there is a combination of pressure and support. These are two important balancing mechanisms and success is usually accompanied by both. According to Fullan (1985 : 397) :

*Support without pressure can waste resources;
pressure without support creates alienation.*

2.4.5 Change = learning

Successful change, or successful implementation, is none other than learning, but it is the teachers in

the system who are learning along with or more so than the students. Thus, anything the researcher knows about how teachers learn and under what conditions they are most likely to learn is useful for designing and carrying out strategies for implementation.

3. What is Implementation?

Implementation means curriculum change. For teachers in classrooms, new materials are important, but are ineffective by themselves. Change involves new behaviours and practices, and ultimately new beliefs and understandings. It involves change in what teachers know and assume.

It is possible to obtain some degree of change through policy decision and the initial process of getting new structures and materials in place, but this represents the more obvious, structural aspects of change in comparison with the new skills and understandings required of front-line implementers. In the absence of the latter, only superficial change is achieved. The effectiveness of a change project stands or falls with the extent to which front-line implementers use new practices with degrees of mastery, commitment and understanding.

Implementation is an aspect of curriculum development that has recently received a great deal of

attention. Under the teacher-based paradigm (the predominant modality in this study), there is expectation that the curriculum project will be adopted to the local situation. The norm of mutual adaptation implies that both the curriculum and the school or classroom will change as the process of implementation occurs. Thus, the teacher exercises control over the adoption in his or her teaching situation.

According to Reid *et al* (1989 : 123) the implementation process is multidimensional, involving change at a number of different levels:

Five components of implementation can be identified. These involve changes in organization, materials, role and behaviour, knowledge, and beliefs.

In order to accommodate this study at Arena Park Secondary School, changes in organization (e.g. restructuring the timetable to accommodate the Zulu literature component) and materials (e.g. *Izibongo* and *Izinganekwane*) were achieved relatively easily. Yet it is on the necessary changes in teaching style and understanding and commitment that the success or failure of implementation depends. These are, of course, the most difficult to effect as they require heavy involvement in time and inservice provision.

Successful implementation depends on the meanings and attitudes that teachers give and have towards the curriculum. To recall Stenhouse's evocative phrase cited in Rudduck et al (1985 : 68-9):

No curriculum development without teacher development.

The researcher found the following guidelines for implementation of the Zulu literary component quite useful:

- * Teachers should first be aware of a need for change in the regular/prescribed literature curriculum at the Junior Secondary phase.
- * The Head of Department (researcher participant) should provide leadership in co-ordinating the activities of the participating teachers so that a unified programme, arrived at consensually, is developed.
- * Adequate resources should be provided.
- * The literature guide, comprising Zulu poetry and Folktales, should be prepared by the teachers, students and researcher working co-operatively.
- * All who are concerned with the programme should have a part in the group planning.
- * Experimentation should be done by the teachers.

- * Use should be made of the best practices in effect locally and elsewhere.
- * Channels of communication should be maintained and used.
- * The new literary component should be introduced gradually, if teachers are to feel secure.
- * Implementation of the Zulu literature component must be accomplished by changing the values, skills, and/or understandings of teachers through in-service and other educational programmes.
- * Many means of curriculum improvement should be used.
- * Evaluation (a combination of quantitative and qualitative methods) should be used continuously.
- * The process of implementation and the revision of the new curricular offering should be continuous.

Table 1 Roles, curriculum responsibilities and associated tasks are summarised in the diagram below:
(Wallace, 1989 : 185)

<i>Role</i>	<i>Curriculum Responsibility</i>	<i>Major Task Area</i>
Head of Department	Overall responsibility for curriculum management.	Consulting with colleagues. Developing staff through structure of delegated responsibilities. Clarifying roles and tasks through job descriptions. Managing the Staff development policy. Evaluating pupils progress and the work of professional staff.
Tutor/ Researcher	Leading teachers in formulation of curriculum policy. Co-ordinating day-to-day work of a group of classes. Oversight of staff development. Oversight throughout the school for an area of the curriculum.	Planning a programme of work. Consulting colleagues during planning. Organizing study groups. Initiating dialogue during implementation. Giving demonstration lessons. Observing classes or analysing test results and evaluating colleagues work. Arranging school-based INSET.
Class/ Subject Teacher	Teaching/implementing the agreed curriculum	Contributing to guidelines. Using agreed resources. Contributing to planning and consultation procedure. Evaluating pupils' progress.

Table 1 is a simple framework for analysing the official interpretation of good implementation practice. Pupil learning is influenced by individual teachers' classroom performance in implementing the curriculum change within the climate of the school. Implementation is influenced by how all members of the team organize themselves so as to bring about effective teaching within a climate supportive of learning.

Implementation is achieved through collegial tasks performed by individuals occupying various roles. Each role carries responsibilities associated with the implementation of the curriculum, achieved through specific tasks. These tasks are held to contain both a content dimension, in so far as these individuals should engage in certain activities, and a process dimension - an idea of how the activities should be carried out using certain skills. Fullan (1985 : 404) has identified a factor which indicates that schools which practise a broadly collegiate style of management are effective in implementing all kinds of curriculum and organizational innovations. According to Fullan (1985), this factor is:

*collaborative planning and implementation
within schools and among those involved in
their support.*

In this study revolving around implementation, the effectiveness of the collegiate approach will be

investigated. This will involve teachers' perceptions of innovative engagement with Zulu oral literature in the language arts curriculum at the Junior Secondary level. Any problems, potential tensions and/or strengths detected should enable front-line implementers to improve implementation of innovations through processes which accord with professional values and principles. The researcher is strongly of the opinion that it would be unwise to regard any collegiate model as a "blueprint for perfection" as experience suggests that any curriculum innovation becomes modified in the light of the implementation attempt through mutual adaptation. A model is merely what the term "model" implies - a simplified vision that gives teachers and researchers something to aim for.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

When a curriculum experiment is mounted in a largely unresearched field, as with this project, information is lacking by which to predict its impact or anticipate the problems the project team will encounter. Faced with diverse interests and requirements, the researcher undertook a broad study of the implementation project, combining both subjective and objective approaches in the acquisition of relevant information.

Research by "practitioners as researchers" called into question an awareness of a range of relevant phenomena such as:

- * problems encountered by the project team in implementing the teaching of *Izibongo* and *Izinganekwane*
- * teaching/learning practices, strategies and techniques actually used by teachers involved in the project
- * collaborative planning and implementation at the level of the individual school and the empowerment of participants involved in the project
- * interactionist school-based focus and school-based

curriculum development

- * built-in recognition and provision for the contribution of students involved in the project
- * negotiating the agreed curriculum and the implementation thereof
- * collegial authority
- * orientations prior to launching into the implementation of the curriculum innovation i.e implementing the implementation plan
- * roles, curriculum responsibilities and associated tasks i.e. managing the implementation of the curriculum innovation

3.2 RESEARCH DESIGN

The researcher believed that much research in the past had been over-simplified in its approach, or so subservient to the canons of traditional research that its attention had been too narrowly focused. Perhaps, at this stage of our understanding, bolder research designs can give us a more adequate view of what it is we are trying to change, and what is involved in changing it. That is why the researcher of this study adopted a comprehensive plan of data collection. To this end, the theoretical rationale attempted to break away from the traditional concept

of triangulation into a strategy of multiple operationism, and is considered to be better suited to the exigencies of a peculiar South African setting. By interweaving the research methods, it was hoped to advance understanding of the interplay of forces in the implementation of the curriculum innovation.

Included within the rationale and framework of the research design, are ideas gathered from MacDonald's (1973 : 89) Humanities Curriculum Project :

- * Gathering input, contextual and implementation data by questionnaire.
- * Gathering judgement data from teachers and pupils.
- * Objective measurement of pupil performance in a pilot study.
- * Tracing variations in teaching practice through the use of specially devised feedback instruments.
- * Documenting the effects on the sample classes by means of semi-structured teacher diaries.
- * Study of the dynamics of discussion by tape and observation.

In addition to the above approaches, the researcher used the following methods for the collection of information:

- * The pilot study with modular scheduling;

* Formal and informal interviews;

* Participant and systematic observations.

3.2.1 Pilot Study

A ten-week experimental course for eight-grade pupils used traditional praise poems and folktales as a means of interesting pupils and teachers in Zulu literature. Six classes (distribution given below) received two complete lessons per week of poetry and folktales (and related literature).

<i>standard</i>	<i>Number of pupils</i>
6 a	33
b	33
c	33
d	30
e	31
f	29
Total	<hr/> 189 <hr/>

The researcher hypothesized that pupils receiving the full course of both *Izibongo* and *Izinganekwane* would be more sensitive and receptive to Zulu oral literature and more inclined to write about it and discuss the personal meanings, ideas, values, and judgments in the literature. After studying each poem and folktale, the pupils were interviewed individually and in groups about the composer's purpose, plot development, basic elements of style, story setting, realism, reader identification, and

value judgments on aspects of the folktale. At the end of the term, two standardized tests were administered to all pupils. The data analysed included free written responses, structured responses (questions to aid analysis and interpretation) and responses to a questionnaire concerning the respondents' perceptions of the literature under review. Open-ended discussion can give pupils a chance to express their personal responses to the literature under review. An open-ended discussion is one in which there is not a pre-planned point to make. Each pupil shares his/her ideas and others react to them. A good open-ended discussion requires some very specific skills from both the teacher and pupils.

The selection of five poems and two folktales was in keeping with the overall philosophy of encouraging both pupils and teachers, who were involved in the pilot study, to become increasingly responsible for making suggestions and recommendations while the course was being shaped and reshaped. The pupils considered the curriculum and text selection along with the teachers (see Appendix A). Stenhouse (1975) remarks that:

the (curriculum) proposal is not to be regarded as an unqualified recommendation but rather as a provisional specification claiming no more than to be worth putting to the test of practice.

Classroom research is normally associated with outside researchers measuring the outcomes and effects of classroom activities. In the context of this study, the phrase "teacher-based" has a different meaning. It implies that the teacher is actively engaged in critically reflecting on his or her teaching of Zulu poetry and folktales by utilising classroom-based research methods. Marsh *et al* make the point that:

It can be argued that teachers should not merely be involved in activities which enable them to implement curriculum materials more effectively, but they should engage in wide-ranging inquiries of concern to them.

The project team at Arena Park Secondary had the liberty to choose some of the selection of Zulu literature for study by their targetted population and to make several decisions concerning materials and methods to be employed in their classrooms.

The educational philosophy of this study was underpinned by guidelines advocated by Skilbeck (1984 : 18-19):

** the curriculum is, for the learner and the teacher, made up of experiences of value, developed by the teacher and learner together from a close and sympathetic appraisal of the learners needs and his (sic) characteris-*

-tics as a learner.

** freedom for teacher and for pupils is a necessary condition for the full educational potential of these experiences to be realised. This freedom should extend to allow the teacher to define the objectives; set targets; select learning content; modulate the range and tempo of learning tasks; determine what is appropriate in the form of both criteria and techniques; and assess the extent to which the potential value of the learning situation has been realised.*

** Teachers, if suitably trained, can act effectively as curriculum developers, but part of the necessary support system is an in-service education programme.*

Opportunities for in-service education were made available to the project team on a regular basis - this being the responsibility of the researcher. Key to the research was the understanding that the participants should have the primary responsibility for determining the curriculum content, the resources needed for the content, and teaching, learning and evaluation procedures. Skilbeck (1974 and 1984) crystalizes the idea as follows:

teacher and learner working together to produce the curriculum

This study also argues for structures and policies to be

developed at the school-level and for there to be shared decision-making by all participants, especially teachers and pupils. The researcher was of the opinion that pupils could also provide opinions and advice which could be influential in determining decisions about the innovatory Zulu literature programme. However, it has to be conceded that pupils' level of influence in innovatory programmes has always been minimal in most school communities. It is a truism that externally imposed literature textbooks and syllabuses define educational values and set certain standards which are, of course, important from the standpoint of the individual as well as for national and social purposes; however, they make the spontaneity, flexibility and diversity which are an equally important part of education much more difficult to achieve.

