

**INVESTIGATING THE TEACHING OF ISIZULU FOLKTALES IN THE
JOHANNESBURG EAST AND SOUTH DISTRICT SECONDARY SCHOOLS by**

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DECLARATION

I, Khethiwe Victoria Zuma declare that: *Investigating the teaching of folktales in the Johannesburg east and south districts secondary schools* is my own work and that all the sources used in this study have been acknowledged by means of a comprehensive list of references.

Signed by _____ on _____

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DEDICATION

I dedicate this dissertation to the three most important people whom I love a lot and also whom I so wish were still alive to celebrate this milestone with me. To my late father Mr Mhlayebuya Zebron Bhengu, my late grandfather Mr Cwila Velokuhle Amos Bhengu and lastly my late

little angel who is my dearest daughter Ntandoyenkosi Zuma. I know you are all watching me from a distance.

ABSTRACT

This study examined the teaching of isiZulu folktales at some Johannesburg East and South district secondary schools. The purpose of this study was to determine the methods used by isiZulu teachers in their classrooms when they teach folktales. The research questions were concerned with the teaching methods and strategies employed by teachers in their teaching of folktales. The study employed a mixed-methods approach involving 95 teachers as part of the quantitative approach and eight teachers participated in the qualitative semi-structured interviews. The findings of the study suggest that teachers use the lecture method in their teaching of folktales. The findings also reveal that teachers do not possess training in alternative methods of teaching folktales. The study recommends that teachers should be trained in the use of alternative methods such as drama. The study also recommends that school neighbouring

communities should get involved in the performance of folktales by visiting isiZulu classes where folktales are taught.

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CHAPTER 1: ORIENTATION TO THE STUDY

1.1 INTRODUCTION

Creative drama is an art form which is linked with a journey of inquiry that motivates students to investigate issues, ideas, feelings, and events, engaging in imaginary roles and circumstances to stimulate critical thinking and link with learner-centred education. The enactment of real-life situations offer opportunities to students to make sense of their world by dealing with challenges which compel them to think creatively and critically. Students are encouraged to take responsibility for their actions and to learn to deal with consequences thereof. This drama education can take place in the safe, nurturing environment of the language classroom (Uzunöz & Demirhan, 2017:164).

The new democratic government recognised eleven official languages of which isiZulu is one enjoying a new status of equality as part of the democratic constitution. The isiZulu speakers were noted at 23, 8% of the population and are the most densely populated group of the eleven languages identified. The use of isiZulu as a home language medium of instruction in schools is thus very crucial (Wolhuter, 2013:105).

In this chapter the focus is on introducing the topic of folklore as part of drama education in the isiZulu classroom, the literature review, an appropriate research design and methodology, statement of the problem, aims and objectives of the study, intended contribution to the body of knowledge, research methodology i.e. population and sampling, questionnaires, interviews, observations, ethical issues, informed consent, definition of terms, declaration and references. The aim of this study is to investigate pedagogical practices of teachers teaching folktales in Johannesburg East and South District secondary schools.

After the 1994 elections in South Africa, one of the main tasks of the democratic government was to make changes in the education system because the existing system was built on the ideologies that were not suited to the ideals of democracy. Since 1994 many policies have been introduced to redress the fragmented education system of the past. The Department of Education had to find an education system that would build “democracy, human dignity, equality and social justice, as well as a system of lifelong learning, to enable us to respond to the economic and social challenges of the 21st

Century” (DoE, 2005:28).

In 1995 the government published the White Paper on Education and Training (1995) which provides a framework for the development of new curricula in a post-apartheid South Africa.

Important directives emphasised in this document include an integrated approach to education and training, an Outcomes-Based Approach (OBE), lifelong learning, access to education and training to all, equity, redress and transforming the legacies of the past (Lekgoathi, 2010).

Curriculum 2005 was introduced in 1997. Its aims were to:

- introduce a new curriculum policy promoting lifelong learning for all South African citizens; and
- usher in an outcomes-based curriculum as opposed to the former content based approach (DoE, 1997).

The adoption of OBE is regarded as a ‘paradigm shift’ moving away from that of apartheid education, which advocated a focus on content-based and teacher-centred learning and teaching, to adopt a novel flexible curriculum which is results-oriented and learner-centred. OBE focused on the end result of the educational process and was teacher-centred. Van der Horst and MacDonald (2002:5) provides the gist of the OBE approach. These tenets are provided as follows:

Firstly, the focus is on the desired end result of each learning process. These desired end results are called the outcomes of learning and learners need to demonstrate that they have attained them. They will therefore continuously be assessed to ascertain whether they are making any progress.

Secondly, the focus is on the instructive and learning processes that will guide the learners to these end results. Educators are required to use the learning outcomes as a focus when they make instructional decisions and plan their lessons.

However, there were some problems with the implementation of Curriculum 2005. Jansen (1997) predicted its failure before it began and in 1999, the same author labelled it as “too complex, confusing and at times contradictory” (Jansen, 1999:147). According to Christie (2008:142), one of the major challenges with the implementation of OBE was that teachers were insufficiently qualified and under-resourced for teaching the new curriculum. Because there were many problems with the implementation of OBE, the previous Minister of education, Kader Asmal appointed a Ministerial Review Committee in 2000 to evaluate the design of the new curriculum and its implementation. The review committee identified problems that created confusion and difficulties for teachers implementing the curriculum (Chisholm, 2005; Bantwini, 2009). In response to the

Ministerial Committee's report on Curriculum 2005, the curriculum was revised and published as the Revised National Curriculum Statement (RNCS) in 2002 (Department of Education, 2002).

In 2009, Minister Motshekga appointed a Ministerial Committee to review the RNCS. The recommendations of this committee led to the revision of the curriculum statement. This latest revision included the Curriculum and Assessment Policy Statements (CAPS) for all subjects. The implementation of this curriculum began in 2012. The aim of the CAPS was to add a greater degree of coherence as it sought to strengthen the NCS, learning programme guidelines, and subject assessment guidelines, in one document per subject per phase (Moodley, 2013).

One of the new areas in the isiZulu Curriculum and Assessment Policy Statement is the inclusion of folklore in the Further Education and Training (FET) phase. Folklore is part of the CAPS, for isiZulu Grades 10-12 and were first offered in 2014. Folklore is a fourth genre in the literature paper in FET. As a subject advisor for isiZulu, it has been my experience that teachers complain that learners have no interest in folklore especially folktales. As such, there is a need to investigate how folktales are taught in the Johannesburg East and South District secondary schools and to find reasons for this perception.

1.2 STATEMENT OF THE PROBLEM

Creswell (2013) posits that a research problem is an educational issue or concern or controversy that leads to the need to conduct research in that area of study. Curriculum implementation is an educational issue warranting investigation to ensure continuous improvement. The teaching of isiZulu folktales in the FET phase was introduced in 2014 in the light of the directive of the CAPS.

Researchers (Sidaki, 1987; Mndawe, 2012), agree that the teaching methods used in the teaching of isiZulu are outdated and that this leads learners to resent the subject. According to Sidaki (1987:5) "it appears as though the teaching of Zulu ...is not as effective as it should be. One is puzzled why the examination results are not good, why pupil seem not interested in the subject." She goes further to pose the question, "Are teachers incompetent? Or are the methods of instruction wrong and outdated?" Similarly, Mndawe (2012) found in his study, which sought to investigate the pedagogies used in the teaching of isiZulu, that the teaching methods used in the teaching of isiZulu were outdated.

The old-fashioned drill down models of teaching are still a reality and modern approaches to language teaching involving legends and folklore are not often encountered in teaching. Jones and Chapman (2017:1) confirm this statement and she is of the opinion that learners need to

learn to critically reflect during storytelling sessions as part of approaching the teaching of stories in a modern way. The intention was thus to incorporate a seasoned critic in the field of drama and to focus on theoretical principles to serve as lens. The theory on drama by Boal (1994) will therefore also be incorporated in the theoretical and conceptual framework.

The CAPS documents for the languages recommend the use of the communicative methods. One of the basic tenets of the communicative method is that the teacher must create opportunities for communicative tasks in the classroom. As a subject advisor for isiZulu in the Johannesburg East District, the researcher has observed that teachers are still using outdated methods such as the telling method. Since folktales are included in CAPS it seemed a viable undertaking to explore the teaching strategies of teachers embarking on involving this genre in class in order to impact the learners and promote folklore. There is therefore, a need to investigate how teachers of isiZulu teach folktales.

1.3 RESEARCH QUESTIONS

The main research question is:

- What are the pedagogical practices of teachers teaching folktales in the Johannesburg East and South District secondary schools?

The following sub-questions will shape this study:

- What challenges do teachers of isiZulu face when teaching folktales?
- What improvements could be made to improve the teaching of folktales in the Johannesburg East and South District secondary schools?
- Which aspects influence the teaching of folktales in the secondary schools in Johannesburg?

1.4 AIMS AND OBJECTIVES OF THE STUDY

The overall aim of this study is to establish the pedagogies used by IsiZulu teachers in the FET phase in the Johannesburg East and South Districts and to outline the challenges faced by isiZulu teachers in the teaching of folktales in the Further education and Training phase.

The objectives of the study are to:

- examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts;
- identify challenges and problems associated with the teaching of folklore in the Further Education and Training phase;
- propose possible ways of improving the pedagogical teaching of folktales in the Johannesburg East and South District secondary schools; and
- identify the factors influencing the successful teaching of the folktales in order to come up with solutions of implementing CAPS.

1.5 INTENDED CONTRIBUTION TO THE BODY OF KNOWLEDGE

The empirical findings of this study indicate how teachers of isiZulu in the Johannesburg East and South District secondary schools teach folktales and what they do to ensure successful lesson delivery. The research hopes that the Gauteng Department of Education as well as the national Department of Basic education will use the recommendations of this study to improve the teaching of folktales and folklore in general.

1.6 METHODOLOGY

1.6.1 Research design

According to Creswell (2013), research design addresses the planning of a scientific inquiry, designing a strategy to explore, describe and explain something. The research problem in this study was investigated by means of a literature study and an empirical investigation. The literature review helped to provide a theoretical framework for the empirical investigation in which qualitative and quantitative research designs were used to gain a better picture of what was happening with regard to the teaching of folklore in the Johannesburg east and south secondary schools. A mixed-methods approach embracing both quantitative detail as well as qualitative responses was used. Most data sought were of a qualitative nature and some baseline research was quantitative.

1.6.1.1 Quantitative approach

The word *quantitative* refers to the use of numbers in collecting or working with research data. The quantitative data was collected from primary sources which included using questionnaires with the intention of gaining a broader understanding of the individuals' experiences of the

population under study (Babbie, 2006: 48-49). According to Bryman (2012), quantitative approach in research emphasises quantification in the collection and analysis of data.

In addition, a quantitative approach seeks regularities in human lives, by separating the social world into variables which can be represented numerically as frequencies or rate, whose association with each other can be explored by statistical techniques (Payne & Payne, 2004:180). It is envisaged that, quantitative data are useful in gaining a broader understanding of issues under investigation (Carr, 1994:716-721). This method was chosen because it is relatively economical and has the same questions for all the participants and can ensure anonymity.

1.6.1.2 Qualitative approach

According to McMillan and Schumacher (2010), qualitative research means any kind of research that produces findings not arrived at by statistical procedures or other means of quantification. The reason for selecting this method is that data for this study were collected through sustained contact with people in their natural settings. Qualitative data were collected by exploring a set of topics or themes through using in-depth interviews, focus groups and participatory observation (Babbie, 2013: 346).

1.6.2 Population and sample

1.6.2.1 Population

According to Bless, Higson-Smith and Sithole (2013), population refers to individuals in the universe who possess specific characteristics. The same authors further state that a population is the totality of persons, events, organisation units, case records or other sampling units with which the research problem is concerned. The population for this study consisted of high school isiZulu teachers in the FET phase in the Johannesburg east and south districts.

1.6.2.2 Sample

De Vos, Strydom, Fouche and Delpont (2011) contend that a sample is a sub-set of measurements drawn from the population in which the researchers are interested. According to Creswell (2013), a sample is selected to represent a population. Purposeful sampling was used in this study. In purposeful sampling, the researcher identifies

“information rich” participants for the reason that they are possibly knowledgeable about the phenomenon under investigation.” The composition of the sample in this study was ten teachers selected from five circuits in the Johannesburg East District and ten teachers selected from five circuits in the Johannesburg South district for the quantitative study and four teachers

from each district for the qualitative study. The teachers of isiZulu were selected from schools that were easily accessible and in which she had knowledge of their location.

1.6.3 Data collection

Data were collected through questionnaires, interviews and observations. In other words, triangulation was used. Triangulation refers to the use of more than one approach to the investigation of a research question in order to enhance confidence in arriving at the findings (Babbie & Mouton, 2006). More information on data collection will be provided in the third chapter.

1.6.4 Data analysis

Bondy and Hughes (2009) posit that once the data have been collected, there is an opportunity to “bring order, structure, and meaning to the mass of collected data.” Descriptive statistics are used in analysing quantitative data. A systematic process of selecting, categorising, comparing, synthesising and interpreting to provide explanations of the single phenomenon of interest are used in analysing qualitative data. McMillan and Schumacher (2010) argue that qualitative data analysis is the process of bringing order to data and organising what is there into patterns, categories and basic descriptive units.

1.6.5 Ethical issues

According to Munro (2011:21), ethics are “a set of moral principles which is suggested by an individual or a group is subsequently widely accepted, and which offers rules and behavioural expectations about the most correct conduct towards experimental subjects and respondents, employers, sponsors, other researchers, assistants and students.”

The University of Zululand Research Ethics Policy defines research ethics as the principles and practices that guide the ethical conduct of research. These should embody respect for the rights of others who are directly or indirectly affected by the research.

Such rights include rights of privacy and confidentiality, protection from harm, giving informed consent, access to information pre- and post-research, and due acknowledgement.

To conform and comply with the University’s research ethical codes, guidelines protocol and practices, the researcher engaged with the university’s policy and procedures on research ethics, and its policy and procedures on managing acts of plagiarism, and the participants understood the grounds of their consent. The supervisors and I considered and discussed the ethical issues that surfaced from this research. I, as the researcher therefore determined to the best of my knowledge, that the research did not fall within any category that would require

special ethical obligation. Only individuals involved in the teaching of folktales would be involved as participants in this study.

The letter seeking permission to conduct research was forwarded to the schools identified and the Department of Education in the Gauteng province. The research was not anticipated to create any conflict of interest, real or perceived.

I have read the university policy and procedure on research ethics and its policy and procedures. Therefore I undertook to:

- respect the dignity, safety and well-being of the participants. I also respected anonymity and confidentiality;
- acknowledge others' ideas, designs and writing that were not originals;
- reference my work accurately according to my chosen reference technique;
- seek ethical clearance from the university of Zululand Research Ethics Committee to allow this study to progress;
- give each participants a consent form and cover letter that explains the purpose and nature of research;
- keep the information collected safe and confidential;
- conduct the research and produce my dissertation on my own, subject to normal supervisory and collegial assistance; and
- disclose circumstances that could compromise ethical obligations to the university's ethical committee.