3.2.2 The Sample used in this study

All candidates who took Grade 8 at Arena Park Secondary School in Chatsworth (Ex: House of Delegates) in 1994 constituted the sample. Pupil and class distribution table is given on page 39. The SBCD activity was adopted by a small group of teachers as part of a short-term plan to provide feedback on problems and issues in implementing the teaching of Zulu oral poetry and folktales at the Junior Secondary phase.

3.3 Participant Observation

The participant observer (the researcher was also an implementor of the the Zulu Literature programme)

conducted his research by joining the project team, participating to a greater or lesser extent in their activities in order to achieve an understanding of the meanings and perceptions of its members, but retaining a degree of detachment as an observer and recording observations and conversations. The participant observer took part in classroom activity to observe the attitudes and behaviour of teachers and pupils. Participant observation is described by Simon (1986 : 24) as a :

research technique whereby the research investigator joins the group he (sic) wishes to study and shares in their day-to-day experiences through genuine face-to-face interaction.

Simon adds (1986 :14) that such a strategy, if employed:

moves away from the imposition of categories from above, to a procedure where informal techniques are used in such a way that the target population itself generates the important research issues (crucial issues).

Here the researcher entered into the project pragmatically, recognizing the problematic nature of dynamic, human situations, aware that objectives and priorities were constantly evolving, but seeking to understand the significant features of the process

he was involved with, and illuminating interpretations of them. Any research worthy of the name must be alert for unexpected outcomes, whether good or bad. First-hand classroom observation played a large part in the research, as did reports and questionnaires from the participating teachers. Indeed, from the point of view of suggesting revision to the unit teachers' reports and classroom observations were considered far more helpful than the formal test results. It was found that many of the most important objectives were to be observed informally in classroom activity rather than in paper-and-pencil tests.

The investigator was in a position to meet the participating teachers on a very regular basis. It must be pointed out that the teachers were not averse to classroom visitations. It was possible for the investigator to discuss with teachers both in an informal and formal way many issues pertaining to the implementation of the Zulu literature programme. These teachers were visited regularly over a period of ten weeks. These visits took the form of participant observations and also formed the context for informal interviewing. In this kind of informal interviewing, questions were not asked in any specific order, but the interviewer probed certain issues (vide Appendix B). The teachers who were

interviewed were encouraged to elaborate or proffer points of view and these were noted by the researcher. Issues which repeated themselves were selected for further exploration. Crossley et al (1984 : 200) advocate the participant observation strategy for the following reason:

this study attempts to offer new insights and critical perspectives on the process of school-centred innovation, to generate increased awareness and understanding of the factors that influence the functioning of such change strategies...

By such means, which incorporated documentary research within Arena Park Secondary School, unstructured interviews, in addition to observation and direct involvement in implementing the teaching of Zulu poetry and folktales, a fairly detailed portrayal of the merits, problems and constraints was abstracted.

The researcher did not neglect to enlist the participation of the pupils. It was necessary to get the opinions and perceptions of those pupils who were involved in the project. What have been the best and worst features of the teaching as they have perceived it? What does each individual feel he or she has got out of the experience? Clearly, the "same" learning

experience will mean different things to different pupils. But pupils were also encouraged to reflect upon what was happening to them during the course of studying Zulu poetry and folktales. Pupil views were solicited in questionnaires and in discussion with a view to eliciting what knowledge, skills and attitudes they seemed to be developing and displaying as they engaged in the learning process as well as something about their trials and tribulations within the teaching/learning situation. (For example of questionnaire, see Appendix C).

3.4 Semi-structured interviews (APPENDIX D)

According to Parlett *et al* (1972 : 66) :

Discovering the views of participants is crucial to assessing the impact of an innovation...Interviews vary as to the type of information or comment that is sought.

Though desirable, it was not possible to interview every participant. Interviewees were selected randomly. The researcher was of the view that a semi structured guide was preferable to an unstructured guide. The semistructured interview guide consisted largely of simple and straightforward questions that the least informed member of the group would be able to respond. These semistructured interviews were conducted with pupils (N = 30). This group was chosen randomly from a population of 189. All three

teachers, each responsible for implementing the curriculum innovation in their assigned classes were interviewed. In-service courses were vital to enable teachers to work collaboratively. There was need to plan collectively, share responsibility for development direction, as well as each participating. The participating teachers had opportunities to share information, ideas, new resources, and current experiences as teachers of a new literary genre.

The teachers had to satisfy the following two criteria. Firstly, they had to undertake ongoing in-service training organized by the researcher as there had to be careful orchestration. Implementation required the clear direction of the many players and this group was needed to oversee the implementation plan and carry it through. Secondly, the teachers had to be teachers of English at the Standard six level.

In order to encourage participants to elaborate on the issues and problems, the researcher asked direct questions, raised issues, and sought responses from all involved. The interview guide consisted largely of simple and straightforward questions. According to Kumar (1989 : 77) a semistructured interview guide is preferable to an unstructured guide for three reasons:

First, it keeps the discussion focused. Evaluators and participants often digress from the subject to explore an interesting but totally irrelevant issue. Second, it phrases the questions carefully so that all present can understand them. Third, a semi-structured guide facilitates the collection of systematic data that can be aggregated for analytical purposes.

In essence the unstructured interviews generated even more data and issues. Stenhouse (1982 : 216) proffers a good reason for conducting interviews:

The people I interview are participants and they are observers of themselves and others; my object is to provide in interviews the conditions that help them talk reflectively about their observations and experience. It is their observations I am after, not mine.

The researcher used a taperecorder when he could. It was intended to protect the interviewees against misrepresentation and it preserved a full record. When this was not possible, the researcher made notes on paper divided into two columns - one column was used for running contents list or minutes of points made, the other column being reserved for verbatim quotation. This phase went reasonably well. The researcher was aware that tape-recording interviews with teachers depended upon their goodwill, and that there was a limit to the extent and frequency

with which taperecordings could be used. The time spent with each teacher varied according to the availability of staff for interviewing. The researcher generally interviewed project teachers and pupils. The researcher recorded the classroom experience, the response of pupils, teachers and the ways in which the effects of the project were perceived by teachers and pupils. In interviews with individual project teachers, the researcher sought specific information on how the project was communicated to them and how they, in turn, communicated the project to pupils, the kind of training they had received, how they viewed this in the light of their experience and how they met the demands of the innovative curriculum. As time went on, other issues emerged and were explored.

3.4.1 Construction of interview schedules

When constructing questions to be used in the interview schedule, the investigator always had to ask himself the following question: "Is it absolutely necessary to have this information?" It was crucial to include only those questions which related to the research themes. Simon (1986) offers some hints to be used when constructing questions when he quotes Wiseman and Aron (1970 : 39-40):

Is a question useful? Does it get at the desired information? Is it possible that

respondents will have the information necessary to answer the question? Are several questions needed on a specific topic in order to cover it adequately? Is the question free from bias? Is the wording of the question clear? Does it contain words that the average respondent may not understand?

Questions were worded in everyday language and the use of technical terms were avoided as much as possible in the construction of the interview schedules. Respondents were introduced to basic Zulu literary terminology such as: "imbongi" (poet), "Izibongo" (praise poetry), "Izinganekwane" (folk-tale), "Kwesukesukela" "Cosi cosi", "Iyaphela Lapha" "Siyayibonga; yamnandi!". Names of animals, kings, plants and supernatural elements were provided to pupils (worksheets) and to teachers at the in-service courses. The use of repetition, simile, metaphor, apostrophe, alliteration, hyperbole, personification, symbolism, bold imagery, assonance, euphemism and description (poetic compositional techniques and figures of speech) was dealt with on a continuous basis at the in-service courses for teachers who participated in the research. Once the questions for the interview schedule for teachers (i.e. phase two of the study) had been completed, the investigator checked this aspect of

the research design with one teacher, selected randomly from the actual group with which the study would deal. According to Simon (1986 : 47):

the pre-test should prove valuable in demonstrating redundant questions, ambiguity and bias.

Backstrom and Hursh (in Simon, 1986 : 48) are also of the opinion that:

the pre-test is run under actual field conditions on the people in the actual community or population with which the study will deal.

In the actual interviews, no difficulties were encountered with the wording of the questions. There was no need, therefore, for improvement or reworking of the questions.

3.5 Objective Description

Test scores cannot be considered in isolation; they form merely one section of the data profile. Interest lies not so much in relating different test scores, but in accounting for them using the study's findings as a whole. While concentrating on observation and interviews, the researcher does not eschew paper-and-pencil tests because he was of the view that free and fixed-response formats could be included to obtain quantitative summary data and also open-ended comment. According to Stake (1967):

A full evaluation results in a story, supported perhaps by statistics and profiles. It tells what happened. It reveals perceptions and judgements that different groups and individuals hold - obtained. I hope by objective means...

... two main kinds of data are collected:

(1) objective descriptions,

and

(2) personal judgements.

The researcher used observations and anecdotes as well as the results of formal testing. The study based its findings on formal testing of pupils and the statistical analysis of tests (see Appendix E). The objective of the tests was to determine the pupils' understanding of the themes, the motifs, figurative language, beliefs and values expressed in the poems and folktales selected for this particular study. The data enabled the researcher to measure the extent to which the encounter with Zulu literature achieved certain specific, predetermined goals.

3.6 Participants' Reflective Diaries

Trow (1970 :302) states:

Research on innovation can be enlightening to the innovator by helping the innovator to identify procedures and elements in the educational effort which seem to have desirable results.

The researcher was aware that innovations are vulnerable to manifold influences. The use of reflective diaries provided the researcher with data on how the innovatory programme operated; how it was influenced by various situations in which it was applied; what those directly concerned regarded as advantages and disadvantages. It aimed to discover and document what it was like to be participating in the implementation of the innovatory programme. In short, it sought to address and to illuminate an array of questions - participants were asked to prepare written comments and to compile work diaries that recorded their day-to-day activities, anxieties and observations of the programme over a specific period of time. The researcher discovered that the assembly of participants' observations and comments served a useful purpose. The participants' comments and perceptions were seen as central to the study, as these would form the basis for subsequent recommendations. It was unlikely that participants would exaggerate or give a totally biased picture about implementing the teaching of Zulu oral literature when they were aware that the programme belonged to them (as the users). The rapport and trust built with the participants was one of the primary issues that was considered. The use of diaries further allowed the investigator to get as much information as was possible from the respondents.

The participating teachers were aware that the implementation process was multidimensional, involving changes at a number of different levels. Five components of implementation were identified. These involved changes in organization, materials, role and behaviour, knowledge and beliefs. Teachers were required to prepare written comments, over the period of the study, on the following aspects:

- # personal and cultural obstacles;
- # conflicts and confusions;
- # constraints upon the implementation of the content;
- # planning for implementation;
- # tensions between their role as teacher and implementor;
- # adaptability and inventiveness;
- # understanding of the relationship between the content and process;
- # new skills and understandings required of front-line implementors;
- # organization;
- # materials;
- # attitudes;
- # knowledge and beliefs;
- # collegial approaches;
- # techniques and methodologies employed;
- # accessibility of texts and references;
- # support strategies in place;

- # pupils' attitudes to the course;
- # strengths and weaknesses of the programme;
- # frustrations and resentments, if applicable;
- # de-skilling;
- # pros and cons of the new programme;
- # effective practices for implementation;
- # perceptions of the teaching/learning situation;
- # changes in attitudes and teaching behaviours.