1.7 DEFINITION OF TERMS

1.7.1 Action research

Action research refers to research which aims to improve the quality of an organisation and its performance (McNiff, 2006).

1.7.2 Folklore

According to Taylor (2002:24), folklore is “the material that is handed on by tradition either by word of mouth or by custom and practice.

1.7.3 Folktales

The term ‘**izinganekwane**’ in isiZulu means folktales in English, and acts as an umbrella term to embrace a variety of oral prose and narratives which can be employed to strengthen children’s language development (Ntuli, 2011a).

1.7.4 Teaching strategies

Teaching strategies are methods or techniques that the teacher uses to teach content knowledge in the classroom. Du Plessis, Conley and Du Plessis (2007:28) describe a teaching strategy as a broad plan of action for teaching and learning activities which is used in order to achieve specific outcomes.

1.8 LIMITATIONS OF THE STUDY

This study was confined to Grade 10-12 isiZulu teachers in the Johannesburg east and south districts secondary schools. Due to limitations to do with finances and time, it was not possible to include all schools in the Johannesburg east and south secondary schools.

1.9 STRUCTURE OF CHAPTERS

1.9.1 Chapter 1: Introduction

Chapter 1 is the introductory chapter which contains the background to the study, motivation, statement of the problem, aims and objectives of the study and an outline of the research methodology.

1.9.2 Chapter 2: Literature review

Chapter 2 covers the literature review that locates the study in a body of theory and provides the conceptual underpinning of the study.

1.9.3 Chapter 3: Research design and methodology

This chapter shows what research methods were used to collect data for the study. In the chapter, research design, data collection techniques, ethical considerations and data analysis techniques are discussed.

1.9.4 Chapter 4: Data presentation, analysis and interpretation

This chapter deals with data presentation, analysis and interpretation.

1.9.5 Chapter 5: Summary, conclusions and recommendations

Chapter 5 provides a summary of the findings, conclusions reached and recommendations from the research.

1.10 CHAPTER SUMMARY

This chapter describes the scope of the study. The chapter provides the problem of the study and elucidates the purpose of the study. The research questions are identified, objectives are outlined and the significance of the study are elaborated on. The chapter also provides some information on the structure of the study. The next chapter presents the theoretical framework and the literature review.

CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

According to De Vos *et al.* (2005), a literature review assists researchers to select the appropriate research design and methodology, including the data collection instruments for their studies. In the following literature review, I will show how my research fits into the bigger picture of the proposed literature consulted, and I will relate it to what has been done before. In this study, I consulted literature on action research as a research orientation of inquiry, regarding the teaching of folktales and teaching strategies in FET. I also provide information on folktales and the role of this genre in learner development. I used the drama theory of Boal and a discussion of this theory follows next.

2.2 THEORETICAL FRAMEWORK

Anfara and Mertz (2006:2) posit that the purpose of a theoretical framework is to connect related parts of information together and provide a lens through which the research study is viewed. The theoretical framework also provides information on why the research problem exists. According to Anfara and Mertz (2006:2): “This lens or theoretical perspective can help one to understand certain aspects of the phenomenon as well as conceal other aspects”.

The appropriate theoretical framework for this study was the use of drama in the teaching of folktales. The tenets of Augusto Boal were useful to assist in understanding the teaching of drama in the school environment. Augusto Boal was a drama practitioner and teacher in Brazil who practised drama as part of his teaching strategies (Macdonald & Rachel, 2000:1). These principles are briefly discussed next.

The theoretical principles of the dramatist Augusto Boal (1994:1) proposes terms associated with the field of drama that are relevant to the teaching of drama performances in the classroom environment. In approaching the teaching of drama in FET it is therefore, imperative that Boal’s terms be elucidated as part of a theoretical lens.

Boal (1994:2) concentrates on the theatre of the oppressed. His concept of theatre of the oppressed incorporates the ‘real image’ and the ‘ideal image’. The real image is linked with the world as it is, as a representation of the oppressed. The ideal image concerns the projection of a world as it could be once all problems are solved and problems sorted out. When teaching drama in FET it is thus imperative to focus on Forum theatre which incorporates spectators who become actors also referred to as spec-actors.

The Theatre of the Oppressed falls within the category of Forum theatre and has a strong pedagogical impetus and provides the opportunity for the actors to reflect on their weaknesses and mistakes as part of the cast of actors or as commentators on the real-life experiences. The actors engage in the acting process and are actively involved in performing or they should be on among the audience (Boal, 1994:19). There are proposed steps indicated by the performance game. The performance game comprise the participation of the spec-actors who may act as the protagonists. There is also a joker who floats between the audience and the actors and this character is not attached to the audience or the actors (Boal, 1994:21). The purpose with the Theatre of the Oppressed is to equip the spec-actors and audience with survival skills and to stimulate fruitful discussions since all actors or players are involved with the game (Boal, 1994:xxi).

The emotions should be rationalised, since they contain an element of danger and need careful and sensitive reflection to work through them. Emotions must be approached from a rational point of view to be able to manage the strong emotions. The process of rationalising emotions embodies a dual function, since both the actions of feeling and thinking are involved (Boal, 1994:48).

The Theatre of the Oppressed grants the actors and spectators the opportunity to participate in an educational and therapeutic process, since unpleasant experiences are dealt with and the needed therapy ensues when the actors can vent their emotions and the audience can advise them on how to deal with them. Boal, (1995:29) acknowledges basic human properties, embracing emotions, thinking, sex and movement. Humans are said to have an emotional pressure cooker (conscience) which is impacted and then and controlled by fear and morality (Boal, 1995:34). The expression of the opinions is regarded as steam which escapes from this pressure cooker.

Boal (1995:71) refers to the Aristotelian concept of catharsis where a character receives relief from oppressed emotions and is able to gain purification from the negative occurrences. Gewertz (2003:1) elucidates the concept of “oppressed” as the point in time when the spectators in the audience are not able to comment or reply as part of the play and have to consider what to say as part of reflection on the performance of the actor.

When implementing Boal’s (1994; 1995; 1999) principles when teaching folktales it is useful to integrate his principles regarding the dramatic performances. The teacher focuses on the spec-actors and the audience becomes involved in the performances. This technique affords the learners the chance to become active participants and part of their own language development and learning. The role of the joker to alleviate stress and pain can also assist when teaching and failure or harsh aspects as part of the play are portrayed to help learners.

Boal (1995) wrote a book on drama viz.: *Rainbow of desires* and proposed a number of tips with regard to the implementation of dramas in education. He regards a theatre as a platform for actors (characters) to engage in combat. He emphasises the aspect of feelings that are valued and interesting, dramatic action. Since drama is not

commonplace, involvement of a space for performance of real-life situations, such as a space to transform memory and imagination and an aesthetic space with dreamlike plasticity, are of crucial importance (Boal, 1995: 30).

Folktales can easily be dramatised, because they are stories with a plot structure and characters. According to Ballin (1993), drama experience has possibilities for personal and social understanding. Heathcote (cited in Wagner, 1999) suggests that drama moves the learner from the particular, concrete experience to the universal, to achieve meaning.

The researcher has chosen to use Boal's principles of drama as a theoretical framework, because drama experiences have been shown to benefit learners in a number of ways such as the following: provide learners with distance and space to reflect (O'Neill *et al.*, 1988); are more accessible to non-verbal learners (Wagner, 1999); encourage learners to work cooperatively together (O'Neill *et al.*, 1988); provide opportunities for learners to explore roles and attitudes – they can take any role they find comfortable (Chesner.); and make learning enjoyable (Wagner, 1999).

One of the aims of this study was to suggest ways in which the teaching of folktales could be improved. The theoretical framework suggests that the drama method could help teachers give interesting lessons on folktales.

In addition to the use of drama as a teaching strategy, this study uses action research as a theoretical framework. This is, because in action research, the theory of the researcher is tried with practitioners in real situations. It is an iterative process whereby the experience of the researcher and the practitioners informs the scope and process of the research (Avison *et al.*, 1999). Action research therefore combines theory and practice and places a high degree of importance on reflective learning (Avison *et al.*, 1999).

2.3 ACTION RESEARCH

The essential question driving the proposed study asks how isiZulu educators teach folktales and how educators can be trained to use alternative methods such as drama, in their teaching of folktales. Dramatising will enable learners to put the performance of folktales into action. This will improve their level of engagement and make a lesson to be real and interesting. The relevant literature that informed this study includes literature on action research and literature regarding the teaching of folklore.

There are various definitions of action research since the work done by Kurt Lewin was done in 1946. According to Lewin (1948), action research is an approach used in research which are relevant to the conditions and consequent effects of different types of social action. Lewin further focuses on making use of action research by implementing a spiral of steps. Each step as part of the spiral has specific features ascribed to the activities

involved. These features include a circle of preparation and planning, action, and seeking for facts concerning the end product of the action. A definition of action research is as follows:

Action research is a form of collective self-reflective inquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their understanding of those practices and the situations in which the practices are carried out. ...The approach is only action research when it is collaborative, though it is important to realize that action research of the group is achieved through the critically examined action of individual group members (Kemmis & McTaggart, 1988).

Action research is a useful approach to enhance your personal teaching practice. The action researchers begin by focusing on a specific problem encountered. The idea is to draw on former experience and feedback extracted from students. The one cycle of planning is followed by the next and activities embrace planning, acting, observing and commenting. Each phase refers back to what was found in the previous cycle. These phases all constitute the 'action research cycle' and the problem is addressed by following the above-mentioned steps. This type of research has the advantage that improvements can be applied to achieve a better final result (Gilmore, Krantz & Ramirez, 1986).

Action research is also known as 'participatory research', 'collaborative inquiry', 'action learning' and 'contextual action research'. Reason and Bradbury (2006) view action research as a type of investigation rather than a methodology that attempts to "create a quality of engagement, of curiosity, of question-posing through gathering evidence and testing practices."

Dick (2010) regards action research as a methodology with a straddled aim embracing action and research. The term 'action' is used in conjunction with the word research implying to bring about development and change in society and as a result it improves the learning programme. 'Research' refers to a vehicle facilitating understanding by the researcher and/or customer. The action research methods highlight action, and research is deemed an extra benefit.

2.3.1 Educational action research

There is a variety of action research methods in educational settings. Action research can involve teachers investigating an issue in their classroom, a group of teachers working on a common problem, a team of teachers working with others focusing on a school, or an even larger group working on a district-wide issue. Ferrance (2000) divides the different types of action research as follows:

Individual teacher research usually focuses on a single issue in the classroom. The teacher may be seeking solutions to problems of classroom management, instructional strategies, application of learning materials and how to achieve student learning. Teachers can observe the problems and challenges in the classroom environment and address these in groups or individually. The researcher collects the relevant data and may include students.

Collaborative action researchers may embrace two teacher or more teachers, and they may be people interested in dealing with issues pertaining to the classroom, a department or a school-wide issues. These issues may cover a single classroom or a challenge as experienced by many.

School-wide research focuses on common problems. An example is the lack of parental involvement in schools regarding communication among teachers and parents. The school may also aim at arriving at new suggestions regarding decision-making steps. Members of the school working collaboratively may assist with data gathering and analysis. When investigating poor academic performance, action research may be implemented to follow the various developmental steps.

District-wide research demands more resources and requires involvement of many people, due to the complexity of the research. Issues addressed can be organisational, community or performance-based focusing on decision-making processes. A district may opt to focus on a common problem experienced by many schools or focus on an organisational management aspect.

Ferrance (2000:9) asserts that when defining action research, four basic themes surface viz.: empowerment of selected participants, collaboration and involvement, acquisition of new knowledge, and social change. The same author suggests the following five phases of inquiry in conducting action research. These steps are presented in the figure below:

Figure 2.1 depicts steps in action research (Ferrance, 2000:9):

Identify the problem



Gather data



Interpret data



Act on evidence

Evaluate results

Next steps Adapted from Ferrance, (2000:9)

□ *Identify a problem area*

Ferrance posits that often researchers have several questions they wish to investigate; however, it is important to limit the questions to ones that are meaningful and doable in their daily work. Careful planning at this first stage will limit false starts and frustrations.

This study investigates the teaching of folktales in Johannesburg secondary schools.

□ *Gather data*

When engaging with collection of data, the researcher is commencing with a crucial step and these actions taken must be planned. Many sources must be involved to broaden the scope of data extracted from the Zulu class on folktales. Ferrance (2000) argues that there are many techniques for data collection such as questionnaires, interviews, diaries, field notes, audio tapes, photos, memos, focus groups, checklists, journals, video tapes, logs of meetings, case studies, surveys, tests, reports cards, attendance, samples of student work, projects and performances. For the purposes of this study, questionnaires, interviews, field notes, observations, and focus group discussions were the main techniques used to collect data.

□ *Analyse and interpret data*

Analysing data has to do with making sense of the data collected. Ferrance (2010) argues that verbal data, such as people's opinions, attitudes, or checklists, may be summarised. The researcher used both qualitative and quantitative data to understand how folktales were taught in the Johannesburg east and south districts secondary schools.

□ *Act on evidence*

According to Ferrance (2010), taking action allows people to make changes in their own lives. During and after the workshops, the teachers were asked to use drama in their classrooms.

□ *Evaluate results*

As Ferrance (2010) maintains, it is necessary to test whether the intervention has yielded any improvement. It is also imperative to determine if the data clearly provide evidence to support assumptions and statements to arrive at actions and suggestions to improve the results. In this study, an evaluation of the use of drama in the teaching of folktales was evaluated through post-workshop interviews and questionnaires aimed at establishing whether the intervention was effective.

□ *Next steps*

Based on the evaluation of results, the researcher and participants should identify further issues raised by the data and plan for additional improvements, revisions and next steps (Ferrance, 2010). This means that action research has no end. In this study, the next steps involved making recommendations to the Gauteng Education Department to consider providing training in the use of drama in the teaching of traditional literature.

Rule and John (2011) concur with Ferrance (2010) when they posit that action research should not be regarded as problem solving per se, since it is rather an attempt to improve the situation at hand. The aim is thus not to find correct answers but to remedy and improve skills. The same authors further state that action research, with its emphasis on process and change, might be understood as a case study which is concerned not only with understanding a particular situation or case, but also collaborating with participants to act on this understanding in order to improve the situation, and documenting the different phases of development.

According to Feldman (2002:240):

Action research happens when people research their own practice in order to improve it and to come to a better understanding of their practice situations, It is action because they act within the systems that they are trying to improve and understand, It is research because it is systematic, critical inquiry made public.

Similarly, Brody (2006) argues that action research is reflexive and teachers study problems systematically to assist, correct and assess decisions made pertaining to their teaching, learning and development in the professional context. Brody (ibid.) elaborates and maintains that it is a cyclical process which occurs collaboratively and it covers aspects such as strategic planning, perceiving, evaluating actions, amendments and results critically, in social, cultural and political systems.