Participants were also encouraged to comment on the following issues:

- # Did the selection of poems and folktales provide teachers and pupils with an initial understanding of some traditional themes, motifs, beliefs, and values expressed in Zulu oral literature?
- # What were the teachers' attitudes to teaching the content, to the task of lesson preparation, and to the methodology employed?
- # What was the nature/measure of interaction among teachers engaged in the implementation of the literary genre and on issues such as teaching the basic content of *Izibongo* and *Izinganekwane*?

In the analysis of the diaries, the researcher will look for emerging patterns, overlapping points of view, similarities and differences in the opinions of the respondents and on their perceptions of the effectiveness of the course.

Observations, interviews with participants and participants' reflective diaries were all combined to collect data on problems, issues and other significant features relevant to the study. The model described here takes account of several contexts in which an innovative programme functions. It aims to discover and document what it is like to be participating in the new programme, whether as teacher or pupil; and, in addition, to discern and analyse the innovation's most significant features. The three stages overlap and functionally inter-relate. The transition from stage to stage, as the investigation unfolded, occurred as the problem areas and issues became progressively clarified and redefined. Beginning with an extensive data base, the investigator systematically reduced the breadth of his inquiry to give more concentrated attention to the emerging issues. Within this three-staged framework, an information profile was assembled using data collected from four areas: observations, interviews, questionnaires and tests, and documentary sources.

The investigator was guided by Parlett et al's (1973 : 71-72) approach to research of innovatory programmes:

When an innovation ceases to be an abstract concept or plan, and becomes part of the

teaching in a school or college, it assumes a different form altogether...it is not an instructional system as such but its translation and enactment by teachers and students that is of concern to the researcher.

In acknowledging the contribution of Parlett et al (1973), it became imperative to study the innovatory programme through the medium of its performance and to adopt a research style and methodology that was appropriate. The crucial figures in the working of the innovation -learners and teachers - became his chief preoccupation. Observation linked with discussion and inquiry enabled him to develop an informed account of the innovation in operation.

CHAPTER 4

ANALYSIS OF DATA

The framework for reporting the outcomes of this study is also the study of the information/data received, which, inter alia, produces the following issues, concerns and problems:

- * Limitations of the current literature curriculum in secondary schools
- * Interference Phenomena in the implementation of the Zulu literature programme
- * **Implementation Factors**
- * New skills and understandings required of the front-line implementors
- * Accessibility of texts
- * Teachers' attitudes towards the teaching of Zulu literature in the regular language arts curriculum
- * Pupils' attitudes towards the learning of Zulu literature
- * Strengths and successes of the implementation i.e. content and process
- * Initiatives by teachers towards improving the teaching/learning situation
- * Focus on pupils
- * Teachers' perceptions - Will traditional Zulu literature enrich the whole language arts curriculum?
- * Negotiated curriculum in which pupils have a part in the selection of the content

- * INSET education for monolingual teachers on a regular basis/ workshops and seminars
- * Collaborative planning and implementation within the school and among those involved (i.e teachers and pupils)
- * Contextual factors for change
- * Pastoral issues / collegiate approach to curriculum management i.r.o. implementing the teaching of Zulu oral literature in the language arts curriculum at the junior secondary phase
- * Methodological difficulties
- * Zulu Literature - rewarding and relevant?
- * Sharing ideas, information, new resources and current experiences

4.1 ANALYSIS OF TEACHERS' PERCEPTIONS

4.1.1 Reasons For Including Zulu Literature in the "Regular" Language Arts Curriculum

One teacher when asked the following question:

" Should Zulu literature be incorporated into the language arts curriculum at your school?"

answered, "Yes". When probed for reasons for her answer, she said:

There is a perpetuation of what I call
" The Above Excellent Syndrome - that is,
anything related to black people, in order
to be acceptable, has to be super-superior.
In our search for the best literature, we
omit some of the most relevant literature
as it speaks to our pupils at this moment
in our history.

Another teacher responded in this way:

Certainly teachers should use those poems
and folktales that speak eloquently of the
African experience in this country, so that
all students should be exposed to and made
aware of the exotic culture and rich literary
heritage of significant people in our land.

These statements summed up the blatant misnomer

in the English curriculum taught at this Secondary School. The teachers were of the opinion that poetry and folktales have been the Zulu's most popular vehicles of literary communication; however, its total lack of inclusion in literature anthologies is well known to the concerned observer.

A rather perceptive comment was made by one of the teachers interviewed:

The implementation of Zulu oral literature is important not only for the black student; it is important for all other students and teachers. It is, however, more important for the black student at this point in time who has, for so long been denied the beauty of its example, thereby causing him/her to grow up with a distorted self image. Now that schools are open to children of all races, what happens to the Zulu-speaking child as he/she sits in the language class and discovers that his/her very presence is being denied by the omission of his/her literature from the curriculum?

The teachers also made some very forthright statements concerning the importance of including poetry and folktales in the language arts curriculum at this school. One of the participating teachers had this to say:

Textbooks in our country are notable for their

absence of indigeneous writers. To my mind, foundations are what teachers build. If they teach a literature that is markedly without Zulu composers, they are saying implicitly each day, boys and girls, let's open our books today and read about what white people do and think. Some teachers do not know they are implying that only white people have done any thinking, feeling, achieving worth setting down. Is it this tragic foundation Language teachers seek to build?

Yet another teacher felt that if Zulu literature is to be studied, it should be as serious and demanding as is any other literature:

It should be taught in sequence or as part of tradition. In other words, Zulu literature should be placed in true historical context when it is presented to students. The literature of the Zulus not only has value in itself, it can have value for the the language arts curriculum as well. For the Zulu experience in South Africa, as reflected in literature, history, and culture, has most certainly helped to mould the South African experience.

The respondents seemed to concur that there was no better way to create viable and more positive relationships among people in this province than through the study of relevant literature. They were

hopeful that Zulu literature would be included increasingly and at a faster pace in literature classes across the KwaZulu-Natal Province.

The learning experiences provided by the study of Zulu poetry and folktales (see Appendix A) greatly exceeded the expectations of the investigator. The increase in understanding of another culture by our teachers and students was apparent. Their curiosity was boundless as was their enthusiasm. The students who participated in this study agreed that Zulu poetry and folktales should become a permanent part of the literature curriculum. In class discussions, they exhibited a great willingness to share ideas and revelations. One young lady perhaps revealed the feelings of the entire group when she candidly confessed that prior to studying Zulu literature she thought all Zulus were primitives living in mud huts. The poetry and folktales rated wide acceptance by the students and provided a good medium for developing insights. Since the study followed shortly after the first democratic elections in South Africa the students felt a sense of immediacy about the whole project and indicated their interest in discussions. Books on Zulu art and culture borrowed from the library and other collections were within easy reach throughout the study. The class discussions revealed a lively interest in the message and

morals of the folktales.

4.1.2 Participant's Reflective Diary

The following perceptions were extracted from the diary of one of the teachers who participated in the teaching of Zulu poetry and folktales for the first time in her teaching career:

Being a first time teacher of traditional Zulu literature, I was apprehensive about embarking on the task of implementing the teaching of this genre to my Std 6 pupils.

My method of teaching involved firstly, the teaching of the background, characterization, poetry as a vehicle of ideas, the social context, the cultural and historical context. I dwelt at length on the significance of the character, Shaka.

Thereafter, a discussion ensued on the pupils' own role models and heroes. The pupils were soon able to relate to the idea of "praise" and its significance in poetry. The teacher discussed the role of exaggeration as a means of expressing awe and admiration for Shaka (regular feature in praise poetry).

Finally, the teacher embarked on the first reading of the poem. Thereafter, pupils discussed their feelings and understandings of the poem. The second reading of the poem involved the highlighting of

the recurring figures of speech and other traditional-formulas such as simile, metaphor, assonance, alliteration, hyperbole, personification, apostrophe, repetition and linking and bold imagery. (I was greatly assisted by the on-going in-service training and the workshops conducted at school. Also, there was on-going discussion between teachers involved in the pilot project in so far as the sharing of ideas and information was concerned.) An explanation of Zulu terminology was also necessary and the availability of references and other resources helped to overcome this limitation.

As a first time experience of teaching traditional Zulu literature, I found the exercise exhilarating and worthwhile.

The next step undertaken by the above teacher was to elicit the feelings and attitudes of her pupils to study of Zulu literature. The following data has relevance:

Initially the pupils regarded this literature with distaste, presumably because they were used to a particular category of literature and had never encountered Zulu poetry and folktales before.

Gradually, as they began to understand the purpose, style and content of Zulu literature there was a new awakening to its value and relevance.

The pupils were also a bit apprehensive about reading the poems and folktales out aloud as they were having difficulty with the pronunciation of the Zulu names and terms. This was expected and the teacher overcame this difficulty by enlisting the assistance of the few Zulu-speaking pupils in her class. An important development that was noted by the teacher was that the "Indian" pupils thereafter regarded their Zulu colleagues with a great degree of respect. Most of the pupils, after the initial bout of giggles, soon warmed to the exercises and were adventurous enough to participate in the oral readings and ensuing discussions. These were heartening occasions where the "Indian" children were learning with their African classmates and a sense of respect and camaraderie developed in the classroom.

In my opinion, as a teacher of literature, the teaching of Zulu poetry and folktales would be of definite academic benefit, as well as social benefit to all pupils. Such literature may be one instrument that could enhance the process of unity and understandings across cultures, especially at the school level. Most of the students in my class felt that the study of Zulu literature had been very relevant. A few students expressed the opinion that it should be integrated into the general language arts

rather than isolate it.

For me as the teacher, the most valuable outcome of the study was the realization that for learning to be meaningful to pupils and teachers, it must be presented within the context of the Zulu culture.
(transcript)

As a research genre, diary studies are part of a growing body of literature on classroom research that throws much light on the implementation of an innovative programme. In this study, participating teachers were encouraged to document first-person accounts through regular and candid entries in respect of their experiences in implementing the teaching of Zulu poetry and folktales to non-speakers.

The purpose here is to briefly review some of the insights gained by teachers who kept diaries. The investigator sought to analyse the diaries of two teachers. In this context, the teachers developed individual written accounts of their classroom experiences and their subsequent reflections on the teaching/learning process. The resulting diaries focussed on issues related to lesson-planning, time management, problems faced by teachers of a new literary genre and student-teacher relations. One of the teachers commented directly on the benefits of conducting a diary study:

The study showed the role the diary played in defining a personal philosophy of teaching Zulu literature and it reflected problems with building an image of what a classroom looks like and what the teachers' role are in project-based learning. Keeping a diary helped me very much in clarifying my thoughts and feelings about teaching and learning a new literary genre and ways of handling problems that came forth.

Another teacher noted that keeping a diary helped her

to sort out recurring issues, important questions, and points to keep an eye on in the future.

Yet another teacher commented on the writing process in her discussion of reflective teaching:

Probably the best means of observation is to record our practice... we take the first step in reflecting on and about our practice.

The following diary entries enabled the researcher to gain useful insights into the study undertaken at his school:

As a monolingual teacher, I can make a valuable contribution to the teaching of Zulu literature despite my limited knowledge of the language. The introduction of Zulu in the language arts curriculum can raise the standards of support teaching and the

language arts curriculum as a whole in the Secondary school. The intention of this study would not so much be to teach students Zulu but to help them to appreciate that society's literature.