Mills (2003:4) provides the following definition of educational action research:

Action research is any systemic inquiry conducted by teacher researchers to gather information about the ways that their particular school operates, how they teach, and how well their students learn. The information is gathered with the goals of gaining insight, developing reflective practice, effecting positive changes in the school environment and on educational practices in general, and improving student outcomes.

The definitions provided above indicate that action research involves the following steps:

- The identification of the problem;
- The evaluation of the problem;
- Making a recommendation;
- Practising/implementing the recommendation;
- Reflecting on the practice or evaluating the recommended practice or action step;
- and
- Re-evaluating if needed or modifying the plan, taking a second action step if needed.

As mentioned above, action research is also called participatory research, since it is a form of research focusing on problem solving and achieving learning goals. In this study, the Zulu teachers in the FET phase in the Johannesburg East and South districts as participants will be involved in changing the way they teach folktales.

In action research, human beings cooperate to create their own reality and data are thus collected in cooperation with research participants or subjects who are assisted by the researcher to contribute to conduct own research (de Vos *et al.*, 2005). This type of research is relevant to this study, because participants will be required to reflect on their teaching practices and to improve their teaching of folktales. Action research enables teachers as assistants, community members and researchers to learn about themselves, their students and to think about ways in which they can improve their way of doing in a specific situation. Action research is viewed as a helpful tool to equip teachers professionally. They act as frontline workers that bring the challenges experienced by communities to the attention of the researcher as social scientist (Bless, Higson-Smith & Sithole, 2013:91).

Cohen *et al.* (2011) proposes a model of the action research sequence:

- Determine and formulate the problem;
- Discuss the problem with interested parties;
- Review the relevant literature;
- Modify or change the initial problem;
- Choose the appropriate research methods;
- Select assessment procedures;
- Implement the project and assess it longitudinally; and □ Interpret the extracted data.

Action research can involve many subjects such as educators researching a problem pertaining to their classroom, a group of teachers working in collaboration in the school environment, or stakeholders in education working together on district-wide issues. In this study, the issue that will be investigated and probed is the teaching of folktales in the FET phase and the researcher will involve the teachers to solve the problem of teaching folklore in the classroom as participants in the research project. This method will imply involvement of both individual teachers that will be done during school visits, as well as in teachers as a group during cluster meetings. In terms of learners as participants action research was conducted using purposeful sampling of individual learners so that the findings will be reliable and unbiased.

The discussion above indicates that action research deviates from the other types of research regarding the following:

- Firstly, the researcher is embedded in the practices of the relevant subjects involved. Teacher-researchers tend to learn more and show a willingness to change and apply what they learn when working independently. Action research facilitates improvement and changes.
- Secondly, action research is social research which occurs in everyday life and is aimed at improvement of daily challenges in the classroom environment or in the school.
- Thirdly, the novice researchers can openly admit their biased attitudes. Fourthly, action research is more likely to have lasting effects on the group involved in the change that is taking place.

2.4 TEACHING STRATEGIES

According to Van der Horst and McDonald (2003:121), a teaching strategy is described as a broader plan of action for teaching activities with a view to achieving a particular outcome. Teaching strategies are the methods or techniques that the teacher uses to teach content knowledge in the classroom and to transfer this knowledge to the learners. Killen (2006) add that teaching methods are particular techniques that teachers use to assist different learners to gain knowledge to be able to achieve expected and desired outcomes. Black (2009) posits that knowledge of the difference between rote learning and learning with understanding depends on the type of instructional strategy used in the classroom.

McCown *et al.* (1996:293) distinguish between teacher and learner-centred instruction. Teacher-centred instruction entails the teacher providing key concepts relevant to the subject matter while learner-centred instruction facilitates independent work done by learners in groups using the resource material provided.

Killen (2006) asserts that since learning is regarded as the process of acquiring novel facts, the teacher must decide on a teaching strategy that will be conducive to learner understanding and recall of information. The teacher plans the outcomes to be attained by the learners as per lesson and is responsible for aligning information with the outcomes to be achieved at the end of each lesson.

Killen (2006) proposes the following teaching strategies which apply to the classroom environment:

direct instruction; discussion; small-group work; co-operative learning; problem solving;

research; role

play; case

study; and

writing.

Direct instruction is a teacher-centred approach where the learner absorbs and the teacher shares while doing most of the verbal communication. The teacher dominates the instruction and the focus is on facts leaving the learner with little opportunity to engage in communicating about the subject matter. According to Russel, Comello and Wright (2007:21), direct instruction is the traditional and the oldest method in classroom teaching and is still used fruitfully in modern times. It has the advantage of providing information to large numbers of students, to teach a large amount of subject material fast and effectively. It is also cost effective, since the teacher serves as the only resource. The same authors concur that direct instruction is however, limiting, since learners are not afforded ample opportunity to process information and delve deeper arriving at own problem-solving skills. This strategy causes students to become apathetic, lose interest quickly, engage in feedback, and learners cannot develop at their own pace and in their own time. The content-driven teacher-centred strategy was used by all the Zulu teachers

in their teaching of folktales prior to the intervention of workshops guiding teachers on how to use folktales effectively. The following table shows the techniques of the direct strategy.

Table 2.2 Teaching strategies

TECHNIQUES/STRATEGIES	APPLICATION
Lecture	Teacher presents lessons with the help of teaching aids while learners take notes
Demonstration	Teacher illustrates principles or skills
Presentation	Teacher guides the discussion with oral presentation
Dictation	Teacher speaks or reads and learners write what is said
Drill and practice	Teacher presents examples and learners do problem solving
Didactic questioning	Teacher leads learners by asking questions, starting from lower to higherorder questions
Guided writing, reading or listening	Teacher uses format to lead learners towards learning outcomes
Guided worksheets with corrective feedback	Teacher guides class work through worksheets step by step
Visitor presentations	Teacher initiates presentations by visitors from the community, parents, celebrities, role models
Video, film, tape, radio presentation	Learners in class view presentations and take notes

Adapted from ideas proposed by Killen, (2015).

The direct method has the following advantages:

- The teachers know the learning content;
- Teachers are able to emphasise important points and possible difficulties;

- Factual knowledge is imparted;
- A lot of information can be given in a short time;
- Effective in both small and large classes;
- This method assists teachers to stimulate learners by displaying their personal interest of the subject; and
- Teachers create a non-threatening environment for learners, learners are not forced to be active participants (Kramer, 2006; Killen, 2015).

The following are some of the disadvantages of the direct method:

- This method does not cater for diverse learners, their prior knowledge, learning pace, cognition level learning styles or learners' interest in the subject matter;
- The success of this method largely relies on the image the teacher portrays;
- The method assumes that learners are able to obtain information through listening, observation and note taking;
- The method does not foster social and interpersonal skills development due to its limited learner activity;
- It might have a negative impact on learners' skills such as problem solving, creativity, explanation and inquiry;
- During the demonstration, the learners might not see what the teacher wants them to see;
- It presents learners with educators' views on how to organise content;
- It limits learners' feedback to educators concerning their level of understanding.
- It does not often hold the learners' attention span more than fifteen minutes.
- It gives learners an impression that they have to be told what to do by the teacher all the time (Maja, 2006).

According to Grosser (2001), the direct teaching method is an important component of all teaching and learning but should not be used as the only approach. He posits that the lecture method should be combined with other approaches that are more interactive.

Discussions are useful in the classroom to allow learners to experiment and pit their own ideas against those of others. It is recommended that learners learn from a variety of perspectives and they can become enlightened on issues that they could not understand of their own accord. This strategy involves goal-oriented discourse among interlocutors

(Killen, 2015). Learners are granted opportunities to share their views freely. Learners can voice their own ideas and share their views on the topic. The teacher facilitates discussions and allows learners to elaborate on the topic. Discussions are conducive to participation and learner involvement.

Small-group work is a learner-centred activity facilitated and guided by the teacher. These groups have four to six members and may vary according to the environment and chosen desk layout. Learners collaborate to succeed in achieving their goals and they develop social skills and gain new factual knowledge. Small-group work embraces numerous activities such as discussions in small groups, filling in worksheets, finding solutions to problems or presenting prepared work (or delivering impromptu performances). Small-group work can thus be integrated with other strategies (Killen, 2006).

Co-operative learning occurs in small groups or between two collaborative learners. Learners develop learning from one another and the teacher must have a sound knowledge of the learners to decide who must sit together so that effective cooperation can take place. Grouping the learners effectively facilitates learner-to-learner communication, and establishment of a nurturing relationship. Problem solving is used as strategy to deal with problems and find answers. Problem solving tests whether the learners' have been able to use the assimilated knowledge to apply it fruitfully (Killen, *ibid*).

Research can serve as a teaching plan to assist learners to achieve self-learning and to encourage discovery of answers independently. Research can assume the form of investigations or supported research engaging books or internet sources. It can also be linked with case studies. Doing research can equip the learners to arrive at novel methods and particulars providing them with new methods and relevant information, broadening their perspective. Role-play is a viable teaching strategy since it instils confidence and can be used effectively in the classroom environment. Role-play can be implemented effectively to simulate realistic scenarios. Learners learn applying new knowledge in real-life situations and test their problem solving skills. Another salient benefit of role play as a teaching strategy is that learners are alerted about the value of participating when engaged in role play (Killen, *ibid*). This strategy is important, because the intervention strategy in the action research cycle involves the use of drama in the telling of folktales.

Teachers of folklore should not only think about using role-play in their teaching but also other forms of drama. Drama can be defined as the act of using the imagination to become someone or something other than yourself. Courtney (1980) defines drama as: "The human process whereby imaginative thought becomes action". These definitions indicate using drama in the teaching of folktales could have a significant impact in the way learners respond to folktales. Bolton (1986) calls the form of drama used in the classroom, "dramatic playing."

Bolton (1986:37) states that drama has a significant amount of learning potential and that over a longer period of using drama in a classroom, development in learners may appear in many forms, such as, in their thinking, their talking, their acting, their respect for each other's opinions, their desire for further learning and their writing. According to Verriour (1994):

Dramatic playing is characterised by a high degree of spontaneity as teacher and students work to create a fictional world in which they assume roles to explore issues that are of concern to them.

One of the reasons for this is that:

Drama provides children with an opportunity to work together cooperatively on a shared life. As a result, it gives children the change to express themselves more effectively in everyday situations (Ustundag, 1997:89).

Somers (1996:108) posits that drama is a useful teaching tool as its processes distinguishes it from other approaches amongst others discussion, the use of video and didactic pedagogy. Zero (2014:12) points out that drama provides a memorable learning experience, because it promotes cooperative learning, gives a sense of belonging, improves the self-esteem and motivation of learners and encourages learners to use a range of emotions

Zero (ibid.) states that the main purpose of teaching drama in the classroom is the core curriculum and not so much to teach acting and performance skills. That is why Wagner (1999) points out the following about educational uses of drama. The role play is improvisational, not always scripted and texts are memorised to perform to an audience. Role play is an essential tool for classroom interaction. Role play provides learners with an opportunity to present their understanding of the folktale, character and plot development, or emotions in the folktale. The focus is on folklore as selected teaching strategy to underscore learning in a specific curricular area viz.: the teaching of isiZulu as a language.

Drama is a useful method of teaching, because it engages learners in learning by doing. Perry (2004) maintains that human beings are natural storytellers. We are curious, and engage in observing and learning. The idea for each teacher centres on finding ways to involve the child and capitalise on the novelty-seeking tendency to engage in learning. By taking on the roles of the different characters found in folktales, the teacher and the learners can provide lessons that embrace the learners' imagination and develop the love for folktales.

Case studies provide real-life scenarios: the students can learn from these experiences to put their knowledge to use and build on their current experience. Case studies can provide useful information that is not in the textbook. A case study can be combined with research, small-group work or co-operative learning. This strategy can be used to gather data in real-life situations and to analyse the data using problem solving methods. Writing is a good way of testing the learners' knowledge and their understanding (Killen, 2006). It reveals their ability to write tests and to display their ability to relay information effectively. Through writing students can represent their opinions and also deal with problems that they might encounter in the classroom.

2.5 FOLKLORE

MacNeill, (2017:19) asserts that folklore enjoys its own relevance and appeal to many people and the popularity keeps it actively circulating. If everyone is engaged in sharing a particular story or joke, sharing a particular custom, or a particular meme, there is a definite reason. Folklore embraces old, rustic, quaint, or at least traditional tales. The fact that folklore is shared as part of traditions makes it so intriguing.

The word 'folklore' is a compound noun. It consists of two words, 'folk' which refers to people and 'lore' which means the stories and traditions of a particular group of people. Folklore can therefore be defined as the traditions, stories and customs of a community. According to Abrams (1981), folklore includes, amongst others, legends, superstitions, songs, tales, proverbs, riddles, spells, nursery rhymes, pseudo-scientific lore about the weather, plants and animals, customary activities at births, marriages and deaths, and traditional dances and forms of drama which are performed on holidays or at communal gatherings.

Taylor (2004) as quoted in Ntuli (2011a) defines a folktale as a traditional tale that has been shared by word of mouth – passed on from one family member to another by numerous storytellers over generations sitting around countless evening fires. As mentioned earlier, folktales became part of the isiZulu curriculum in 2014 following the introduction of the CAPS for isiZulu Home language in 2011.

The CAPS document (2011:30), states that folk narratives should be analysed the same way as other narrative genres such as short stories and novels. In studying folk narratives, one should pay attention to the following structural elements:

- Plot, sub-plot (exposition, rising action, conflict, climax, anti-climax, foreshadowing and flashback);
- Characterisation i.e. description and development;
- The role of the narrator;

- Messages and themes;
- The setting, the background and the timeline;
- Background, setting and narratives relating to character and theme;
- Mood and twist; and □ Timeline.

2.6 FOLKTALES

According to Canonici (1996), folktales are traditional stories handed down orally from generation to generation. These stories are generally about human beings, spiritual/magical beings and animals. Bascom (1965:4) defines folktales as follows:

Folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may have happened, and they are not to be taken seriously.

2.6.1 TYPES OF FOLKTALES

Msimang (1986), in his study of the influence of folktales on the Zulu novel states that the folktale is still a living art which upholds certain isiZulu norms and values and it forms the matrix of the novel. The author continues to say that the main functions of the folktales include teaching moral lessons. Msimang (1986) adds that Zulu folktales can be divided into three types, namely myths, legends and fables. He then provides the characteristics of each folktale type as follows:

- Myths represent prose narratives and are deemed to be a true reflection of incidents which happened long ago. The characteristics of myths are mentioned next:
 - The main characters who feature in fables embrace gods or deities and animals assuming human characteristics;
 - The narratives of the gods are shared; ○ The action refers to the origin of certain characters or phenomena; and ○ The atmosphere is very important since myths are linked with religious events and the atmosphere must convince the audience that the characters are credible.

- Legends are also prose narratives and viewed as truthful by the actors and audience, but they belong to a more recent historical moment. The main characteristics of a legend are:
 - Credibility as they are believed to be true; ○ set in a more recent period of time; and

- they deal with worldly deeds of historical characters such as heroes, chiefs and kings.
- Fables are prose narratives that are regarded as fiction. IsiZulu fables include the following examples:
 - cannibal tales; ○ human tales;
 - trickster tales especially those involving *Chakijana, uNogwaja*; and
 - ogres or monster stories.

Similarly, the CAPS document for the FET phase identifies the different types of folktales which are discussed next.

2.6.1.1 Legends

Legends are divided into two types; i.e. old and urban legends. Legends originated traditionally among a people or folk especially forming part of the oral tradition of common people and any belief or story passed on traditionally, especially one considered to be false or based on superstitions were taken note of and resorts to the category of folktales. These are semi-true stories which have been passed on from person to person and have important meaning or symbol for the culture in which it originates. A legend usually includes an element of truth, or is based on historic facts, but with mythical qualities. Legends usually involve heroic characters or fantastic places and often encompass the spiritual beliefs of the culture in which they originate (Makhoba, 2014).

2.6.1.2 Myths

Myths are often used to explain universal and local beginnings and involve supernatural beings. Myths are regarded as historical narratives. They are traditional stories that provide explanations and add value to the unknown. The narrator transforms traditional perceptions and beliefs to achieve a realistic story and lessons are taught about the wrong deeds such as intolerance and characters are guided to be more positive and to live in harmony. Myths are one of the folklore genres which embrace stories that are told (Makhoba, 2014:132).

2.6.1.3 Fables

Fables are short narratives making a moral point. They often employ animals with human characteristics and involve anthropomorphism (powers of speech, etc.) as the main characters are given the ability to speak in the story (Canonici, 1996).

2.6.2 ELEMENTS OF FOLKLORE

Elements of folklore are discussed next.

□ Characterisation:

- Flat characters feature;
- Human personae embody good or very bad and often exaggerated characteristics;
- Youthful heroes and heroines;
- Fair, kind charitable and attentive heroes and heroines feature; and
- Special abilities or powers are ascribed to characters.

□ Setting:

- Place is described simplistically and briefly and it befits the typical geographical features of the culture. Sometimes place is not directly referred to but inferred;
- The time referred to is in the past and nested within the history of the culture; and
 - Fantasy time such as once upon a time is typical and the end is untroubled and joyful. It often contains the words ‘they lived happily ever after’.

□ Plot is described as follows. It:

- is uncomplicated, but interesting;
- is stimulating and sometimes didactic;
- is action packed and follows simple patterns;
- grabs attention from the onset and keeps the listeners’ interest; and
- deals with conflict which is resolved by great deeds and gestures of human kindness linked with good and bad/evil.

□ Themes in folklore:

- Folklore often focuses on universal truths and teaches valuable lessons, related to the characters. Their actions or extraordinary material possessions serve as apt material to entertain and captivate the readers or audience; and
- Disobedience to the group’s culture is not tolerated and this behaviour serves as material to teach traditions and values.

□ Tone in folklore is typically:

- Happy, or triumphant and is linked with a melancholic versus a celebratory tone which is linked with bad or good occurrences. Folklore depicts human strengths, frailties, enfeeblement or idiosyncrasies; and readers are guided to new understanding or understanding.

2.7 CHAPTER SUMMARY

Usually the folktales, myths, legends and fables are meant to prepare young people for life, and so teach a lesson or moral. In the African folktales, the stories reflect the culture where diverse types of animal abound. The animals and birds are often accorded human attributes so it is not unusual to find animals talking, singing or demonstrating other human characteristics such as greed, jealousy or honesty.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

The previous chapter provided the theoretical framework and a review of the literature relevant to this study. This chapter presents the research design, paradigm, the research approach, the research method and the justification of the research approach used in this study.

3.2 RESEARCH QUESTIONS

The main research question was:

- What are the pedagogical practices of teachers teaching folktales in the Johannesburg East and South District secondary schools?

The following sub-questions shaped this study:

- What challenges do teachers of isiZulu face when teaching folktales?
- What improvements could be made to improve the teaching of folktales in the Johannesburg East and South District secondary schools?
- Which aspects influence the teaching of folktales in the secondary schools in Johannesburg?

3.3 OBJECTIVES OF THE STUDY

The overall aim of this study was to

- establish the pedagogies used by IsiZulu teachers in the FET phase in the Johannesburg East and South Districts and to outline the challenges faced by isiZulu teachers in the teaching of folktales in the Further education and Training phase;
- examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts;
- identify challenges and problems associated with the teaching of folklore in the

Further Education and Training phase; and

- propose possible ways of improving the pedagogical teaching of folktales in the Johannesburg East and South District secondary schools.

3.4 RESEARCH DESIGN: ACTION RESEARCH

According to Babbie (2009) a research design is a logical strategy or plan for gathering evidence about desired knowledge. Punch (2007:63) states that a “research design situates the researcher in the empirical world and connects the research questions to the data”. Rule and John (2011) argues that the research design paves the way to finding results and is used to acquire credible answers to the research questions, provides information about the paradigm the study is situated in, and establishes the research type and approach that will be followed.

A variety of descriptions of research design have been advanced by different authors. Research methodology entails the methods and tools which the researcher implements to complete the research, and the research design presents the plan or blueprint indicating how researchers plan to carry out their research (Babbie & Mouton 2006:74). According to Mouton (2006), the research design serves to "plan, structure and execute" and the research maximises the "validity of the findings". It provides directions drawing on the deeper philosophical presuppositions and data collection.

Babbie and Mouton (2006:72) recognise two pertinent aspects linked with research design. The first aspect is to vividly identify what needs to be researched, and secondly, to determine the best way to do it. Similarly, Cohen *et al.*, (2011) state that research design does not only concern a plan of action to follow when answering the research question, but must provide guidance on how to go about doing data collection, analysis and interpretation. Cooper and Schindler (2006) also mention that research design is a blueprint to pursue in the processes of data collection, testing, and analysis. Yin (2003) adds further that “colloquially a research design is an action plan for getting from here to there, where ‘here’ may be defined as the initial set of questions to be answered and ‘there’ is some set of conclusions answers.” Cooper and Schindler (2006) argue that, through research design, the researcher is able to decide which research methodology to choose for the research project, and this helps the researcher to allocate the resources efficiently. Furthermore, Cooper and Schindler (2006) view the research design process as the plan and structure underlying investigation, to assist in finding solutions to research questions.

The research study was conducted by applying an Action Research (AR) approach because the study will consist of cycles and steps. According to Pickard (2007:140) action

research is solution-based. I selected action research because it is the process of systematic collection and analysis of data in order to make changes and improvement or solve problems (Wallace, 1998:1). Warrican (2006:2) argues that the essence of action research is the advancement of cooperation between researcher-innovators and their customers. He further asserts that action research aims at achieving positive change and can assist in filling the gaps observed between theory and practice. According to McNiff, Lomax and Whitehead (1996:13), action research can be implemented to improve the current teaching situation as far as improving teachers' professional development and training are concerned and focuses attention on addressing the need for change. As a subject advisor for isiZulu, I felt that I needed to reflect on my practice and ask the teachers I work with to reflect on their classroom practice. I chose action research because it is a practical process and generally does not require elaborate statistical analysis (Tomal, 2010). McNiff and Whitehead (2005) concur when they state that one of the attractions of action research is that everyone can do it. In this study, the researcher used action research procedures (identify, plan, act, observe, reflect and revise) to help the teachers improve their methods of teaching folktales.

I selected action research as a research design including mixed methods comprising qualitative and quantitative data collection approaches. The rationale for using a mixedmethods approach was to collect both quantitative and qualitative data and integrate the data at different stages of inquiry (Creswell, 2013). A mixed-methods approach involves the gathering of numeric data and text information. Using a sequential mixed method, this study involved first gathering the quantitative data statistical information and then collecting qualitative data. Creswell (2013:517) asserts that a mixed-methods study "often has greater impact, because figures can be very persuasive to policy makers whereas stories are more easily remembered and repeated by them for illustrative purposes". Although research activity is traditionally categorised as being either qualitative or quantitative, Leedy and Ormrod (2005) posit that occasionally both research designs can be used to answer different types of questions which will yield more comprehensive knowledge about the world. The two approaches "are not mutually exclusive" and "it is not unusual for researchers to count (and therefore quantify) certain kinds of data, in what is, for all intents and purposes, a qualitative research investigation. Creswell (2009) also states that the qualitative and quantitative approaches can complement each other in the research process. Bless et al. (2013:16) promote the use of a mixed-methods approach in order to elaborate on each other.

Qualitative research comprises any kind of research which does not involve statistics or other ways of quantification. It can embrace research about persons' personal lives, narratives, behaviour, and also organisational operation, social movement or relationships in communication (Creswell, 2009). The motivation for using this method is that I could collect data while in contact with people in their natural settings, in the classroom where all the drama activities took place. Qualitative research is also known as critical research, field research, interpretative research, constructivism and ethnography (Cohen *et al.*, 2011). Moreover, qualitative research involves rich description and in-depth investigation to assist us to understand the nature of experiences.

Qualitative research attempts to access the participants' understanding of and the meaning they ascribe to their world and in this case their conceptions of how the teaching of isiZulu folktales could be improved. The study is largely qualitative even though quantitative data will also be discussed.

On the other hand, the word quantitative is associated with statistical data as researchers interested in quantitative research might be interested in questions which can yield a numerical score. I also intend using the quantitative method because it tends to be more field focused. A questionnaire was administered to collect quantitative data regarding personal background of participants. This method was chosen because it is relatively economical and has the same questions for all the participants and can ensure anonymity (Bless *et al.*, 2013: 16).

According to Ferrance (2000:1), action research is a reflective problem-solving process "in which participants examine their own educational practice systematically and carefully, using the techniques of research." One of the objectives of this study is to improve the teaching of folktales in the Johannesburg East District secondary schools by participatory intervention.

I used a variant of action research (AR) combining the qualitative and quantitative approaches. According to de Villiers (2005), the recurrent nature of action research supports the review of cyclical actions and communication in the study. This, in turn, informs the planning of the next cycle. The variant of action research that was used in this study bears relevance to complex problems as they surface in the real world; where numerous variables feature and where the investigators seek to understand the actual phenomenon which must be improved. For McNiff (2006), action research emphasises examination by the researcher of a particular problem existing in practice. This was the case in this study.

Action research is seeking information to gauge the implications of change and to reflect on practice and it is therefore appropriate to improve a teaching situation (Bell, 2005). It is also cyclical in nature with observation, planning, action and reflection as parts of the cycle (McNiff, 2006). In this study, the researcher observed teachers teaching folktales, handed them a questionnaire on the teaching strategies they use to teach folktales and investigated why they think the learners lack interest in folktales, interviewed them so that they could reflect on their practice, invited them to a workshop where they would be introduced to the use of dramatic storytelling techniques in their teaching of folktales and observed them using drama techniques in the teaching of folktales. They were given questionnaires where they answered questions related to the effectiveness of the intervention. This workshop would then have a follow-up observation as part of the cyclical pattern of trying new teaching techniques to start to popularise the teaching and learning of folklore in order to see if the intervention worked.

3.4.1 Population and sample

3.4.2 Population

Population is a term that sets boundaries on the study units. It refers to individuals in the universe who possess specific characteristics (de Vos *et al.*, 2005). The authors continue by pointing out that a population is the totality of persons, events, organisation units, case records or other sampling units which the research problem is concerned with. The research study was conducted in the Johannesburg East and South Districts in Gauteng. One hundred FET phase isiZulu teachers were asked to participate in the study.

3.4.3 Sample

McMillan and Schumacher (2010) state that a sample is selected to represent a population. It can be viewed as a sub-set of measurements drawn from the population in which the researchers are interested. They go further to state that in purposeful sampling the researcher identifies “information rich” participants for the reason that they are possibly knowledgeable about the phenomenon under investigation. The composition of the sample in this study is as follows: Fifty isiZulu teachers were selected to participate from each district, regardless of age, gender or whether they are permanent or temporary. The researcher selected teachers that were easily accessible and who teach in familiar schools.

The following table represents the population that was sampled.

Table 3.1: Population sampled

DISRICT	CIRCUIT	NUMBER OF SCHOOLS	NUMBER OF TEACHERS
Johannesburg East	1 Inner-city	10	10
Johannesburg East	2 Inner-city	10	10
Johannesburg East	3 Ivory Park	10	10
Johannesburg East	1 Ivory Park	10	10
Johannesburg East	2 Alexandra	10	10
Johannesburg South	1 Inner-city	10	10
Johannesburg South	2 Inner-city	10	10
Johannesburg South	3 Soweto	10	10
Johannesburg South	1 Soweto	10	10
Johannesburg South	2 Soweto	10	10

TOTALS	10	100	100
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3.5 DATA COLLECTION

Data were collected by means of questionnaires, interviews and observations. This is called triangulation. Triangulation may be defined as the use of two or more methods of data collection in the study of some aspect of human behaviour (Cohen *et al.*, 2011). They state that the inclusion of multiple sources of data collection in a research project is likely to increase the reliability of the observations. In this study, the questionnaires, observations and interviews were used to determine what teachers write (questionnaires), say (interviews) and do (observations) and this method supports methodological triangulation.

3.5.1 Questionnaires

A questionnaire is one of the many ways through which information can be collected from a variety of respondents (McMillan and Schumacher, 2011; Bless *et al.*, 2013:16). There are two reasons for using questionnaires in this study. The first reason is to determine the potential participants who could provide rich data. The second reason is to support methodological triangulation.

A questionnaire was delivered in person to the principals to hand over to their isiZulu FET phase educators. Questionnaires were collected from the educators via their principals and then they were returned to the researcher.

The first part of the questionnaire consisted of biographical information including the level of training for each educator, number of years teaching experience, the specific grades they were teaching, the teaching method they used in their teaching of folktales, and previous experiences of drama.

3.5.2 Interviews

The research interview was used as the principal means of collecting information which has a direct bearing on the research objectives (Cohen *et al.*, 2011). Bondy and Maunders (2009) identify four forms of research interview, namely, standardised, unstructured, semi-structured and focus group interviews. The researcher considered semi-structured interviews to be the most suitable for this study. Semi-structured interviews fall between structured and unstructured and have more advantages than disadvantages. According to De Vos *et al.* (2002), the semi-structured interview is much more flexible than the structured interview. They further assert that the semi-structured interview allows depth to be achieved by providing the opportunity on the part of the interviewer to probe and expand the respondents' responses.

Maree (2013:87) posits that semi-structured interviews are commonly used especially when the researcher wishes to corroborate data emerging from other data sources. It follows a set of predetermined questions but also allows for clarification of answers. The researcher must allow the participants to respond but should guide them back to the focus in case they become side tracked.