Another teacher records in her diary that:

Zulu literature is bound to integrate new cultures and ideas, and open up traditional perspectives and areas and involve monolingual teachers and students in a new and exciting discipline... the subject of a praise poem may be a nation, a person or an animal. Among other genres in these traditional possessions are myths and legends..there is a strong dramatic element and these emotional experiences are expressed communally in song, speech, and action. The language arts curriculum should be attentive to the real cultures of the people in our country.

The researcher's examination of the participants' diaries was used to further augment his insights into the study. The following excerpts from the participants' diaries highlighted important issues pertinent to this study:

Implementation of Zulu poetry and folktales gave both teachers and students choices and allowed for change and enthusiasm. It helps to get rid of those draggy literature courses that

do the same thing year after year, stifling students and teachers alike.

Three valuable pointers were proffered by teachers involved in the study. One reports that:

The implementation of Zulu literature is not a panacea, not an overnight solution to the doldrums in the language arts curriculum. It does offer an opportunity for excitement, enthusiasm and choice. But it also offers opportunity for mistakes, for serious error, and for new problems unless we proceed with some caution and foresight. Implementers must be wary and knowledgeable about the possible pitfalls. The mechanics of implementing the Zulu literature programme are complex and need much preplanning. I have employed methods with which I have felt most comfortable and confident but I am not sure that these were the best methods.

An important concern was expressed by the second teacher:

Have we as front-line implementors decided if the introduction of Zulu literature programme will be heterogeneous or homogeneeneous? The trend in our study appears to be toward heterogeneity. It does produce the familiar result that many slow students say the courses are too fast, and many bright students complain that they are too slow.

The third teacher was concerned that the implementation became too content-oriented and that she believed that teacher-student relations were adversely affected. She wrote:

Do we become mainly content-oriented? Does it mean that we become primarily concerned with getting through a certain body of poetry and folktales in a certain period of time, and the students become of less importance. I found it difficult to provide the extra teaching some students needed beyond the ten-week period. The most distressing part of the programme is that the student-teacher relationships had become quite impersonal.

The above concerns are not difficult to understand when one realises that the implementation of the new literary genre involved new approaches that clearly involved more experimentation, inquiry and discovery on the part of teachers and students. Research indicated that the teacher who generally employed a limited repertoire of tasks in her regular lessons experienced difficulty in providing a wide variety of learning strategies for her classes. Observation of this teacher in the classroom revealed the following issues:

- * Minimal student-teacher interaction
- * limited scope of student response
- * overcontrolled lesson
- * too much instructional language

- * didn't capitalise on opportunities for communication as they arose
- * objectives unclear
- * answered own questions
- * no opportunities for digressions - students eager to talk about similarities between written and oral literature was not followed up
- * introduced too much content and didn't give time for digestion and discussion - no encouragement for students to listen to each other
- * no cohesion - students' responses not taken up

On the other hand, the researcher was privileged to observe the implementation of the programme in classrooms where teachers reflected beliefs, attitudes and procedures that facilitated the implementation process. These included:

- * intense student-teacher interaction
- * variety of activities including choral verse, dramatization, mime, song and movement, etc.
- * lesson cohesion
- * interesting presentation - authentic material
- * friendly, relaxed manner - animated lessons
- * teacher's language well controlled (storytelling)
well controlled, interesting context
- * good preparation and sense of order
- * students were interested - promoted research
- * individual and small-group tasks, whole-group discussion

All the teachers stated there was a need for cultural input and that, in some cases, there was not enough cultural information provided for the task of teaching the folktale to be completed successfully. However, what became obvious was that the implementors were encouraged to become their own classroom researchers and this had a beneficial effect in areas of the Zulu literature curriculum. In particular, it had great potential for professional self-development and renewal. The participants were compelled to undertake awareness activities aimed at orientating them to salient features of the Zulu cultural milieu and the traditional compositional contexts which were crucial for implementing the teaching of indigenous literature in their respective classrooms. There was the realization that poetry and folktales were inextricably linked with the culture of the Zulu community.

4.1.3 DATA GATHERED FROM QUESTIONNAIRE ADMINISTERED TO STUDENTS

At the end of the pilot study, an attitudinal questionnaire was administered to the students. This was crucial for the researcher. Has the implementation of the traditional literary component worked? Have the students expressed any measurable change in attitude toward Zulu literature after ten weeks? What was their reaction to the course?

QUESTIONS

4.1.3.1 Given the opportunity, would you study Zulu liter-

-erature about the same or more?

Of the 50 respondents, 38 indicated that they would like to study more Zulu poetry and folktales, while 9 students indicated that only a few examples of Zulu literature should be incorporated into their regular literature arts curriculum. Three students felt that only English literature ought to be studied at their school. Those in favour of increasing the component wanted to learn more about the Zulu people. The others commented that the study of Zulu literature involved difficult terms and cultural concepts that were foreign to them.

4.1.3.2 How significant are the following aspects of Zulu poetry and folktales in order of importance?

- a) entertainment
- b) reflection of traditional Zulu life
- c) an art form
- d) a tool for social change

The majority of students stated that it was primarily an art form and a reflection of traditional Zulu life. A few maintained that the poems and folktales were significant tools for changing contemporary views of what a valid and relevant literature curriculum should be in Secondary schools.

4.1.3.3 What is your view of the content of Zulu literature?

The students (50) responded as follows:

2 students felt it was not literature at all;

5 students felt it was poor literature (Is literature but lacks style and good themes)

3 students stated that it was mediocre literature;

7 students stated that it was average literature (Entertaining literature; appeals to emotions and demands much from the intellect)

13 students maintained that it was good literature - it appealed to both emotions and intellect and has literary merit)

20 students regarded it as superior literature. Zulu literature ranks with the best we have studied to date.

4.1.3.4 What is your opinion of the programme that was introduced over the ten weeks?

The following opinions were recorded by the researcher:

" I gained some interesting information about the the structure, style and content of Zulu poetry and folktales, especially the moral value of the folktales."

" This literature unit was the most stimulating, thought-provoking classroom experience I have had so far this year."

" There should be a greater variety of folktales offered to us because they are so interesting."

" I had no idea that Zulu literature was so interesting. Teachers should replace English novels and poetry with traditional literature. After all, it is better to study the literature of one's own country and its people."

4.2 SEMI-STRUCTURED INTERVIEWS

Qualitative research methods were used to collect and analyse data. An in-depth, open-ended interview was conducted with each of the participating teachers. The participants received, in advance, several questions which they were asked to think about prior to the meeting with the researcher. The participants were encouraged to provide detailed experiences.

4.2.1 IN-SERVICE TRAINING (INSET)

Did they find value in in-service training?

Teachers concurred that they need to be constantly learning and developing their own ideas and practice and that INSET was therefore vital. As the programme for implementation was new to both students and teachers, there was need to plan collectively. There was a sharing of ideas, information, new resources and the chance to discuss needs, develop relationships, and overcome conflicts, problems, and misunderstandings. Teachers adopted the literary approach whereby the end-product of the oral traditional creations (poetry and folktales) can be analysed according to criteria similar to those used for written literature, but also kept in mind the criteria linked with oral style as externalised in performance. Continuous INSET training conducted by the researcher focussed on a variety of issues such as:

- * Introduction to Zulu oral tradition;
- * Oral and written traditions;
- * Why study oral literature?;
- * Traditional Zulu poetry and prose forms;
- * Oral characteristics of traditional narratives;
- * Divisions of Prose narratives;
- * Functions of Folktales;
- * Narrative Structures in folktales;
- * Texture, Text, and Context;
- * The Folktale as Narrative Fiction;
- * Critical reviews;
- * Formative influences i.r.o. the Folktales;
- * Themes - Factual and Concrete;
- * Themes - Abstract concepts;
- * Imagery, simile, personification, symbolism;
- * Form - Opening and Closing Formulae;
- * Scope and Approach.

The desirability of Inset was summed up by one of the participants:

Numerous problems and difficulties arose in initiating and implementing the Zulu literature programme, albeit in translation, largely because all of us were inexperienced - we lacked the basic skills and knowledge necessary to plan, implement and evaluate the teaching/learning paradigm. The In-service programmes represented a valuable form of professional development characterised by approaches which familiarised us with techniques and skills to apply in the literature classroom. The on-going programmes succeeded, to some extent, in providing me with skills appropriate to the implementation of the innovation. Also, there was appropriate training and support and sufficient time to plan my programmes as well as opportunities to review my teaching. From knowing absolutely nothing about Zulu literature, I can say that I am now in a position to implement an introductory Zulu literature programme.

Analysis of teachers' perceptions of school-based approaches and collaborative approaches to implementation

Clark (1987 : 136) maintains that:

The two most important factors in school-focused curriculum renewal are the quality of relationships between participants and the sharing of responsibility..the most important contribution that a project leader can make is to ensure that the diverse strengths, energies and personalities of those involved are harnessed and forged together harmoniously. The sort of accountability that seems to work best in curriculum renewal is not managerial.. but rather one of mutual responsibility.

Any one of the problems - personalities, poor attitudes to collaborative approaches, poor attitudes to the project itself, communication breakdowns, different assumptions about appropriate materials and methodology and an unwillingness to compromise, lack of time, discipline problems in the classroom, students who do not like Zulu literature or students who do not enjoy the lessons, can easily cause a breakdown in the implementation of the programme. The researcher was interested to know what happens when a group of teachers and learners are involved collaboratively in implementation.

The study revealed some concerns about collaborative teaching. The views of teachers regarding some pitfalls or disadvantages were elicited from the participants.

One teacher maintained:

Sometimes situations of shared responsibility can result in no one taking full responsibility. It is important for collaborative teaching partners to be very clear about who must accomplish what tasks and at what times.

Yet another responded:

We have been working in a situation where our teaching goals were compatible..we agreed to modify our approaches on the basis of input from students. On occasions, serious problems arose in situations where the collaborating partners had different goals, incompatible approaches to teaching, or widely divergent teaching styles. There were instances in which the teachers would suggest contradictory solutions to problems that arose in implementation of the literary programme. I strongly believe that teachers themselves should make the decision, first, as to whether or not to enter into a collaborative teaching arrangement. Second, and perhaps, more importantly, teachers themselves should decide who their teaching partner(s) will be.

The advantages of collaborative teaching arrangements are reviewed briefly. Whilst teachers had a few reservations, they generally supported collaborative teaching experiences - working together could be both extremely beneficial and somewhat frustrating. In implementing the teaching of Zulu literature, there was a conscious effort to maximize the benefits and minimize the frustrations involved.

One of the teachers who gained from the approach stated:

For me personally, collaborative teaching fits in very well with my working style. I have trouble working from scratch in implementing new programmes, so the teamwork gives me the feedback that I need to get ideas, and to bounce my own development of ideas off someone else.

Another teacher reported:

There are a variety of things that two or more teachers can do better than any one of alone. For example, one day the students were given an activity involving characterisation, plot and theme of "Noqandakazana". A colleague, who had made an in-depth study of the folktale was able to provide much of the information that was required. As a result, I was able to conduct an interesting review with my

students. I think collaborative teaching in this study lent itself to sound group work, participation-oriented classes and interpretive information.

From the interviews, it was clear that the teachers conditionally endorsed a bottom-up, school-based approach to curriculum implementation. Teachers wanted greater support as they planned and implemented the literature programme.