3.5.3 Observation

Observational data are attractive as they afford the researcher the opportunity to gather live data from live situations (Cohen *et al.*, 2011). This enables the researcher to understand the context of the programmes, to be open-minded and inductive, to see things that might otherwise be unconsciously missed, to discover things that participants might not freely talk about in the interview situations, to move beyond perception-based data, and to access personal knowledge (Cohen *et al.*, 2011). The researcher used an observation schedule and planned to spend an hour observing the teaching of drama.

Wilkinson and Birmingham (2003) point to the conditions in which observation can be used as a research instrument. These conditions resonate well with the conditions of this study, which include the following:

- The manner in which the respondents react and behave is crucial since their behaviour in a natural setting is observed;
- The best way to conduct research is to engage in the research in person to ensure the investigators should have first-hand experience of what is happening.
- The researcher should follow a flexible approach.

In this study, three successive lessons taught by each of the educator participants on folktales were observed, followed by teacher workshops.

3.5.4 Intervention workshops

The researcher designed and conducted all workshops personally after the collection of data using questionnaires, interviews and observations. In terms of the action research cycles, the data collected through the questionnaires, interviews and observations helped the researcher identify the problem which is the teaching of folktales using the teachercentred teaching strategies such as the telling method and the questions and answers method.

Two workshops and a reflection session were conducted on the possibility of using drama in the teaching of folktales was considered by the researcher when she designed the workshops. The benefits of using drama in teaching were elaborated upon in chapter 2. The first workshop was on using role-play and the Image Theatre. Role-play has been discussed in chapter 2.... and the purpose of the first workshop was to introduce teachers to some basic principles using drama in teaching. These principles are strongly influenced by a learner-centred philosophy of education

The Image theatre is a technique that seeks to bring about social change by educating, exposing, empowering, and encouraging problem solving activities. Boal (1999) proposed that drama can provide a rehearsal for reality, or training for real action. The Image Theatre is part of Boal's Theatre of the oppressed which is about "acting and doing rather than talking, questioning rather than giving answers, analysing rather than giving answers, analysing rather than accepting. It is a theatre as a force social change (Jackson, 1991 cited in Boal, 1999:xxxiv).

In Image Theatre, the learners are asked to make a group of statues using their bodies, i.e. one image which shows visually a collective perspective on them to examine issues of power. Image theatre encourages learners to explore how people can be liberated. For instance, in the folktale, *uNonsikelelo*, the young woman is rescued by the prince from where the cannibals had kept her as a slave.

The concept of role-play presented at the workshop was taken from Heathcote (as cited in Wagner, 1999). Heathcote developed the concept role-taking suggesting that being in another's shoes enables one to understand them, their social situation and society. This concept can be useful in the teaching of folktales in that learners can be asked to play the different roles of the characters found in the folktale. After the first workshop, a reflective discussion was held in which participants were encouraged to think about how they could apply the drama methods learned at the workshop in their classrooms.

The second workshop was held two weeks after the first workshop to give the participants some time to experiment with the drama methods in their classrooms. This workshop focused on the teacher-in-role method. According to this method, the teacher adopts a role in the drama. He or she takes part in the 'play' at the same time as monitoring the experiences of the learners (Morgan and Saxton, 1987).

The second workshop was followed by the reflective focus group discussions. The teachers were asked to reflect on their use of drama as a method of teaching isiZulu folktales each week. The feedback sessions involved a reflective focus group where open-ended questions were asked to the participants. Teachers belonging to each of the selected districts held their own feedback session using the following framework to guide the discussions:

- What were your thoughts about the workshops on the possibility of using drama in your isiZulu folktale lessons?
- What stood out for you as something new you learnt?
- Did you use any aspect manage to use what you learnt from the workshops in your folktale lessons?

3.6 DATA ANALYSIS

Once the data have been collected, the next step was to “bring order, structure, and meaning to the mass of collected data” (Marshall & Rossman, 1989). Descriptive statistics were used when to analyse quantitative data. A systematic process involves selecting, categorising, comparing, synthesising and interpreting to provide explanations of the data. Paton (1997) states that data analysis is the process of bringing order to the data, and organising what is there into patterns, categories and basic descriptive units.

In this study I as the researcher analysed, compared and identified patterns and relationships of themes to analyse qualitative data. McMillan and Schumacher (2010) confirm that qualitative data analysis takes the form of the written language. The researcher identified sentences and paragraphs from the transcribed interviews and observations and put them into different categories. According to McMillan and Schumacher (2010) numeric data (statistics, numbers and quantitative measurements) requires the researcher to present information from the completed questionnaire in the form of tables followed by a discussion analysis. The tables represent percentages according to the structured responses.

3.7 VALIDITY AND RELIABILITY OF THE RESEARCH INSTRUMENTS

The research instruments will be validated and tested for reliability using expert opinions and pilot testing. McMillan and Schumacher (2010) regard validity and reliability of the research instruments as very important. I as the researcher applied the following techniques to enhance validity:

- Transcribing participants’ words;
- Using various data collection strategies;
- Comparing the gathered data to assess its validity, and
- Involving individual respondents by providing them with evidence of the actual interview so that they can determine if it is a true reflection of what they said.

The researcher studied the data for patterns and themes. Words and phrases were categorised and coded to indicate patterns. McMillan and Schumacher (2010) maintain that the coding process entails synthesising and analysing all the accumulated data while focusing on the themes, notions, understanding and suggestions.

3.8 ETHICAL ISSUES

Ethical issues are concerned with beliefs about what is wrong and what is right from a moral perspective in the conducting of research (Creswell, 2014). According to HesseBiber and Leavy, (2011), ethics is thought of as the study of good conduct and of the grounds for making judgements about what is good conduct or not. The same authors continue to state that ethics implies compliance with acceptable research norms, morals, standards and principles.

It is important that research is conducted ethically. Since this study involved human subjects, the researcher had to apply for ethical clearance. Creswell (2009) reminds researchers about the need to get necessary permission from relevant authorities before a study begins. To recognise the ethics in this study, the researcher applied for the ethical clearance certificate from the University of Zululand. After obtaining the ethical clearance certificate, the researcher then applied for permission to the relevant authority in the Gauteng Department of Education in order to conduct research at selected schools in the Johannesburg East and South Districts. The researcher also sought the consent of the parents whose children would be in the classrooms that would be observed.

3.8.1 Informed consent

MacMillan and Schumacher (2010) explain that informed consent is achieved by providing participants with an explanation of the research as well as giving them a form to be signed as an indication of understanding and willingness to participate in the research. Cohen *et al.* (2011) also support the fact that participants need to be handed the consent forms prior to participation for them to decide whether they will participate.

The researcher wrote a letter to the Provincial Department of Education requesting permission to collect data from schools situated in the eastern and southern districts of the Gauteng Department of Basic Education (DoBE). After getting permission from the DoBE, I wrote letters to the principals of the schools where data were collected. Permission to conduct the study was also sought from the teachers who were invited to participate in the study and the parents of the learners who were in the classes that the researcher observed. The researcher then designed a consent form to be signed by the participants. This form indicated how information would be collected and also explained the procedures to be followed during the investigation. The consent form would also clarify how the participants' privacy would be ensured. The researcher pledged to protect the information collected from the participants and treated the participants with respect.

Participants were assured that the names and identity of the participants and their schools would be kept confidential and pseudonyms would be used in all documents of the dissertation. The researcher also assured the participants that only he as the researcher and his supervisors would have access to the interview recordings and that the interview recordings would be destroyed in three years' time after the completion of the study.

3.9 CHAPTER SUMMARY

In this chapter, the researcher discussed the research design and methodology used and the justification for the choices made with regard to research instruments and strategies in terms of the research topic, purpose, research questions and objectives. The various ways of dealing with quantitative and qualitative data were also discussed. The next chapter deals with the findings of the study.

CHAPTER 4: DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION

In the previous chapter, the methods used in the collection of data were discussed. The rationale for choosing the methods used was also provided. This chapter presents data analysis and interpretation in two parts. The two parts referred to in this chapter outline methodological triangulation, that is, part 1 presents, analyses and interprets quantitative data collected by means of questionnaires and part 2 presents and interprets data from interviews (both individual and focus group), and observations.

4.2 QUANTITATIVE DATA

4.2.1 Biographical data of the quantitative sample

Table 4.1: Biographical data of the sample

Demographic factor	Descriptor	Total	Percentage
Gender	Male	9 teachers	10%
	Female	86 teachers (95)	91%

Teaching experience in teaching IsiZulu	1-10 years	11 teachers	12%
	10-20 years	23 teachers	24%
	20-30 years	45 teachers	47%
	40-50 years	16 teachers (95)	17%
Qualifications	REQV 13	85 teachers	84%
	REQV 14	10 teacher	11%
	REQV 15	1 teacher	1%
	REQV 16	04 teachers (95)	4%
Major subjects in IsiZulu	Course 1 in isiZulu	0 teachers	0%
	Course 2 in isiZulu	0 teachers	0%
	Course 3 in isiZulu	12 teachers	13%

The table above indicates specific information which is shared next:

□ **Gender:**

Female teachers (91%) seem to handle the teaching of the folktales with much more ease in comparison with the male (9%) counterparts, hence by the virtue of our culture it was the females that were orators and/or storytellers. This also makes female teachers good respondents to questions posed in the questionnaire. Thus, female teachers gave lengthy and detailed answers on the behaviour of the learners. It is also lamentable to note that there are so few male teachers, since males should also be well-represented in the teaching profession. The statistical data reveals a shortage in male teachers teaching languages in FET.

□ **Teaching experience**

Folktales are part of the fourth genre in the last National Curriculum Statement when amendments were made folktales were incorporated as part of literature. The more experience the teachers have the more likely it is for them to be able to deal with the changes, making teachers with minimal teaching experience low achievers in most of the questions. It was quite informative and encouraging to note that the majority of the participants (47%) had between 20 and 30 years of experience in teaching isiZulu. It points to the fact that these participating teachers were seasoned teachers who had lots of teaching experience.

□ **Qualifications**

The teachers' qualifications make it impossible for them to keep abreast with the changes, that is, the introduction of folktales as part of literature in FET. Teachers with REQV 13 were poor achievers in question 3.

Major subjects in isiZulu

According to the findings, it is a trend that teachers who speak the language are instructed by management to teach the subject. This hampers educative teaching and makes the teaching of folktales more difficult as teachers are in an unfamiliar territory.

Thus the teachers that did not major in isiZulu were poor achievers in question 2.

Another finding points out that there is a language barrier in Gauteng. Gauteng has quite a number of languages spoken and taught in a particular school. This makes the acquisition of isiZulu as a home language more challenging. This is so because a learner or a teacher may be speaking eSotho, XiTsonga, SePedi, SeTswana or isiXhosa at home and learning or teaching isiZulu at school. The discrepancy in the languages used at home and at school also makes it impossible for both teachers and learners to attain good results. This is evident too, when multi-lingual teachers did not perform well in question 4.

There are 98 schools as alluded to before. In Johannesburg East there are 47 schools while in Johannesburg South, there are 41 schools. In the former district, there are 345 learners that have been registered for Grade 12 while in the latter district there are 317 registered Grade 12 learners. From each district, there seems to be more girls than boys. Their interest in the teaching and learning of folktales seems to be gender-based as well. Male children were experienced to be the most difficult to be taught in the aspect of folktales. The reason for this assumption is because male children are feisty and active in nature, thus prefer mind blowing learning activities rather than teaching folktales in a mundane way. Folktales are stories that are imaginary so it takes a teacher that appeals to the imagination of the male children to gain the interest of the learners and keep them focused on the presented lesson.

□ Educators' general understanding of how folktales should be taught

The researcher's questionnaire had three sections. Section 1 pertained to teacher profiling. Section 2 was the quantitative part where teachers were asked about how they taught folktales in their classrooms, which methods they considered as alternatives to their classroom practice and the kind of background they possessed in the alternative method.

Hundred (100) questionnaires were circulated, which amounts to 50 questionnaires for each district. The responses collected from principals were 95. Only five teachers were not accounted for. Three teachers from Johannesburg South did not return their

questionnaires while there are two teachers from the Johannesburg East district that did not return their questionnaires.

The questionnaire required teachers to choose the method they employed in the teaching of folktales in their classrooms. As mentioned earlier, the CAPS document mentions the aspects that should be considered when analysing a folktale but does not suggest the method that should be used in the teaching of folktales. While it is imperative to analyse a folktale, it is also imperative to circumvent strategies of keeping the feisty and the docile interested.

Boal's (1994) concepts of spec-actor and the joker can definitely be useful in creating a fun activity. The Curriculum Assessment Policy Statement for Grades 10-12 (2011:30), points out that the following structural aspects can serve as guidelines or rules of engagement in the teaching of folktales.

- Plot, sub-plot (exposition, rising action, conflict, climax, anti-climax, foreshadowing and flashback);
- Characterisation i.e. description and development;
- The role of the narrator;
- Messages and themes;
- The setting, the background and the timeline;
- Background, setting and narratives relating to character and theme;
- Mood and twist; and
- Timeline.

86% of the teachers indicated that they used the lecture/telling method in their teaching of folktales. As mentioned earlier, the lecture method involves the teacher giving information to the learners. When asked about the alternative method they thought could be used, 75% of the respondents indicated that they thought drama, especially the use of role-play and teacher-in-role would make the teaching of folktales more interesting to the learners. Even though most teachers thought that drama would make the teaching of folktales more interesting for the learners, only 5% of the respondents had some background or training in drama. That is why I thought there was a need for workshops on the basics of drama and using it in the classroom. In terms of the action research cycles, the identification of the problem in the teaching of folktales, the planning for the workshops, the holding of the workshops, the application of the information gained from the workshop and the reflection on how learners reacted to drama as a teaching strategy would have comprised the cycle as stated in Mills (2003:4):

- The identification of the problem;
- The evaluation of the problem;

- Making a recommendation;
- Practicing/implementing the recommendation;
- Reflecting on the procedures followed or evaluating the required practice; and
- Re-evaluating if necessary or modifying the plan, considering a different step if needed.

Ivy (2013:56) is of the opinion that using humour when teaching can enliven a boring classroom. She is of the opinion that humorous stories are a valuable way to engage students in course material. Adding humour when telling tales or folklore can thus also become very entertaining without turning the class into a comedy club. Humour can help to adapt inappropriate behaviour in a fun way. Boal's (1994:27) joker is another way of involving humour as indicated in his Theatre of the Oppressed.

4.3 QUALITATIVE DATA

The qualitative data were obtained from questionnaires, interviews (both individual and focus group) and observation. As mentioned earlier, eight teachers were selected from the 95 teachers that took part in the quantitative study. Four teachers were selected from each district for the qualitative part of this study. To conform to the idea of confidentiality, teachers were given letters of the alphabet. For example Teacher A. In qualitative research, the most common method of analysis is the constant comparison namely thematic content analysis (coding) (Cohen *et al.*, 2013:371). Data analysis helped in the identification of underlying themes presented through the data. Data analysis involves segmenting and taking apart the data. Creswell (2013:195). illustrates this by pointing to the vision of "peeling back the layers of an onion." During the data analysis the interview data were first transcribed verbatim and then coded after being grouped into small meaningful and similar parts to build a theme or category.