The following submissions received provided the researcher with insights into those areas and issues that pre-occupied front-line implementors as they enacted the Zulu literature programme during the course of the project . These are listed in rank order in the following Table:

RANK	ITEM
1	Lack of relevant Zulu literature curriculum guidelines or models for non-speakers of Zulu
2	Not reasonably well informed about the tradition and culture of the Zulu nation in order to present a proper literary and cultural picture in respect of the selections
3	Initial lack of some definite over-all plan and framework of objectives
4	Implementation gap - between implementation objectives and their outcomes in practice
5	Methodological issues and interference phenomena (linguistic, cultural, psychological, attitudinal)
6	Philosophy and nature of the program
7	Lack of skills or experience on the part of the participating teachers

RANK	ITEM
8	Contending with conflicting priorities- Teachers were still responsible for other class units involved in the "regular" literary curriculum which led to overload
9	Heterogeneous groups and diverse learner types (pupils)
10	Course too short - more time was necessary for the implementation of the pilot study
11	Lack of appropriate teaching materials, resources, and professional publications. This was resolved as the study progressed.
12	Problems caused by students (e.g. irregular attendance, class size too large)
13	Lack of time for consultation and communication
14	Content (needs analysis, student profiles, course outline, description of methodology lesson plan, materials/references, assessment strategies)

It fell to the researcher to develop activities and procedures to prepare the participants for the study. This was conducted on an on-going basis. Preparation practices were divided into those that were experiential and those that raised awareness. Experiential practices involved the teachers in actual teaching, mainly collaborative or peer teaching. Awareness-raising practices were intended to develop the teachers' conscious understanding of the principles underlying the Zulu literary course and some practical techniques that they could use in different lessons. The two types were not mutually exclusive. The on-going preparation involved both kinds but awareness-raising practices predominated the in-service courses.

The researcher was aware that the effectiveness of the Zulu literature programme stood or fell with the extent to which front-line implementors used new practices with degrees of mastery, commitment and understanding. Factors related to successful implementation were grouped under three broad phases of initiation, implementation, and institutionalisation.

Initiation factors

- * a clear model should exist for the proposed change
- * there needs to be a strong advocate for the change
- * there should be an early active initiation establishing initial commitment, as an elaborate planning stage is wasteful of energy.

Implementation factors

- * careful orchestration: implementation requires the clear direction of all players; a researcher is needed to oversee the implementation plan and carry it through
- * the correct alchemy of pressure and support
- * on-going INSET, to maintain commitment as behaviours often change before belief.

Institutionalisation factors

An innovation will be more successful if

- * it becomes embedded into the fabric of everyday practice
- * it is clearly linked to classroom practice
- * it is subject to continuing INSET for teachers involved in the implementation, to consolidate commitment.

It was crucial that the researcher had a vision of the content and process and the relationship between the two to promote the project. He had to acknowledge the importance of teachers having ownership over the new programme. Ownership is the process where teacher commitment to the innovation was increasingly acquired. The innovation was "their baby" too - not just the researcher's!

4.3 STANDARDIZED ASSESSMENT INSTRUMENT (TEST ADMINISTERED TO STUDENTS)

At the end of the pilot study, a standardized test was administered to 189 students in the standard 6 classes. The result of the test was used formatively to inform the researcher and the project teachers about the "progress" of students and the efficacy and feasibility of implementing the Zulu literature programme at the project school. The data was used, also, to give some direct information about the students' achievement in relation to the objectives of the course (understandings and attitudes).

The poem, *Izibongo Shaka*, (The Praises of Shaka) was given as an example (see Appendix A). Five questions were asked of the pupils. The first question dealt with the comparison between Shaka and the "leopard". The second question required an understanding of Shaka's power as compared to the vulnerability of the "calf", Zwide. The third question focused on the imbongi's use of repetition and refrains. The fourth question called for the students' identification of figures of expression and appreciation of style. The fifth question required students to make value judgments about Zulu literature in general.

The overall results were as follows:

Maximum Mark: 10 (100%)

Of the 189 pupils who wrote the standardized test, 77 obtained $\geq 80\%$. It was interesting to note that 16 students scored full marks in the test, 34 students scored 90%, while another 27 students scored 80% .

98 students fell in the 40% to 60% range, of which 43 scored 70% and a further 32 students obtained 60% .

14 students obtained $< 40\%$. (In the context of this study, this does not mean that pupils failed in the conventional sense. All showed some understanding of the course, especially in the area of value judgments.)

Thus, in effect, it appeared that the majority of students had succeeded in answering questions key to the texture, text and context of the praise poem. If the " numbers game" is anything to go by, one may deduce that the implementation had been relatively successful.

In addition to quantifying the results of the test, the researcher felt that some of the written responses of the students need to be highlighted because they reflect much insight and originality on the part of the students.

On the question: " Should Zulu traditional literature be introduced into the language arts curriculum at Arena Park Secondary? Why do you think so?", the following responses were made by some students:

- " Yes. It will help us to learn and understand the culture and lifestyle of the Zulus. I didn't know that they composed poems and folktales so well."
- " Zulu literature gives us a better understanding of Zulu customs and traditions."
- " Traditional Zulu poetry is more like a history lesson. Imbongis use figures of speech very well. On reading Zulu literature, I feel that there is a lot to learn from it. I prefer Zulu poetry to English poetry."
- " Yes, because we need to be exposed to other cultures and traditions and one of the best ways of doing this is through reading that culture's traditional literature because, in a way, it reflects the value of the cultural environment. There is tremendous amount of value in studying Zulu poetry for various reasons. Firstly, we live in KwaZulu/Natal which is the homeland of the Zulu tribe. Since we live with Zulus, we should know something about them so that we can respect their culture and know them better."
- " Yes. Instead of learning about white people's literature, Arena Park is giving us an opportunity to learn about the Zulu literature. We should take this opportunity to learn about the culture, tradition and religion of our fellow African students. This is necessary now that our schools are racially mixed."
- "... why the Blacks do certain things and dance and move in a certain way, I know a little more now."
- " We as fellow South Africans have to build a new nation but we can't if we don't understand each other's culture and background. Zulu literature makes us understand aspects of their culture."
- "By reading Zulu literature I get some idea of the methods they use in their poetry. This poem not only talks of Shaka but of the surroundings and the animals as well. The poems are very well composed and have the same figures of speech that we find in English literature."

The researcher was so fascinated with the information in the students' answers that he was loathe to include only a few. There was tremendous amount of valuable data in the students' responses. It became obvious to the researcher that there had been a measure of success in the implementation process.

What seemed important from the responses of students, was the fact that there was a new demand by students that their literature be relevant - one that calls for personal growth and at the same time provides answers to the perplexing problems facing a multicultural society.

The students seem to be supportive of a more honest study of our literary heritage and a more realistic view of the world they live in.

The learning experience provided by the study greatly exceeded the expectations of the researcher. The increase in understanding of the Zulu culture by "Indian" students was apparent. Their curiosity and enthusiasm were vastly aroused. The poetry and folktales rated wide acceptance by the students and provided a good medium for developing insights. Through the study of Zulu traditional literature, they had also gained a knowledge of the structure of the poems and had explored the elements of the folktale.

CHAPTER 5

SUMMARY AND RECOMMENDATIONS

The following recommendations and suggestions were based on the analysis of the data (in the previous chapter) consisting of the comments made by participants involved in the implementation of Zulu traditional literature in the language arts curriculum at their school.

5.1 LIMITATIONS OF THE SCHOOL LITERATURE CURRICULUM

The teachers interviewed contended that the language arts curriculum that survives must recognize that it is the literary experience that is important. Although the literary experience was born in an oral tradition, for years it has been bound by a print culture. Students and teachers believe that this literary experience can only be found between the covers of a book. The participants in this study discovered that literary experience could also come from indigeneous oral sources which helped them, albeit in a limited way, to develop their understanding of the Zulu nation. Because it is pre-structured, the traditional Anglocentric literary curriculum leads attention to matter and experience which are ecologically and sensorily out of context. Teachers concurred that there is indeed great hope for the role of the language arts and the language practitioner in South Africa, but the teacher

himself/herself must define and re-define what is an authentic South African language arts curriculum and what it is to teach literature in a new democratic dispensation. One of the teachers made an astute comment when she stated that:

Literature is the foundation upon which language is built and not the other way around. My task as a language teacher is to help the pupil conceptualize, to help him [sic] use literature to bring into new relationships, the experiences in the world about him[sic]. Implementing the poetry and folktales programme gave us a glimpse into the richness and variety of Zulu literature.

Literature is for enlightenment just as it is for inspiration. Students and teachers who read and explored the folktales of the Zulu very quickly began to see the world a little as the storytellers must have seen it, for the folktales reflect the values and assumptions of the oral culture that produced them. Oral poetry, on the other hand, is rich in stylistic devices. Because a culture's literature is oral rather than written was no reason to believe that Zulu literature lacked sensitivity or structure. It was encouraging to hear the teachers suggest that Zulu oral literature ought not to be ignored; rather, it should be used as a supplement, as another important classroom resource. Perhaps, the most convincing argument that the teachers gave for the inclusion of Zulu oral

modes in the South African literature curriculum is that, for many people, it is the primary form of literary experience. Many important contemporary African writers have been profoundly influenced by oral literature, as their writing so clearly reflects.

5.2 RECOMMENDATION

The concern about the teaching of Zulu literature by non-Zulu speakers has opened up a topic that clearly needs attention. The need is great because many of those who will teach African literature to African students will be non-African (monolingual). Successful teaching strategy must take into account a number of factors, including the subject to be taught, the relationship between teacher and students, and the relative preparedness of students and teachers.

What is recommended is, of course, what any teacher of literature must do: to understand a work as much as possible in its own terms. A teacher must understand what he/she teaches; he/she must attempt to transcend the limitations of his/her vision; and he/she should not cling steadfast to that in him/her which cuts him/her off, intellectually, from his/her subject.

It must be emphasized that Zulu can, like any, language can be learned. It is necessary for the non-speaker (teacher) to learn the language. He/she must

know of its origins and its development; he/she must know its vocabulary and its syntactical characteristics. The knowledge is essential for teaching Zulu literature. When he/she learns the language, he/she will, as a matter of course, be able to recognize and respect its verbal inventiveness. Priority lies with learning the language. How else but by knowing the language can he/she hope to encounter the literature on its own terms. Or to teach it properly? Ours was a study of Zulu literature, in translation.

The researcher was the only one with some knowledge of Zulu literature but this did not deter the teachers from volunteering to implement the literary study. Maintaining a low profile did not mean that they, as non-speakers, would start with an open and sincere confession about the limitation of their role but a willingness to work within that limitation. From the moment the teachers entered their classrooms, their limitations were obvious. Their actions during the course of the implementation, however, testified to their acceptance of the limitation. Because of their willingness to experiment and to make every endeavour to acquire skills and knowledge, they were able to implement the programme with a significant measure of success. Their enthusiasm was the motivator. Procedures were developed which involved both the researcher, the participating teachers and students in determining the nature of the course. Students were made to choose some of the course content. The workshops and in-service sessions provided teachers with opportunities to evaluate

and revamp the course and methods. As to the nature of the poems and folktales offered, several basic elements have to be considered:

- * student interest;
- * teacher interest, ability, and background;
- * the validity of the course in relation to the curriculum. There was need to consider, for example, possible repetition of subject matter and the meaningfulness of the course, not only in terms of its academic value but also in its application to today's society.

The course was tailored to suit the abilities and interests of teachers and students. The teaching of Zulu literature involved the creation of viable and more positive human relationships. If we are truly concerned with using literature to help students to understand the values, culture, and tradition of others, we must be cautious about the quantity and dimensions of the samples selected. When teaching toward this end, the literature must be appropriate to the ends for which it is employed. Students can be actively engaged in learning experiences in many ways, but few approaches are as effective (as this study revealed) in securing strong involvement as students selected and help design the course. In setting up a curriculum project, the researcher/project leader should provide for the participation of students at all stages - planning, organizing, implementation, and evaluation. The course which is the subject of this study was Zulu oral literature.