4.3.1 Discussion of the findings according to themes

4.3.1.1 Theme 1: Teachers' use of the lecture method to teach folktales

The results indicate that most teachers use the lecture or telling method. Teachers felt that this method saved them time as it involved the teacher reading the folktale to the learners or asking one of the learners to read the folktale and then answering the questions from the prescribed text and from the teacher. One of the teachers stated:

Mina ngisebenzisa indlela yokutshela lapho ngicela oyedwa wabafundi afunde bese ngibuza imibuzo maqondana nesakhiwo senganekwane njengoba kubuziwe encwadini yabo ehlelelwe ukufundwa.

I use the lecture method where I ask one of the learners to read and then I ask them questions on the structure of the folktale as done in the prescribed text (Tm1).

The other teacher added:

Mina ngifika ngikhethe ozofunda bese ngibabuza imibuzo ngenganekwane.

I select one learner to read the folktale and then I ask the learners questions on the folktale (Tf2).

Another teacher stated that she used the questions and answers method:

Oyedwa uyafunda. Abanye balalele bese ngibabuza imibuzo ngenganekwane ebebeyilalele.

One of the learners reads the folktale while the others listen. I then ask them questions on the folktale they were listening to (Tf3).

The teachers stated that the focus of the lesson is to cover the following aspects mentioned in the CAPS document:

- Plot, sub-plot (exposition, rising action, conflict, climax, anti-climax, foreshadowing and flashback);
- Characterisation i.e. description and development;
- The role of the narrator;
- Messages and themes;
- The setting, the background and the timeline;
- Background, setting and narratives dealing with character and theme;
- Mood and twist; and □ Timeline.

The classroom observations confirmed what the teachers had stated about using the lecture method. In 87% of the classrooms visited, the teacher used the lecture method. The use of this method is not in line with the principles of the CAPS, because it is more teacher-centred. The observations confirmed what the teachers had said regarding the methodology they used in the classrooms. The researcher established that teachers would either read the folktale or ask one of the learners to read the story and then ask questions on the folktale read. The folktales covered legends, myths and fables. In most instances,

the questions asked were those that are provided in the prescribed book. The prescribed book, *Uju lwezizukulwane*, provides questions that could be asked after reading the folktale. For instance, after the text of each folktale, questions are asked. The following is an example of questions asked after the folktale ‘*Ilanga likaMadoda*’ (Madoda’s day):

1. *Ubani umlingiswa ophambili kule nganekwane?* (Who is the main character in this folktale?).
2. *Iyiphi inkinga abhekene nayo?* (What problem is he facing?)
3. *UGidli udlala yiphi indima kule ndaba?* (What role is played by Gidli in this story?)
4. *Kungani uMadoda ededela umuntu-nhlanzi nje?* (Why does *Madoda* release the mermaid?)

4.3.1.2 Teachers’ positive feelings about drama methods for isiZulu folktales before the workshops

Data from questionnaires and individual interviews prior to the workshops indicate that teachers felt positive about using drama methods in teaching folktales but did not have enough background knowledge on how drama methods could be used in the classroom. Only eight teachers had some training in drama but had not used drama as a teaching strategy in their folktale classes. One of the teachers stated:

Yebo, nakuba ngayenza i-drama ngesikhathi ngise-high schools, angikaze ngiqeqeshwe ekusebenziseni i-drama.

Yes, even though I did drama when I was in high school, I have no training in drama (Tm3).

The other teacher stated that she had taken drama at university, but she had never tried using drama methods in her teaching. She said:

Angikaze ngisebenzise i-drama ekufundiseni izinganekwane ngoba ngesaba ukuthi kungaba nomsindo nokungalawuleki kwabafundi.

I have never tried using drama methods in my teaching of folktales, because I fear learners would be noisy and unmanageable (Tf4).

There were mixed feelings expressed by the eight educators who had some background in drama and had tried using drama in their teaching of folktales. Five of them reported that it was wonderful to use drama when teaching folktales. One of the teachers stated:

Abafundi bayakujabulela ukudlala umdlalo ngeziganekwane. Izifundo zami ezithokozelwe abafundi bami kakhulu yilezo ebengifundisa khona izinganekwane khona.

(The learners enjoy taking part in drama based on folktales. The best lessons I have taught which were enjoyed by the learners were those where I taught folktales (Tf6).

Teacher 5 said:

Nakuba ngangesaba ukuthi akuzukuhamba kahle abafundi babange umsindo, ngamangala indlela abakuthokozela ngayo ukwenza idrama yeziganekwane.

Even though I was afraid that it would not go well and the learners would be noisy, I was surprised by the way the learners acted as they were so enthusiastic to participate in the dramas based on folktales (Tf5).

One of the teachers who reported some negative experiences when they tried using drama in their teaching of folktales said:

Sengike ngazama ukusebenzisa i-drama ekufundiseni izinganekwane kodwa kwaba nokunganqandeki kwabafundi.

I have tried using drama in my teaching of folktales but it was chaotic (Tm7).

4.3.1.3 Teachers' feelings about drama as an alternative method after the workshops

Most teachers (93%) reported that the workshops had changed their perspectives on using drama in their classrooms. In their reflection the teachers expressed that they had benefitted immensely from the workshops. The workshops served as an intervention in the learner progress since it equipped the teachers on how to make use of folklores in an interesting way. The presentation highlighted that even though folklore is regarded as elementary and often perceived as suitable for youngsters only, these narratives could be used in a humorous and fruitful way. High register words could become part of the characters' dialogue and props could add to the element of fun. The workshops taught strategies to apply the folktales and suggested ideas on how to select and implement the folklore. The workshop was for one day and was held at the one of the central schools. The researcher presented it and the teachers found it very entertaining. Follow-up visits occurred to establish whether the intervention was effective. Teachers were also alerted

to the fact that they did not have to be clowns themselves but that they could be surprised by the creativity of the learners. Technology, if available, could also assist in how to portray characters. One of the teachers said:

Kukhulu engikuzuze kuma-workshop. Kungivule amehlo. Izindlela zedrama esifunde ngazo zibalulekile futhi ziyinto entsha kimi.

I benefitted to a great extent from the workshops. It was eye opening. The methods we learnt about in the workshops were important and something new to me (Tf4).

The other teachers stated:

Ngiyisebenzisile. Iwusizo kakhulu. Abafundi bayayithokozela kodwa kufanele uthisha aqaphele ukuthi abafundi abaphumi esandleni.

I used it. It is useful. The learners enjoy it but the teacher has to be careful that learners do not get out of hand (Tf8).

One teacher felt that using role-play is easy and fun for the learners. She stated:

Kulula ukusebenzisa i-Role-play kune-Image Theatre. Abafundi bami bakujabulele ukudlala indawo yezilwane ezitholakala ezinganekwaneni.

It is easier to use role-play than Image Theatre. The learners in my classroom enjoyed taking up the roles of the different animals found in the folktales (Teacher1).

4.3.1.4 The involvement of the audience in the performance of the folktales

According to Canonici (1996), folktales were performed by grandmothers in the evenings. In these performances, the audience would not simply be spectators but would be involved. Canonici (1996:30) continues to say that the audience would participate in the performance of the folktale by commenting, laughing, asking questions, joining in the singing or in rhythmic hand-clapping. For instance, isiZulu folktales begin with the well-known words, “Kwesukesukela/Kwesukela” (Once upon a time), and the audience must respond by saying, “Cosu” (Tell it bit by bit). Canonici adds that the tellers of the folktale had to be careful that they kept the spectators interested, because the telling of the folktale could be disrupted by the audience singing the refrain if they were not happy with the performance. The Zulu folktale also has an opening formula, “Cosu, cosu yaphela” (This is the end of the story).

One of the teachers reported that the learners in her class enjoyed taking part as an audience in the performance of the folktales. She stated:

Abafundi bakujabulela ukuba yizibukeli ezibambe iqhaza enganekwaneni. Lokhu bebenkwenza ngokuphinda imigqa ephindwayo Kanye nomxoxi wendaba Kanye nabanye abalingiswa.

The learners enjoyed being an active audience by repeating the refrain with the teller of the folktale and the other characters (Tf6).

The reading of the folktale by one presenter or actor was also a possibility and makes the folktale experience a show presented by a single person where the audience simply listens and reads along with the learner asked to do the reading. The possibilities are endless since a combination of actors may be involved engaging with the audience while performing. If the folktale is performed, learners get involved as characters in the folktale and as an active audience. One teacher remarked that:

Bakujabulela ukuthi balingise izilwane nabanye abalingiswa abasezinganekwaneni. Nalabo abayizibukeli babebamba iqhaza ngokubuza imibuzo kulowo mfundi oxoxa inganekwane. Isibonelo, 'Kwase kwenzekani emva kwalokho?'

The learners enjoyed playing the roles of the characters found in folktales. Those who were not taking part as characters took part by asking questions to the teller of the folktale. For instance, 'What happened after that?' (Tm3).

4.3.1.5 The enactment of the folktales enabled the learners to appreciate the jokes in the folktales

IsiZulu folktales contain a lot of humour. For instance, the folktale, *Ingulube nezindoni* which tries to explain why pigs have certain mouth shapes. In these folktales, it is stated that the pig fell from a tree and injured its mouth. The folktales involving *uChakijana* (the rabbit) are all very humorous.

Using drama in the teaching of folktales enables the learners to appreciate the humour found in folktales. One of the teachers stated:

Ukusebenzisa indlela yobudrama ekufundiseni izinganekwane kwenza bakhululeke, bahleke lapho kunamahlaya khona.

Using drama in the teaching of folktales creates an environment in which learners are relaxed and are able to laugh where there is humour (Tm2).

4.4 CHAPTER SUMMARY

In this chapter, the researcher presented the interpreted quantitative and qualitative data which were collected using questionnaires, interviews and observations and presented them according to the themes and categories. Teachers' understanding of drama methods and how these methods could be used in the teaching of folktales was discussed. The teachers' experiences of the workshops were also presented. In addition, the teachers' experiences with using the drama methods before and after the workshops were explored.

The conclusion to the study follows next.

CHAPTER 5: CONCLUSION

5.1 INTRODUCTION

Conditions which are required to ensure that a drama session implementing folklore is done fruitfully, demands sufficient time to implement the drama, an area or environment conducive to the performance of plays, and a trained facilitator who can organise and arrange the elements to ensure entertaining performances.

Boal's (1994) tenets should be implemented and the focus should be on the students as spec-actors, a dramatic strategy which can assist learners to participate and to comment on the play alleviating criticism. A joker can also be used to add fun and humour. Students as participants or spec-actors may be relieved of the fear of making mistakes facing dilemmas, experimenting with different perspectives, responding to the acting and solving problems. The remedial effect of correcting unwanted behaviour is also a valuable asset of using folklore in teaching.

Reflective discussions assist in making the dramatic performances meaningful. Involving fables and myths can be fun even though the learners are already at an older age. Fables are not limited to pre-school and Grade R classes and they can still be implemented to teach by changing the vocabulary to a more advanced level to meet the needs of the more advanced learners. Drama teaches about life and serves as a vehicle for teaching lessons

about real problems even about HIV AIDS. The value of teaching lies in reflective discussion should not be underestimated (Papavassiliou-Alexiou & Zourna, 2016:767).

5.2 Research questions answered

This study investigated how teachers in the Johannesburg East and South districts taught isiZulu folktales in the Further Education and Training phase. The research questions which guided the study were as follows:

The main research question was:

- What are the pedagogical practices of teachers teaching folktales in the Johannesburg East and South District secondary schools?

It was clear from the pedagogical practices that the genre of drama teaching folklore such as fables and myths was popular but teachers mentioned that they were not familiar with ways to employ these. They attended a workshop and after the workshop they felt more inspired to make the drama class a class filled with opportunities for fun and language development. The workshop illustrated the value of involving the audience and the actors and how to make learners feel comfortable to participate. Icebreakers were illustrated in the workshop and teachers were more willing to try when noticing that workshops taught teachers to relax and enjoy the classes with the learners. Learners also needed to familiarise themselves with isiZulu myths as they were not so informed about their own cultural concepts. It was also found that teachers feared the problem with discipline which could make the class unruly but realised that drama enactment and reflection by spec-actors would entail a noisy classroom to some extent.

The following sub-questions guided this study:

- What challenges do teachers of isiZulu face when teaching folktales?

A lack of appropriate texts was a challenge and translations of fables into isiZulu also needed attention. In order to build isiZulu vocabulary, characters needed to be given the opportunity to speak in isiZulu. It was also found that the oral tradition and involvement of the audience helped with the correct pronunciation of the isiZulu words.

- What improvements could be made to improve the teaching of folktales in the Johannesburg East and South District secondary schools?

Appropriate isiZulu texts must be made available to schools to ensure that all schools have texts to use. The prescribed texts in Grade 12 should serve as guidance. Authors should be researched and appreciation for the isiZulu culture should be nurtured.

- Which aspects influence the teaching of folktales in the secondary schools in Johannesburg?

It was found that the enthusiasm and knowledge of the class teacher plays a crucial role in offering ample opportunity for the teacher to allow fruitful drama performances. Teachers need to be supported by management who should understand that a language classroom must be allowed a certain amount of noise and that the teacher should not fear creativity and exciting performances which could engage the learners more effectively in language development and problem solving.

The aim of the study was to establish the pedagogies used by IsiZulu teachers in the Further Education and Training phase in the Johannesburg East and South Districts and to outline the challenges faced by isiZulu teachers in the teaching of folktales in the Further education and Training phase.

The objectives of the study were to:

- examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts;
- identify challenges and problems associated with the teaching of folklore in the Further Education and Training phase;
- propose possible ways of improving the pedagogical teaching of folktales in the Johannesburg East and South District secondary schools; and
- identify the factors influencing the successful teaching of the folktales in order to come up with solutions of implementing CAPS.

5.3 Summary of findings

Both the quantitative and qualitative data revealed a number of illuminating aspects.

5.3.1 Teachers use the lecture/telling method in their teaching of folktales

It was clear from the data that teachers employ the lecture method in their teaching of isiZulu folktales in the Further Education and Training phase. This is inconsistent with the CAPS document which suggests that teachers use the communicative method in their teaching of languages. Drama methods such as role-play relate to the communicative method. One of the disadvantages of the telling method is that it is teacher-centred. The Curriculum Assessment Policy Statement advocates the learner-centred approach to teaching. Implementing Boal's tenets also entails a learner-centred approach as spectators are engaged as audience and actors.

5.3.2 Teachers have a positive attitude towards the use of drama as an alternative method

The data indicated that teachers considered drama as an alternative to the lecture method. Even though the majority of teachers indicated they did not have any background training in drama before they attended the workshops, and they felt that drama could develop the learners' love for the folktales.

5.3.3 Teachers found role-play and teacher-in-role more useful than the other drama methods

It was evident from the data analysis that teachers found role-play and teacher-in-role more useful in their classrooms. Teachers reported that learners enjoyed taking on the different roles of the different characters found in isiZulu folktales.

5.4 RECOMMENDATIONS

5.4.1 Subject advisors should monitor the implementation of the curriculum

There is a need for subject advisors to ensure that teachers implement the Curriculum Assessment Policy Statement correctly. The use of the lecture method by most teachers indicates that if the implementation of the curriculum is not monitored, it could be the opposite of what the curriculum designers intended. If the DoBE trains actors to perform at schools it might also help to explain the prescribed folklore.

5.4.2 Teachers should be trained in using drama in their teaching of folktales

There is a need for the DoBE to train teachers in the use of drama in their teaching of folktales. Folktales are stories with plots and characters. This makes the use of drama suitable in their teaching. Teachers should be trained in various methods of drama so they can choose which ones are suitable for the teaching of each folktale.

5.4.3 Teachers should be supported by the school management

Teachers should be assisted and encouraged to promote drama performances. The community can even become involved since drama is a powerful tool to educate and teach lessons in life such as how to deal with AIDS, which is a social problem in society.

5.4.4 Texts should be made available

Folklore should be provided and titles should not merely be mentioned, since the provision of texts may assist the teachers of the rural areas to keep up with what is happening in the city schools.

5.4.5 Discipline problems

Teachers should not fear a certain amount of noise when the audience reacts to the performances. Reactions show learner involvement as spectators. Humour should also be used and the joker can also help to rescue too serious or painful moments.

5.5 RECOMMENDATIONS FOR FURTHER RESEARCH

In the light of the limited scope of this study, it merits further research. This study focused on the teaching of one aspect of folklore, i.e. folktales in the Further Education and Training phase. There is a need to do research the teaching of folklore in the other phases as well. Folktales are part of the Foundation, Intermediate and Senior phases. Further research should be conducted on the pedagogies used in the teaching of folktales across the phases.

5.6 LIMITATIONS

The following limitations were considered in this study:

One of the main limitations of the present research was that it was conducted in two districts in Johannesburg, i.e. Johannesburg East and Johannesburg South due to time constraints and proximity to the researcher. Only 100 teachers were invited to participate and 95 of them participated in the study. This means that the picture depicted by the data

collected in the two districts of Johannesburg cannot be generalised to the whole Gauteng province. A larger amount of participants from more schools might have contributed to the variety of responses thus enriching the findings.

5.7 Conclusion

Folktales are part of isiZulu oral literature. Traditionally, these tales were performed by grandmothers in the evenings. Folktales only became part of the Further Education phase curriculum in 2014. However, the curriculum statement suggests that these tales should be read and analysed structurally. This takes the folktales out of their traditional context where the narrator and the audience were part of the folktale performance. Using the drama in education as a theoretical framework and the cyclical patterns of Action Research, this study recommends that folktales should be performed in the classrooms with the teacher and the learners adopting the different roles of the characters found in folktales.

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ANNEXURES



**ANNEXURE A1: PARTICIPANT INFORMED CONSENT DECLARATION
TEACHER'S INFORMED CONSENT DECLARATION**

(PARTICIPANT)

Project Title: *Investigating the teaching of isiZulu folktales in the Johannesburg East and South Districts secondary schools*

Name of the researcher: Mrs K.V Zuma from the Department of Education Curriculum and Instructional Studies, University of Zululand has requested my permission to participate in the above-mentioned project.

The nature and the purpose of the research project, and this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is: **To establish the pedagogies used by isiZulu teachers in the Further Education and Training phase in the Johannesburg East and South Districts.**
2. The University of Zululand has given ethical clearance to this Research project and I have /may request to see the clearance certificate.
3. By participating in this research, I will be contributing towards the understanding of the pedagogies used in the teaching of folktales and how these pedagogical practices can be improved.
4. I will participate in this research by answering questions asked by the researcher and taking part in the workshops on using drama as an alternative method in the teaching of folktales.
5. My participation is entirely voluntary, and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research, but my out-of-pocket expenses will be reimbursed.
7. There are no risks associated with my participation in the project.
8. The researcher intends publishing the research results in the form of :
 - A dissertation
 - Journal articles

ANNEXURE A2**IHUMUSHO LESIZULU LEFOMU LOKUZIBOPHEZELA EKUBAMBENI IQHAZA OCWANINGWENI****IFOMU LOKUZIBOPHEZELA EKUBAMBENI IQHAZA OCWANINGWENI IFOMU LIKATHISHA OBAMBE IQHAZA**

Isihloko socwaningo: Ucwanningo ngokufundiswa kwezinganekwane ezikoleni zamabanga aphakeme ezisesifundeni sasempumalanga neziseningizimu yeGoli.

Igama lomcwangingi: Nkk K.V. Zuma ovela emnyangweni i-Curriculum and Instructional Studies eNyuvesi yaKwaZulu ucele imvume yami yokuthi ngibambe iqhaza ocwaningweni olubalulwe ngenhla.

Ubunjalo nenhloso yocwaningo ngichazelwe ngakho futhi nefomu lokuzibophezela ekubambeni iqhaza ngichazelwe ngakho ngolimi engiluqondayo.

Ngiyakuqonda ukuthi:

1. Inhloso yalolu cwanningo ukuthola ulwazi ngezindlela zokufundisa ezisetshenziswa othisha besiZulu ekufundiseni izinganekwane ezikoloni zamabanga aphakene ezisesifundeni esisempumalanga nesiseningizimu yeGoli.
2. INyuvesi yaKwaZulu inikeze umcwanningi isitikifiketi sokumkhulula ukuthi aqoqe ulwazi. Nginelungelo lokucela ukubona lesi sitifiketi.
3. Ngokubamba kwami iqhaza kulolu cwanningo, ngizosiza ekutheni kube nokuqondiswa izindlela zokufundisa izinganekwane nasekuthini lezo zindlela zingenziwa kanjani zibe ngcono.
4. Ngizobamba iqhaza kulolu cwanningo ngokuphendula imibuzo ezobuzwa umcwanningi Kanye nasezigcawini zokubonisana ngokusebenzisa izindela zedrama njengezindlela ezingasiza ukwenza ngcono ukufundisa izinganekwane.
5. Ngizikhethela ngokungacindezelwa ukubamba iqhaza kulolu cwanningo. Uma ngifisa ukuyeka ukubamba iqhaza ngingayeka ukuba yingxenywe yalolu cwanningo ngaphandle kokuthi kube nomiphumela emibi kimi.
6. Angizukukhokhelwa ngokubamba iqhaza kulolu cwanningo kodwa izindleko engingene kuzo ngenxa yalolu cwanningo ngizobuyiselwa zona.

7. Akunamiphumela emibi ephathelene nokubamba kwami iqhaza kulolu cwaningo.
8. Umcwaningi uzimisele ukushicilela imiphumela yalolu cwaningo:
 - Ibhuku lalolu cwaningo, i-dissertation
 - Imibikp yocwaningo kumajenali
 - Izinklulumo ezethulwa ezinkomfeni. Nokho, ukungadalulwa kwemininingwane yami negama lami ngeke kudalulelwe umuntu ongeyena umcwaningi nabeluleki bakhe bocwaningo.
9. Angizothola umbiko oyi-dissertation ophathelene nemiphumela yalolu cwaningo.
10. Eminye imibuzo ephathelene nalolu cwaningo ephathelene nokubamba kwami iqhaza kulolu cwaningo izophendulwa nguNkk Khethiwe Victoria Zuma
Inombolo yeselula/kamakhalekhukhwini: 0726006379
Ikheli le-emeyili: mklabs@hotmail.co.za
11. Ngokusayina leli fomu lokuzibophezela, akusho ukuthi ngizolahlekelwa ngamalungelo ami.
12. Ngizonikezwa ikhophi yaleli fomu bese elinye ligcinwa njengengxenye yamarekhodi.

Mina Ngikufundile konke okuphathelene nolwazi olungenhla futhi ngiyaqinisekisa ukuthi lolu lwazi ngaleli fomu nokuqukethwe kulo ngichazelwe lona ngolimi engiluqondayo. Ngiyibuzile yonke imibuzo ebengifisa ukuyibuza futhi ngigculisekile ngezimpendulo engizitholile. Ngiyakuqonda okulindeleke gokubamba kwami iqhaza kulolu cwaningo.

Angicindezelwanga nganoma ngayiphi indlela kodwa ngivuma ngokwami ukubamba iqhaza kulolu cwaningo.

.....
UKUSAYINA KOBAMBE IQHAZA

.....
USUKU



ANNEXURE: B: RESEARCHER’S DECLARATION

RESEARCHER’S DECLARATION

I, declare that:

□ I explained the information in this document to

.....

- Requested him/her to ask questions if anything was unclear and I have answered them as best I can.
- I am satisfied that s/he sufficiently understands all aspects of the research so as to make an informed decision on whether or not to participate.
- The conversation took place in isiZulu.
- I did not use an interpreter.

.....

Researcher’s signature

.....

Date

ANNEXURE C1: PARENT/GUARDIAN’S INFORMED CONSENT DECLARATION (PARTICIPANT)

1. The purpose of the research project is: **To establish the pedagogies used by isiZulu teachers in the Further Education and Training phase in the Johannesburg East and South Districts.**
2. The University of Zululand has given ethical clearance to this Research project and I have /may request to see the clearance certificate.

3. By letting my child to participate in this research will be contributing towards the understanding of the pedagogies used in the teaching of folktales and how these pedagogical practices can be improved.
4. I will participate in this research by answering questions asked by the researcher and taking part in the workshops on using drama as an alternative method in the teaching of folktales.
5. My participation is entirely voluntary, and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research, but my out-of-pocket expenses will be reimbursed.
7. There are no risks associated with my participation in the project.
8. The researcher intends publishing the research results in the form of :
 - A dissertation
 - Journal articles
 - Conferences. However, confidentiality and anonymity of records will be maintained and that my child's name will not be revealed to anyone who has not been involved in the conduct of the research.
13. I will not receive feedback in the form of a research regarding the results obtained during the research.
14. Any further questions regarding the research that I might have any participation will be answered by **Mrs Khethiwe Victoria Zuma**
Cell no. 0726006379 **Email>**
mklabs@hotmail.co.za
15. By signing this informed consent declaration I am not waving any legal claims, rights or remedies.
16. I will be given the copy and the original copy will be kept as records.

I----- have read all the above-mentioned information and confirm that the above information has been explained to me in the language that I understand and I am aware of this document's contents .I have asked all the questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of my child during the research.

I have not been pressurized in any way and I voluntarily agree to participate in the abovementioned project.

PARTICIPANT'S SIGNATURE: -----

DATE: /.../ 2017



**ANNEXURE D: PARENT AND GUARDIAN'S INFORMED
CONSENT DECLARATION**

INFORMED CONSENT DECLARATION (Parent or Guardian)

Project Title: *Investigating the teaching of isiZulu folktales in the Johannesburg East and South districts secondary schools*

Name of the researcher: Mrs K.V Zuma from the Department of Education Curriculum and Instructional Studies, University of Zululand has requested my permission to allow my child/ward to participate in the above-mentioned research project.

The nature and the purpose of the research project, and of this informed consent declaration have been explained to me in a language that I understand.

Project Title: *Investigating the teaching of isiZulu folktales in the Johannesburg East and South districts secondary schools*

Name of the researcher: Mrs K.V Zuma from the Department of Education Curriculum and Instructional Studies, University of Zululand has requested my permission to allow my child/ward to participate in the above-mentioned research project.

The nature and the purpose of the research project, and of this informed consent declaration have been explained to me in a language that I understand.

Project Title: *Investigating the teaching of isiZulu folktales in the Johannesburg East and South districts secondary schools*

Name of the researcher: Mrs K.V Zuma from the Department of Education Curriculum and Instructional Studies, University of Zululand has requested my permission to allow my child/ward to participate in the above-mentioned research project.

The nature and the purpose of the research project, and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to **establish the pedagogies used by isiZulu teachers in the Further Education and Training phase in the Johannesburg East and South Districts.**
2. The University of Zululand has given ethical clearance to this Research project and I have /may request to see the clearance certificate.
3. By letting my child/ward to participate in this research will be contributing towards the understanding of the pedagogies used in the teaching of folktales and how these pedagogical practices can be improved.
4. My child/ward will participate in this research by being observed during the lessons on folktales.
5. My child/ward's participation is entirely voluntary, and s/he must also agree to participate.
6. Should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
7. I will not be compensated for participating in the research, but my out-of-pocket expenses will be reimbursed.
8. There are no risks associated with my participation in the project.
9. The researcher intends publishing the research results in the form of:

- A dissertation
 - Journal articles
 - Conferences. However, confidentiality and anonymity of records will be maintained and that my child’s name will not be revealed to anyone who has not been involved in the conduct of the research.
10. My child/ward’s participation is entirely voluntary and my child/ward I will not receive feedback in the form of a research dissertation regarding the results obtained during the research.
 11. Any further questions regarding the research that I might have any participation will be answered by **Mrs Khethiwe Victoria Zuma**
Cell no. 0726006379 **Email> mklabs@hotmail.coza**
 12. By signing this informed consent declaration I am not waving any legal claims, rights or remedies.
 13. I will be given the copy and the original copy will be kept as records.

I,----- have read all the above-mentioned information and confirm that the above information has been explained to me in the language that I understand and I am aware of this document’s contents .I have asked all the questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of my child during the research.

I have not been pressurized in any way and I voluntarily agree to participate in the abovementioned project.

.....
Parent’s/Guardian’s Signature

.....
Date

ANNEXURE E: CHILD PARTICIPATION CONSENT FORM

INFORMED CONSENT DECLARATION (Child participant)

Project Title: *Investigating the teaching of isiZulu folktales in the Johannesburg East and South districts secondary schools*

Name of the researcher: Mrs K.V Zuma

Name of participant: -----

1. Has the researcher explained what she will be doing and wants you to do?

YES	NO
-----	----

2. Has the researcher explained why she wants you to take part?

YES	NO
-----	----

3. Do you understand what the researcher wants to do?

YES	NO
-----	----

4. Do you know if anything good or bad can happen to you during the research?

YES	NO
-----	----

5. Do you know that your name and what you say will be kept a secret from other people?

YES	NO
-----	----

6. Did you ask the researcher any questions about the research?

YES	NO
-----	----

7. Has the researcher answered all your questions?

YES	NO
-----	----

8. Do you understand that you can refuse to participate if you do not want to take part and that nothing will happen to you if you refuse?

YES	NO
------------	-----------

- 9 Do you know that you may pull out of the study at any time if you no longer want to continue?

YES	NO
------------	-----------

- 10 Do you know who to talk to if you are worried or have any other questions to ask?

YES	NO
------------	-----------

- 11 Has anyone forced or put pressure on you to take part in this research?

YES	NO
------------	-----------

- 12 Are you willing to take part in the research?