The course, three months in length, was planned with the students. We were all inexperienced - but every one of us was interested in doing something that would make Zulu oral literature really interesting to us. We all shared a special exhilaration when the course was completed. It had been a group effort in every sense of the term. We had learned from one another. Initially, the teachers and pupils had learned something about *Izibongo* and *Izinganekwane* from the research leader. The researcher had learned from them as well: the researcher saw teachers create their own learning situation, developing deeper understandings about Zulu literature. It was hard to believe that the academic backgrounds of these very same front-line implementors were badly matched to the needs created by the new curriculum when the programme was initiated.

5.3 THE IMPORTANCE OF COLLEGIAL APPROACHES IN IMPLEMENTATION

The study promises a small contribution to the search for democratic, participative, critical, and progressive implementation. The initiation of this study allowed monolingual teachers to make a valuable contribution to the teaching of a "foreign" literature, despite their limited knowledge. The implementation study showed that the introduction of Zulu literature, not only improved the school's literature curriculum, but also raised the standards of teaching among a group of implementors.

By acting as researchers, the teachers too learn from students in the classroom. During the implementation, their association with the students and the researcher became both an in-service and a curriculum initiative. Past prescriptive techniques which dictated to teachers how literature must be taught gave way to something more open-ended and exploratory. Teaching/learning became an investigation and the collection of data for the classroom was a basis for further planning and implementation. Thus, we can render the implementation of Zulu literature a relatively unthreatening activity and make its embracement enthusiastic. To teach another literature is to step out of one's prescribed lifestyle into another's, and return to one's own a changed person, a more extended person, an enhanced and knowledgeable person. Teachers mentioned that they found the course informative, provocative and mind boggling at times. But they added that it had raised their awareness and made them question their views and opinions on issues which they realised they hadn't given much thought and time to before.

5.4 REVIEW AND AMEND THE IMPLEMENTATION PLAN

The researcher has had to review the way in which he sought to make the implementation happen. In the implementation of this programme of change due regard had to be given to the necessity for revision of the original plan and its amendment. Because the researcher conscientiously documented the study on an on-going basis, he realized that the chosen way

of implementing the new curriculum was sometimes misguided, inappropriate or poorly executed. It is suggested that these mishaps can change the direction of the implementation initiative, if only temporarily. Thus, it is suggested that implementors be prepared for this - they must be flexible in implementing a new curriculum. Also, an amount of opposition can come from certain quarters. Deliberate strategies to involve stakeholders in parts of the initiative can be successful. Democracy should be fundamental to the ethos and functioning of the participants. This study generated measures to increase democracy and collective participation in the school-based initiative. This study suggests the importance of the implementation stage in effective curriculum innovation and the need to change teacher attitudes and values rather than just the materials. Curriculum implementation depends crucially on those who have to carry it out. Changes in organization and materials were achieved relatively easily. Indeed, it is these two components of implementation that are most often tackled; to the detriment of others. Strategies for making the curriculum operational involve producing guides, texts and other materials and organizing the necessary support systems. Yet it is on the necessary changes in teaching style, understanding and commitment, that the success or failure of implementation depends. Successful implementation depends on the meanings and attitudes that teachers and have toward the curriculum.

CONCLUSION

Let us again remember that the implementation of the Zulu oral literature programme was a pilot scheme affecting a minority of teachers and Grade 8 pupils who had never before studied *Izibongo and Izingane-kwane*. Involvement in the implementation of this literary genre had revitalized the teachers giving them opportunities to teach in new ways, participate in curriculum development and improve their professional knowledge and skill through INSET and collegiate approaches. What the study has done in Arena Park Secondary has been to improve the status of a traditionally low-status subject such as Zulu oral literature.

It is important to mention the teachers' initial perceptions of implementing this literary genre at the junior secondary phase. The fact that the implementation required extra time and attention from the participants was an initial source of concern to them. At one level, they were expected to pioneer and be responsible for the implementation of new teaching practices and subject content, while also performing their existing teaching and administrative duties within the context of the school as a whole. However, through the process of careful orchestration and induction, a careful alchemy of pressure and support, negotiation of learning programmes and targets, continuing guidance and the empowerment of the participants, new behaviours and practices, and ultimately new beliefs and understandings emerged which led to successful implementation.

The room for curriculum implementation at the level of the individual school can be greater than many of us would initially have foreseen.

It is hoped that this investigation, which focuses on implementing the teaching of Zulu oral literature would encourage language practitioners who do not teach African languages, because they don't feel confident or competent to do so, to take "a leap of faith".

To survive and be fully effective in the new circumstances, teachers of language need, consciously and collectively, to implement the teaching of Zulu literature in order to become more sensitive providers of courses and for righting the historical imbalances in the language arts curriculum. It is important, however, that teachers who are desirous of field-testing the new curriculum retain an enquiring mind and experimental attitude towards the curriculum. As this study attempts to demonstrate, curriculum implementation should never be taken as a given but rather regarded as a working hypothetical proposal.

APPENDIX A

TEXT SELECTION

1. Praise of King Shaka (an extract)

He thinks of war

Son of the righteous one, he who thunders on the ground,
bird, devourer of other birds,
great leaper who bounds over all others -
the hills on whose sides are no grazing cattle,
where the antelopes browse in herds,
the waterbuck feed and the crawling thousand-legs,
Red paradise flycatcher
as if with a head that is dust-covered,
he is making sport of the Swazi King Sobhuza.

He overwhelms the King Zwide

He is the stealthy leopard and for so long
He has blocked the river crossings against the rabble,
blocking the way against Ngobe of Zwide's family
who had to go over by the drift at which females cross.
He is the river ford with the slippery stepping-stones
and they slipped on the stones, Zwide and his sons.
A wild beast, he rose from the thickets in anger
against the people.
Storm thundering down on the town of Kugoba,
he bore off the shields of their Amaphela regiment.
The calf mounted to the house of Zwide's mother
while the others said it was madness.

2) The praises of a domestic animal (as collected by Lawrence Molefe for his M.A. dissertation (1989-90)).

Praise of Jamludi, the Bull

Jamludi who is like an elephantorhiza shrub,
Breaker of sands;
Measurer of an eradicating plot who measures it all
himself;
Nomalevulevu son of Nomalekethe.

You whose horns are as sharp as a needle,
You stabbed when you met others like a fork,
You who is like a thick porridge.
You don't eat together with children because you are glutton.

You slide on rough surfaces,
It hit you and you caused open wound,
One who swims in a crocodile infested deep pool,
It emerges to eat foam.

(Makhambeni, 1989:99)

3)

Those Were the Days

(For the Zulu, Shaka is the most famous of their historic figures, standing head and shoulders above the other leaders. When he was killed by his brothers, he prophesied that they would never rule: in this poem this is seen as foretelling the ascendancy of the whites).

In Shaka's day we lived well.
In Shaka's day nothing worried us.
Because we were ruled by that old man, Shaka.
He walked erect.
He never stayed behind
When his regiments went out to fight.
He was the leader of the Zulus,
He was the King that ruled over Kings, Shaka.
He was hero of heroes.
He was killed by his brothers through jealousy.
He said when he died: "Never will you rule
Zulus!"
Though our ancestors are dead we still remember
them.

4)

Home

(The song expresses the sense of loss a family feels when its sons go off to work in Johannesburg)

Go, let us go my friends, go home.
Go, let us go to see our little hills.
We've long been working at the mines.
We long have left our homes for this, this
place of gold.

When we get home they will be waiting there,
Our mothers happy when we come inside,
At Maxandekeni, home, my home.

Return my brother, from the place of gold.
Reject the town.
Cherish your mother, children and your own.
They'll clap their hands for joy
When you come home,
At home where they are waiting. Come, come home.

5)

War Song

(The "Great song" of King Shaka's regiments)

He has annihilated his enemies!
Where shall he now make war!
He has vanquished all the Kings!
Where shall he now make war?

6)

Take Off Your Hat...

(The translator writes: "The scene is any pass office, where all male Africans must go to get their registration certificates. There they must wait in queues for hours and sometimes for days before they are attended to. It is a regulation which rankles in their minds and so they sing about it..")

Take off your hat.
What is your home name?
Who is your father?
Who is your chief?
Where do you pay your tax?
What river do you drink?

We mourn for our country.

7)

Izibongo zikaBheki

(An example of a satirical poem for Bheki)

On Friday there is fasting,
But Bheki will eat.
But drunk he will be
Even on Friday.
Oh, what a great religious man he is!

(From Turner, 1990 : 61)

8)

Lament for Mafukuzela

(The well-known Zulu educationalist, Dr J.L. Dube (Mafukuzela) died in 1946. He founded Ohlange Institute near Durban, a school for African Children up to matriculation standard, staffed entirely by Africans).

Bull-calf with the capacious paunch,
Feathers that grow and then moult, 5
Tamer of the intractable elephant. 6
He who became pregnant with many children, 7
They multiplied as river after river was crossed,
And then they became dogs and barked at him;
He who when he turned his back looked like the
tail of an antelope;
Great swaying frame, he ran heavily but fast,
Running away from Zululand he made haste. 8
Back with thorns on it like a mamba,
Beauty like the mouse-birds of Manteku 9
That are yellowish on their wings.
Our white man whose ears shine in the sun;
Long snake that took a year to pass by
And eventually passed in another year.
Protector of orphans;
Pusher-aside of elephants so that they fall,
He who points with a stick and thunder and lightning
come forth,
Everything that he points at falls and dies.
Our egret that came out of the sea;
Elder brother of Shaka whom he raised from the
dead. 10
He took refugees out of the forest and nourished
them,
So that they lived and became human again.
Hurrah! Hurrah! Hurrah for the Rescuer!
Wild animal of the blue ocean.

- 1 Durban Bay 2 Fynn wore a bunch of feathers in his hat. He prized it because it was presented to him by Shaka.
- 3 Fynn was often away on hunting and trading expeditions
- 4 An indigeneous variety of sugar-cane.
- 5 Fynn used to shave off his beard.
- 6 The great influence which Fynn had over Shaka.
- 7 A reference to the large number of refugees from Zululand who found sanctuary at Port Natal.
- 8 After Shaka was assassinated, Fynn has to fly for his life.
- 9 A river in Pondoland 10 Fynn happened to be at Shaka's Kraal when an attempt was made on his life. He was wounded in the side and Fynn was able to treat him successfully.

Mafukuzela, Rain-giving clouds,
Sleep in your grave, Mafukuzela.
Be still, hero of the African people.
The earth is not enriched because you are
buried,
The mountains themselves are quiet and still.
Up above, where you are now, there is no sorrow
There are no tears.
We are bereft, famous Mafukuzela.
There is Ohlange, it speaks for itself!
There are the works of this man amongst men!
Shine for ever, Mafukuzela of fame!
You have given us light, and given us the path
of truth,
Mafukuzela, son of Dube, hero of heroes!

9) **Work Song**

Raymond Mazisi Kunene

The great fool,
That despicable White man!
He handles us severely,
That despicable White man!*

* This refers directly to their white supervisor, who has
no idea of the meaning of Zulu words.

10) **You are lying, O missionary...**

Mazisi Kunene

(an anti-missionary song)

You are lying, O missionary!
There is not a single believer
Who went up into the sky!

11) **Praises of Henry Francis Fynn**

Fynn was one of the white traders based at Port
Natal in the nineteenth century. He had very close
contact with the Zulu and became a great favourite
Of Shaka's. He was given the Zulu name of Mbuyazi.

Mbuyazi of the Bay! 1
The long-tailed finch 2 that came from Pondoland, 3
Traveller who was never going to go home,
Hungry one who ate the scented reed of the river, 4
The finch that never begged, unlike the refugees,
Deep-voiced speaker like rumbling thunder,

Praise of a train

12.

Go on, thou noisy one!
Go on, thou fast runner!
For long thou didst lose them,
Bring them back to their homes.

13.

Izibongo zendlovu

It is the elephant that eats with a trunk,
They stab him when he runs northwards,
When he turns to pursue his followers,
They run backwards,
The pursued begin to stab him on the buttocks,
They use pangas and hooks
To make him sit down.

14.

Dove's song in winter

(This is at once the dove's song in winter when she
must choose her partner, and a girl's song to her
parents.)

Say father, say mother,
Why should you force me to marry an old man?
Woe is me!
But why should you treat me like this?
Woe is me!

Old Age

15. The body perishes, the heart stays young.
The platter wears away with serving food.
No log retains its bark when old,
No lover peaceful while the lover weeps.
-

Suggestion: The end-product of the oral creation can
be analysed according to those used for
written literature, although we must keep
in mind the criteria linked with oral
style as externalized in performance.

The external and internal techniques of the compositional
style, audience and performance were discussed with the
participants at in-service and workshop sessions on an
on-going basis before and during the course of the pilot
study. Resource/reference materials were made available.

THE TOWNSHIP OF 171

TIME FRAME: 3 MONTHS COMMENCING 23 MAY 1994

REFLECTIONS: personal philosophy of teaching;
(Diary study) your roles in the project-based learning;
recurring issues;
important questions;
points to keep an eye on in the future;
interesting themes;
insights;
strengths and weaknesses;

E.g. personal and cultural obstacles; conflicts and confusions; constraints upon the implementation planning for implementation; tensions between your role as teacher and implementor; adaptability and inventiveness; your understanding of the relationship between the content and the process; what new skills and understandings are required of you as a front-line implementor; materials; role and attitudes; knowledge and beliefs; collegial approaches; techniques and methodologies employed; accessibility of texts and references; support strategies; workshops; recommendations/suggestions; students' attitudes (how did you assess these); strengths and weaknesses of the study; frustrations and resentments; de-skilling; effective strategies for implementation; overcoming problems; perception of the course; changes in attitudes and teaching behaviours; unnoticed talents; etc.

Folktales

The folktale is a living art which expounds and upholds certain Zulu norms and values which form the cultural framework. In this regard Iyasere maintains that:

"The modern African writer is to his indigeneous oral tradition as a snail to its shell. Even in a foreign habitat, a snail never leaves its shell behind." (1975 : 107)

Iyasere also contends that a disregard of the cultural context may lead to a mutilation of the art:

My point is that a culture-sensitive approach, informed by an intelligent understanding of the traditional background, will prove more responsive to the unique nativisms of African writers.
(1975 : 109)

INSET FOR PARTICIPATING TEACHERS

PROGRAMME (Reference: *Folktale Influence on the Zulu Novel - C.T.Msimang*)

1. Folktale defined
2. Methodology
3. Plot of the Zulu Folktale
 - 3.1 The exposition
 - 3.2 The body
 - 3.3 Functions which form the body of the plot in the folktale.
 - 3.4 Climax
 - 3.5 Functions that lead to the climax
 - 3.6 The resolution
 - 3.7 The episodic nature of the plot in folktales
 - 3.8 Unity of plot
4. Setting in Zulu Folktales
5. Characterisations in Zulu folktales
6. Theme
 - 6.1 Theme and moral
 - 6.2 Theme and society
7. Style in Zulu Folktales

Teachers' References

- a) Iyasere, S.O. (1975) "Oral Tradition in the criticism of African Literature", *The Journal of modern African Studies*, Vol 13 No: 1.
- b) Nyembezi, C.L.S. (1961) *A Review of Zulu Literature*. University of Natal Communications.

FOLKTALE 1

Umshayandlela (Nyembezi, 1962 : 14-19)

Once upon a time there was a boy who herded cattle. When herding, he used to sit on a big rock. On a certain day the cannibals arrived. They found the boy sitting on a stone and tried to climb up in order to capture him but all in vain. They then asked him, saying: "Boy, how did you climb up here?" The boy said, "I climbed easily." When they ordered the boy to descend, he refused. Then the cannibals said, "Well, since we cannot climb the rock, we are going to take your cattle."

The cannibals then turned the cattle away and drove them away. The boy came down and followed them. After being driven for a little while, their bull blocked them. The cannibals tried to beat the cattle but the bull simply stood in front of them and consequently all the cattle came to a stand-still. The cannibals said, "How are these cattle of yours driven, boy?" The boy replied and said: "They go if I tell them to go." Then the cannibals said, "Tell them then boy, lest we eat you up." Then the boy said:

*Go Mahayandlela (for)
The thieves Mahayandlela,
Have stolen him, Mahayandlela,
Have captured him, Mahayandlela.*

Whereupon the bull turned around and walked. All the cattle followed. They came to a ravine. Again Mahayandlela stood still, refusing to cross. The cannibals then said, "Say (that it must cross) boy, lest we devour you. Again the boy said:

*Mahayandlela (for)
The thieves Mahayandlela,
Have stolen him, Mahayandlela,
Have captured him, Mahayandlela.*

Then the bull and the rest of the cattle crossed. Along the way Mahayandlela stopped every now and again since he did not know where he was being driven to. But after the boy had sung, he would go again. They travelled until they arrived at the cannibals' homestead. The cannibals tried to drive the cattle into the kraal but Mahayandlela refused. The cannibals said: "Tell (it to go in) boy, lest we eat you." Again the boy ordered it to go in. After that the bull went into the kraal. The cannibals tried to stab it but the bull could not be pierced. They said the boy should say (his song) again lest they eat him. Indeed the boy gave the order and the bull was pierced. Then they tried to skin it but in vain. Again the boy sang the song and the bull got skinned. They finished skinning it. They tried to dismember it but the bull could not be chopped up. Again the boy sang his song and the bull was dismembered. They put the meat on the fence of the cattle-kraal.

Umshayandlela (continued)

The cannibals then went to bathe in the river before eating their meat. They left the boy behind with the instruction that he should look after their meat. At home the boy was left behind with the old blind woman who was also a cannibal. After the cannibals had left, the boy took Mahayandlela's skin and spread it out. He collected all the meat portions and wrapped them up in the skin. He hit it with a stick and sang the song, saying:

*Rise Mshayandlela (for)
The thieves Mshayandlela,
Have stolen him, Mshayandlela,
Have captured him, Mshayandlela.*

Then the blind cannibal woman said, "What are you doing, boy?" The boy replied and said, "I am dancing, granny." He hit it again with the stick. The bull rose. Then the boy hit all the cattle in order that they should go. He travelled until he got to the gully which was in flood. He crossed with his cattle. By then Mshayandlela was leading the herd. He was no longer stopping them, for he realised that he was going home.

When the cannibals got home, they found that the meat was not there and that the boy and the cattle were gone. They realised that the boy had driven the cattle home. They then pursued the boy. They saw him across the stream with his cattle. They called out and said: "How did you cross the stream, boy?" The boy said, "I crossed easily." He went on to say, "Do you want me to help you cross?" The cannibals consented that they wanted the boy to help them across.

Then the boy said the cannibals should wait. He then plaited a long rope. After finishing it he threw it over to the cannibals. He said that they should hold on to the rope and he would pull them. Indeed they went into the stream still clasp- ing the rope. When all of them were in the middle of the stream, he let go of the rope. All the cannibals were swept away by the current.

The boy then drove his herd home. When he arrived there he found that they were mourning since they thought that he had died. He then gave an account of what had happened. His father gave him this bull, Mshayandlela, as a gift.

Formulas:

Opening Formula

Kwesukesukela (Once upon a time) - Per former
Cosu! (By and by! or: Bit by bit!)-Audience

Closing Formula

Iyaphela-ke	(It is finished)	Per former
Siyayibonga-Ke	(Thank you)	Audience
Yamnandi	(It is/was nice)	Audience

NOQANDAKAZANA

(James Stuart Collection)

1st MOVE: Noqandakazana was a very wilful girl. There was another girl, Thembeletsheni. Noqandakazana was very precocious, Thembeletsheni was not: everything that belonged to Thembeletsheni she took saying it was her own. Thembeletsheni just kept quiet.

There arrived people from another tribe sent by their chief to look for a beautiful girl to become his wife who would bear him children. They came upon Noqandakazana and Thembeletsheni at the river where they were bathing. They said: "Indeed, these are beautiful girls!" They asked: "Where is your home?" The girls answered: "Here it is." After the usual greetings, they were asked: "Where do you come from?" They answered: "We were sent by our chief to negotiate for a girl on his behalf."

The girls were then called. It was said: "Choose the prettiest, the one you like best." They chose Thembeletsheni. Noqandakazana asked: "Why are you leaving me out?" Those people coming from the chief objected and said: "No, this girl is too precocious", meaning Noqandakazana. The chief's envoys then left. They returned to the chief and reported: "We have seen a beautiful girl. Unfortunately there are two of them, and one asked why we were leaving her behind. Indeed, chief, she is a very undisciplined person, she is wilful."

The (girls') father said: "Thembeletsheni, you go and get married." Noqandakazana insisted: "I am going as well." Her father retorted: "No, you are not going, you stay!" But she just left with Thembeletsheni. They got on their way. When they had travelled a considerable distance, Noqandakazana said: "As for me, I am certainly not going where you are going; the place where you are supposed to go is over there." And she pointed towards the homestead of dogs. And so Thembeletsheni turned off, while Noqandakazana continued on the road leading to the chief's place. She therefore arrived at the chief's alone.

When a girl goes to meet her future husband, on arrival she stands at the gate, outside. But Noqandakazana went in. It was announced: "There is a girl at the gate." A person came out, had a look and went back into the house. The stewards who had acted as the chief's envoys came out. One of the stewards said: "Oh, but this is not the girl (we chose); it is the ungovernable one." The steward went into the chief's house and said: "This is not the girl we spoke of." Said the chief: "Bring her in and we shall ask her in the house where the other girl is." So she came into the house. They then asked: "Where is Thembeletsheni?" She replied: "She has changed her mind; she said she is not coming."

The chief asked his stewards, and they replied that she had originally agreed. On the next day there arrived a Cape Canary (that is a bird). The Canary sat on top of the post in the cattle kraal and said: "I am the Cape Canary, the Canary! I bring you a message, chief. Thembele-tsheni has been lost by Noqandakazana. It is she who directed her to the dogs' homestead. She is now suffering at the dogs' homestead."

(That was really a dogs' house, built just like a person's house, so much so that when a person saw it he would say it was the house of people).

"The dogs eat and eat and then just throw her the bones. Then they say: 'You too, when you eat meat, give only bones to our people kept by you. We too will never give meat to you.'"

2nd MOVE: ENCOUNTER WITH THE CANNIBALS

The next morning she (Thembele-tsheni) left; she was hungry because she had not tasted any food. She then saw another house, a person's house, where she would ask for food. Unfortunately it was the house of cannibals. She went in and immediately saw the skull of a person. She cried: "Oh, indeed, I am standing in the house of a cannibal. What shall I do?" There was a high shelf. She collected stones and climbed onto the shelf.

The cannibals returned in the afternoon. One of the cannibals said: "Something smells appetizing in my house." The cannibals then sat down and ate the humans they had just hunted. Then they went to sleep and layed right there under the shelf. A big cannibal, the father of the other cannibals, layed his back under the shelf. The girl urinated. She did so from there, from the shelf. The cannibal cried: "It is raining, my children. Go out and check everywhere, even the dogs' entrance, to see where the rain comes in from."

The girl then let go of a stone, she threw it, and it went bho right onto the cannibal's chest. The cannibal died. She then smashed all the others.

When morning came, she came down from the shelf and set off on that particular path which Noqandakazana had told her not to take. And so she travelled along the path leading to the chief's village. She soon arrived at a river. She hit the ground with her stick. There appeared a flock of finches. They said: Vu! Agree! You are the (chosen) bride of the chief.." They said: "Vu, come out food!" Immediately a basket of ground nuts appeared out of the ground. Thembele-tsheni ate them. There appeared a pot of beer, which she drank. There appeared trays of meat, which she ate.

She then went off and travelled again.

3rd MOVE: THE IMBULU AND THE VICTIMIZED HEROINE

Eventually she arrived at a river in the chief's territory. On her arrival she found Noqandakazana at the river. Noqandakazana said: "Where are you going? The chief is no longer in love with you. He said that if he ever set eyes on you, he would kill you because you went to choose a husband among the dogs. I feel sorry for you, because you are my father's child (you are my sister). I am going to smear you with this mud and disguise you, that they may not realize who you are. I will say that you are my fool (slave), which I got at the river." Thembeletsheni agreed. Noqandakazana then smeared her with mud. Then she went up with her and went home. She said: "Here is my fool which I found at the river."

"Is that so?"

"Yes, indeed!"

Thembeletsheni stayed with her in the house.

It was harvesting time. It was said that this fool should guard the gardens against birds in the chief's fields with Somaxhekwana (Little Old Man) who was already guarding them. The slave went then in the morning to watch over the fields. She arrived and sat in a shelter. The birds came and attacked the sorghum. Somaxhekwana called out saying: "There they are, fool!" The fool said:

This is the chief's field;
The chief who came to ask me
If I would be his wife!

All the birds rose and flew away. From then on, if they came she would not even move. She just sat and said:

This is the chief's field;
The chief who came to ask me
If I would be his wife!

The birds then always flew away.

At about midday she called Somaxhekwana saying: "Stay here and watch on my behalf; I am going to bathe." And so she went to the river. The finches arrived at the river and said: "Vu!" and settled down. She struck the ground with her stick and all kinds of food appeared. Somaxhekwana eventually followed saying: "Let me go and see what Silima is doing, since she is taking such a long time at the river."

He crept along and peeped. He came upon her, washed and beautiful, without mud. He said: "Oh, so Silima is such a beautiful girl!" He went back, arrived at the fields and sat down waiting. When Silima returned, she was again covered in mud. At sunset she and Somaxhekwana returned to the house. Somaxhekwana went to see the chief. He said: "Chief, you should see what a beautiful girl is that one covered in mud." Asked the chief: "How did you get to see her?" Somaxhekwana replied: "Chief, when I realized she was taking her time to return from the river, I followed her, as I had decided to go and see what she was doing. I found her so beautiful. That mud does not belong to her body. Later I realized she had covered herself with it again."

The chief said: "You keep quiet, Somaxhekwana." Then they went to sleep. The next morning they got up and went to guard the fields again. Silima climbed into her shelter. When the birds came, Somaxhekwana said: "There they are, Silima!" She said:

This is the chief's field;
The chief who came to ask me
If I would be his wife!

The birds flew off. Towards midday she said: "Watch for me, Somaxhekwana; I am going to bathe." The chief had already arrived and hidden himself. Then she came to the river. On her arrival a flock of finches also arrived. They went "Vu!" with their feathers. Food appeared as before. She ate. By the time she began to eat, she had already washed and was very beautiful and shining. The chief crept along until he got close to her without her being aware of him. Suddenly he appeared close by, and immediately the girl went to get mud to cover herself. (Because Noqandakazana had said that she would be killed because she had chosen to marry among the dogs). The chief took hold of her and brought her back home with him.

He called his stewards. They said: "Here is indeed the girl about whom we told you, chief." Then Thembeletsheni herself explained: "Noqandakazana told me that the chief's village was in one direction, but she would not go there herself. She gave me false directions. I came to the home- instead of dogs. On arrival I found the dogs cooking game meat. They took the pot off the fire, they ate and finished it. Then they gathered the bones and said: "Eat these, for our people among your people are given bones when you eat meat."

"Why did you say that, Noqandakazana?" asked the chief. "Leave my home; go away, I am not in love with you! Go back alone to your own place; you will not be accompanied by anyone." Thembeletsheni stayed on and became the chief's bride.

4th MOVE: ENCOUNTER WITH THE SNAKE

Noqandakazana then travelled accompanied by her precociousness. She came to the place of Nsolo. Nsolo kept a snake in a large clay pot, closed into the pot and sealed with dung. She arrived at Nsolo's place with her wilfulness, and declared that she would marry Nsolo. When Nsolo returned home, he accepted her because she too was beautiful, but there was that thing about her, she was very inquisitive. When Nsolo's people were away, she took off the sealed lid of that certain pot. She told herself: "Let me see what is sealed in here.". As she took off the lid, the snake went ngqa! (bit her). And she died.

A little girl of Nsolo's people came there, while her mother was hoeing ground nuts (in the fields). The girl went off shouting and calling in despair: "Ma, that bride has died! Ma, she was killed by the snake, Nsolo's snake!" The mother came back from the fields where she had been hoeing ground nuts. As the people came back, they came to the house. They came upon the snake which filled the whole room. It did not go back into the clay pot.

And so it is finished.

Participants' reflective diaries (Appendix B)
TEACHERS
Arena Park Secondary Secondary School
Progress Report

(Please use a separate sheet to record your comments)

1. Title of Project:

Problems and issues in implementing the Teaching of Zulu Poetry and folktales in the language arts programme at the junior secondary phase.

2. Description of the innovatory programme (include goals, medium, etc.)

**MID-
MAY**

Name of Participant:

Date:

3. END Describe Progress to Date
of

MAY Describe Problems to Date

4. Describe Progress to Date

**MID-
JUNE**

Describe Problems to Date

5. Describe Progress to Date

**END-
JUNE**

Describe Problems to Date

6. Describe Progress to Date

**MID-
AUGUST**

Describe Problems to Date

7. Describe Progress to Date

**END
of
AUGUST**

Describe Problems to Date

8. Describe progress to Date

SEPTEMBER

Questionnaire (APPENDIX C)

(Students)

Std. _____

Division: _____

Subject Teacher: _____

PLEASE ANSWER THE FOLLOWING QUESTIONS AS HONESTLY AS POSSIBLE. YOU WILL NOTICE THAT THERE IS NO NEED TO WRITE YOUR NAMES. SO PLEASE DON'T HOLD BACK IF YOU FEEL THE NEED TO WRITE NEGATIVE COMMENTS ABOUT THE ZULU LITERATURE PROGRAMME THAT WAS IMPLEMENTED IN YOUR CLASS. THERE ARE THREE QUESTIONS FOR YOU TO RESPOND TO HERE.

QUESTION 1

(Place an [X] next to your choice)

If you were offered the opportunity, would you want to study Zulu poetry and folktales:

- | | |
|---------------------|-------|
| 1.1 More? | _____ |
| 1.2 About the same? | _____ |
| 1.3 Less? | _____ |
| 1.4 Not at all? | _____ |

Give reasons for your choice.

(Please turn to the next page)

QUESTION 2

Rate the significance or quality of Izibongo and Izinganekwane on the following items with number 1 indicating the least significance and 4 the most:

How significant is Izibongo and Izinganekwane as:

- (1) Entertainment /___/___/___/___/
 (1) (2) (3) (4)
- (2) Reflections of
 traditional Zulu
 life /___/___/___/___/
 (1) (2) (3) (4)
- (3) An art form /___/___/___/___/
 (1) (2) (3) (4)
- (4) A tool for change /___/___/___/___/
 (1) (2) (3) (4)

QUESTION 3

What is your opinion of the content and style of the literature you have studied over the past three months?

** If you experience difficulty in interpreting the requirements of this questionnaire, please don't hesitate to seek help from the teacher in-charge.

THANK YOU

SEMI-STRUCTURED INTERVIEW (APPENDIX D)

1 How well did you accomplish the aims and scope of the Zulu Literature programme in the classes to which you were assigned?

2 What was the best part of the programme (content, pupil interaction, teaching/learning situation, research, understanding of another cultural milieu, resources, etc.?

3 What was the greater failure of The teacher and her Pupils?
How did you endeavour to overcome this problem(s)?

4 How would you change the course if you had to do it all over?

5 How many hours did you spend preparing to implement the literature programme in your class(es)?

6 Should Zulu Oral literature be integrated into the language arts programme at our Secondary school or should it be a unit or course on its own? Why?

7 Would you prefer to teach / or do you feel most comfortable with the traditional/conventional literature programme being offered at this school?

8 Is Zulu Poetry and Folktales of value to the pupils you teach and to you, the teacher? Comment.

9 In addition to the in-service programmes, did you refer to other reference sources? List a few.

10 Where there any progressive elements that emerge from the pilot study? What were some of them?

11 If given the opportunity to teach a slightly more advanced Zulu literature programme to your classes in the ensuing years, would you? Why and how would you?

LITERATURE TEST

NAME: _____

STD./DIV. _____

Please answer the following questions to the best of your ability. Please note that the mark you score in this test will not be shown to anyone, including your parents!

PRAISES OF KING SHAKA

(The extract from the poem is supplied to you on a separate sheet. Please read the poem several times before you attempt to answer the questions set on it.)

Question 1

" He is the stealthy leopard..." (line 10)

Do you feel that the such an animal image is aptly used to describe this King in the *Izibongo Zamakhosi*? Why do you think so?

Question 2

The example of the *Izibongo* imagery in the following line is used in a different context.

"The calf mounted to the house of Zwide's mother" (line 20)

What reason(s) could the imbongi have had for using the "calf" image?

Question 3

Repetition and linking are conspicuous in *Izibongo*.

He felled Nomahlanyana born to Zwide,
He slaughtered Sikhunyana born to Zwide,
He felled Nqabeni and Mphepha,
He ate up Dayingubo born to Zwide.

What effect does the underlined words have and what is implied in the repetition used by the imbongi?

Question 4

The imbongi uses several figures of speech in the poem such as simile, metaphor, personification, apostrophe, assonance, hyperbole, alliteration, etc.

Quote two examples of figures of speech used in the given extract and say why you think they are effective.

Question 5

Having explored and studied a few examples of *Izibongo* and *Izinganekwane*, do you feel that they have value for non-Zulu speaking students and would you like to see these and others included in the literature programme of Arena Park Secondary School on a more regular basis?

Read the following IZIBONGO ZAMAKHOSI and answer the questions set on it:

PRAISES OF THE KING SHAKA

He thinks of war

Son of the righteous one, he who thunders on the ground,
bird, devourer of other birds,
great leaper who bounds over all others -
the hill on whose sides are no grazing cattle,
where the antelopes browse in herds, [5]
the waterbuck feed and the crawling thousand-legs.
Red paradise flycatcher
as if with a head that is dust-covered,
he is making sport of the Swazi King Sobhuza.

He overwhelms the King Zwide

He is the stealthy leopard and for long [10]
he has blocked the river crossings against the rabble,
blocking the way against Ngobe of Zwide's family
who had to go over by the drift at which females cross.
He is the river ford with the slippery stepping-stones
and they slipped on the stones, Zwide and his son. [15]
A wild beast, he rose from the thickets in anger against
the people.
Storm thundering down on the town of Kugoba,
he bore off the shields of their Amaphela regiment.
The calf mounted to the house of Zwide's mother [20]
while the others said it was madness.
He felled Nomahlanyana born to the king Zwide,
he slaughtered Sikhunyana born to Zwide,
he felled Nqabeni and Mphepha,
He ate up Dayingubo born to Zwide. [25]
Ceaselessly he pursued the man.
I wondered at him chasing the son of Langa
forcing him to the sun's rising
and then following him into the West.

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