YES	NO
------------	-----------

Signature of child

Date

ANNEXURE F1: CHILD PARTICIPANT'S CONSENT CHECKLIST

INFORMED CONSENT CHECKLIST (Child participant)

Researcher's name: Khethiwe Victoria Zuma ADDRESS:

CONTACT NUMBER: 0726006379

What is RESEARCH?

Research is something we do to find new knowledge about the way things (and people) work. We use research projects or studies to help us find out more about things such as

curriculum implementation. Research also helps us find better ways of doing things or helping or treating people.

What is this project all about?

The project is about establishing the pedagogies used in the teaching of folktales and how drama can be used as an alternative to traditional teaching methods.

The duration of the research project?

The researcher will observe classrooms where isiZulu folktales are taught to establish the teaching methods used in the teaching of folktales for two weeks and then conduct workshops with teachers on how to use drama in the teaching of folktales. The researcher will once again observe teachers teaching folktales using drama as a teaching method. Lastly, the researcher will hold a reflective workshop where teachers will have to reflect on the use of the traditional methods of teaching versus the use of drama in the teaching of folktales. The learners will be expected to participate in the first four weeks of the classroom observations.

Why have I been invited to take part in this research project?

Learners have been invited to take part in this research project because they will take part in the lessons on folktales that will be taught by the teachers.

Confidentiality

The researcher will sit at the back of the classroom and observe the teacher while teaching folktales. The names of the schools, the names of the teachers and the learners who will take part in the study will not be revealed. Only pseudonyms will be used.

If a sponsor is to be involved

No sponsor will be involved as the researcher will fund the research project on her own.

Who is doing the research?

My name is Khethiwe Victoria Zuma. I am a Master of Education student at the University of Zululand. I work for the Gauteng Education Department as a subject advisor for isiZulu in Johannesburg East District.

What will happen to me in this study?

Learners will be expected to take part in the lessons on folktales. The focus will be on the teachers and the methods they use in the teaching of folktales.

Can anything bad happen to me?

There are no risks associated with this study. The learners will be taught in their usual classrooms.

Who else is involved in the study?

The researcher, a Masters of Education student from the University of Zululand, her supervisors, Mr JF Magwaza and Dr MS Mabusela.

Can anything good happen to me?

By using drama as an alternative method in the teaching of isiZulu folktales, it is hoped that the learners will enjoy their lessons on folktales.

Will anyone know I am in the study?

The identities of the participants will be protected. No names will be used. Only pseudonyms will be used.

Who can I talk to about the study?

The participants can ask the researcher, Khethiwe Victoria Zuma any questions that they may have.

What if I do not want to do this?

The learners have the right to refuse to take part in this study even if their parents have agreed to their participation. There will be no negative consequences for the learners who choose not to take part in the study.



ANNEXURE F2: TRANSLATED CHILD PARTICIPANT COSENT FORM

Project Title: Investigating the Teaching of IsiZulu Folktales in the Johannesburg East and South Districts Secondary Schools.

Igama lo mcwaningi: **Khethiwe Victoria Zuma**

Name of participant: -----

1. Kungabe umcwaningi usechazile ngaloucwaningo Kanye nalokho afisa ukukwenza?

YEBO	CHA
------	-----

2. Ngabe umcwaningi ukuchazele ngokumele ukwenze kulolu cwaningo?

YEBO	CHA
------	-----

3. Kungabe uyaqonda ukuthi umcwaningi ufuna ukwenzani?

YEBO	CHA
------	-----

4. Kungabe uyazi ukuthi kungenzeka into embi kuwe kulolu cwaningo?

YEBO	CHA
------	-----

5. Uyaqonda na ukuthi igama lakho nozokubhala kulolucwaningo luyimfihlo??

YEBO	CHA
-------------	------------

6. Usuke wambuza umcwaningi ngalolu cwaningo?

YEBO	CHA
-------------	------------

7. Kungabe umcwaningi uyiphendule yonke imibuzo yakho?

YEBO	CHA
-------------	------------

8. Kungabe uyaqonda yini ukuthi ungayeka ukubamba iqhaza kulolu cwaningo uma ungasathandi?

YEBO	CHA
-------------	------------

9. Kungabe uyazi ukuthi unalo ilungelo lokuyeka ukuzimbandakanya nalolu cwaningo noma nini uma usufisa ukungaqhubeki?

YEBO	CHA
-------------	------------

ANNEXURE G: ACCESS LETTER TO PARTICIPANTS

University of Zululand
 P.O. Box X1001
 KwaDlangezwa
 3886

12 January 2017

The Director
 Gauteng Education Department

PO Box
2001

Dear Sir/Madam

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

I am a registered Master's student in the Department of Curriculum and Instructional Studies at the University of Zululand. My supervisors are : Mr JF Magwaza and Dr MS Mabusela.

The proposed topic of my research is : Investigating the teaching of isiZulu folktales in the Johannesburg East and South Districts secondary schools. The objectives of the study are :

- To examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts;
- To identify challenges and problems associated with the teaching of folklore in the Further Education and Training phase;
- To propose possible ways of improving the pedagogical teaching of folktales in the Johannesburg East and South District secondary schools.
- To identify the factors influencing the successful teaching of the folktales in order to come up with solutions of implementing CAPS.
- To examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts;
- To identify challenges and problems associated with the teaching of folklore in the Further Education and Training phase;
- To propose possible ways of improving the pedagogical teaching of folktales in the Johannesburg East and South District secondary schools.
- To identify the factors influencing the successful teaching of the folktales in order to come up with solutions of implementing CAPS.

I am hereby seeking your consent to undertake this study. To assist you in reaching the decision, I have attached to this letter:

- (a) A copy of an ethical clearance certificate issued by the University
- (b) A copy of the research instruments which I intend using in my research.

Should you require any further information, please do not hesitate to contact me or my supervisor. Our contact details are as follows :

Researcher's name : Ms Khethiwe Zuma
 Cel number : 0726006379
 Email address : mklabs@hotmail.co.za
 Supervisor's name : Mr J Magwaza
 Cell number : 071 206 1565
 Co-supervisor's name : Dr MS Mabusela
 Tel : 035 902 6220

Upon completion of the study, I undertake to provide you with a bound copy of the dissertation.

Your permission to conduct this study will be greatly appreciated.

Yours sincerely

KHETHIWE VICTORIA ZUMA

ANNEXURE H: QUESTIONNAIRE**TO BE ANSWERED BY TEACHERS INVOLVED IN THE TEACHING OF FOLKTALES IN THE JOHANNESBURG EAST AND SOUTH DISTRICT SECONDARY SCHOOLS**

1. How many years of teaching experience do you have?

2. How many years have you taught isiZulu folklore?

3. Which grade/s do you in teach isiZulu folktales?

4. What methods do you use to teach isiZulu folktales?

5. Are these methods effective for your lessons on folktales?

For the following questions, please select (tick) one of the following options with regard to your teaching of folktales in your school:

6. I feel that am able to find effective methods to teach folktales to my learners.

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

7. I feel that conventional methods such as the telling method are effective when teaching isiZulu folktales

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

8. If you think about the word “drama” for a minute, please write what images/words/thoughts immediately come to mind.

9. Have you ever been trained to use drama as a teaching method before? Yes / No. (If yes, please describe these in detail.)

10. Have you ever used drama as a method of teaching?

Yes /No. (If yes, please describe these in detail.)

11. If you were asked to use drama methods in your teaching of folktales, would you feel...

Absolutely positive	Quite enthusiastic	Unsure about it	A bit pessimistic	Absolutely negative

12. Please tick any of the following drama methods you have heard of before:

Role Play _____

Improvisation _____

Teacher-in Role _____

Image Theatre _____

Mantle of the Expert _____

Forum Theatre _____

13. Please tick any of the following drama methods you have used in your teaching:

Role Play _____

Improvisation _____

Teacher-in-Role _____

Image Theatre _____

Mantle of the Expert _____

Forum Theatre _____

14. Would you be interested in participating in workshops aimed at teaching you how to use drama methods to teach folktales? Yes / No

ANNEXURE I: LESSON OBSERVATION SHEET TOPIC: TEACHING APPROACHES USED IN THE TEACHING OF FOLKTALES

The purpose of this observation schedule is to observe teachers interacting with learners in the class to see how teachers' interpretation of formative assessment plays out in class. It will be completed by the researcher during the lesson.

NAME: _____ DATE: _____ GRADE: _____

PERIOD: _____ LESSON _____

NO.: _____ SECTION A

PLANNING AND PREPARATION OF LESSON		YES	NO
1	Are all relevant documents available for planning and preparation of lesson (e.g. CAPS document, pace setter and examination guidelines)?		
2	Is there sufficient evidence of planning and preparation?		
3	Is the lesson plan format written in a clear and understandable manner?		
4	Does the lesson plan include all and clear components that are accurately reflect the lesson (e.g. Topic, content, activities, dates and etc.)?		

5	Are the objectives of the lesson unpacked and easily understood?		
6	Does the lesson plan outline the method/methods that will be used for the lesson?		
7	Any additional information?		
8			

SECTION B

TEACHING METHODS		YES	NO
1	What methods are used in the lesson?		
2	Do methods include acting out/performing folktales?		
3	Do methods allow learners to get involved in the dramatization of folktales?		
4.	Any other teaching methods used?		



ANNEXURE J: INTERVIEW SCHEDULE SHEET Addressing the participants before the actual interview Semi-Structured Interviews

Introduction

Thank you for availing yourself to this interview. I want you to know I appreciate your time. The researcher will then explain the nature of the research project and what will be expected of the participants.

PURPOSE of the research:

The researcher will tell the purpose of the research that it is:

To examine the pedagogical practices of isiZulu teachers in the Johannesburg East and South Districts.

The questions from both the questionnaire and the interviews will attempt to establish:

- a) The methods employed by the teachers in the teaching of isiZulu folktales?
- b) What the teachers think about drama as an alternative teaching method in the teaching of folktales?

The purpose of the questions will be to establish the teaching methods used by isiZulu teachers in the teaching of folktales and to find out if they would consider drama as a teaching method.

Questions will be pre-tested as a Pilot study to test understanding of the interviewee regarding the research problem.

Questions of the interview will be grouped into three sections and in line with the objectives of the study proceeding from the general to the specific.

What participants will do in this research?

The participants will be told that:

If a participant decides to volunteer, he/she will be asked to participate in one interview.

They will be asked several questions including the following:

- Teach lessons on folktales
- Respond to questions contained in the questionnaire
- Answer interview questions from the researcher
- Participate in workshops on using drama as a teaching method in the teaching of isiZulu folktales.
- Use drama methods in the teaching of folktales

With their permission, the interviews will be tape recorded so the researcher will not have to make so many notes. The participants will not be asked to state his/her name on the recording.



Time required: The interview will only take **30 minutes**.

Risks: No risks are anticipated.

Benefits: This is a chance for you to tell your story about your experiences in the teaching of folktales.

Confidentiality: Your responses to interview questions are kept confidential. Your actual identity will not be revealed. You will be assigned a random numerical code. Anyone who helps me transcribe responses will only know you by this code.

The recording will be destroyed when my dissertation has been accepted. The transcript, without your name, will be kept until the research is complete.

The key code linking your name with your number will be kept confidential. Cabinet in a locked office and no one else will have access to it. It will be destroyed immediately when the research has passed. The data you gave will be used in an article, I am currently writing. In

addition, will be used as the basis for articles and presentation in future. I will not use your name or information that that would identify you in my publications or presentations.

Participation and withdrawal

Participants will be told that: Their participation in this study is completely voluntary, and they may refuse to participate or withdraw from the study without penalty or loss of benefits to which they may otherwise be entitled. Participants will be informed that they may withdraw by informing the researcher that you no longer wish to participate and no questions will be asked. Participants may skip any question during the interview, but continue to participate in the rest of the study.

Resources to use in the interview will be **tape recorder, transcripts and unit codes.**



Interview Questions

1. What is your teaching qualification?
2. How long have you been teaching isiZulu?
3. What grade/s do you teach folktales to?
4. What methods do you use to teach isiZulu folktales?
5. Are these methods effective for your lessons on folktales?
6. If you think about the word “drama” for a minute, please write what images/words/thoughts immediately come to mind.
7. Have you ever been trained to use drama as a teaching method before?
Yes / No. (If yes, please describe these in detail.)
10. Have you ever used drama as a method of teaching?
Yes /No. (If yes, please describe these in detail.)
11. How would you feel if you were asked to use drama methods in your teaching of folktales.
12. Would you be interested in participating in workshops aimed at teaching you how to use drama methods to teach folktales?

Yes / No

ANNEXURE K: ETHICAL CLEARANCE CERTIFICATE ANNEXURE L:
EDITING CERTIFICATE

ANNEXURE M: TURN-IT-IN REPORT

(Reg UZREC 1711 10-030)

3886

Tel: 035
035 902 6222**ETHICAL CLEARANCE CERTIFICATE**

171110-030	Certificate Number	UZREC 2017/392			
	Project Title	Investigating the teaching of isiZulu folktales in the Johannesburg east and south district secondary schools			
Principal Researcher/ Investigator	Principal Researcher/ Investigator	KV Zwana			
Supervisor and Co-Department	Mr JF Magwaza	Dr MS supervisor			
	Curriculum & Instructional Studies				
	Education				
Type of Risk	Medium risk – Data collection from people				
Nature of Project	Honours/4 th Year	Master's	<input checked="" type="checkbox"/>	Doctoral	Departmental

The University of Zululand's Research Ethics Committee (UZREC) hereby gives ethical approval in respect of the undertakings contained in the above-mentioned project. The Researcher may therefore commence with data collection as from the date of this Certificate, using the certificate number indicated above.

- Special conditions:
- (1) This certificate is valid for 2 years from the date of issue.
 - (2) Principal researcher must provide an annual report to the UZREC in the prescribed format [due date-01 July 2018]
 - (3) Principal researcher must submit a report at the end of project in respect of ethical compliance,
 - (4) The UZREC must be informed immediately of any material change in the conditions or undertakings mentioned in the documents that were presented to the meeting.

The UZREC wishes the researcher well in conducting research,



REG

Profes or Gideon De Wet

Chaf'rp rson: University IResearch Ethics Cornmittee

Deputy Vice-Chancellor: Research & InnovationAR

10 August 2017

Dr COCOA. Smith

NIVERSITY
ETHICS

CHAIRPERSON
OF ZULULAND
RESEARCH
COMMITTEE (UZREC)
NO: UZREC 0-30
10 -08- 2017

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This is to certify that the following document has been professionally language edited:

INVESTIGATING THE TEACHING OF ISIZULU FOLKTALES IN
THE
JOHANNESBURG EAST AND SOUTH DISTRICT SECONDARY
SCHOOLS

Authors: KHETHIWE V}CTORIA ZUMA

Nature of document: Dissertation

Date of this statement: January 2018



C.G.A Smith
**INVESTIGATING THE EACHING OF ISIZU\ U
OLKTALES**

ORIGINALITY REPORT

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PRIMARY SOURCES

uir,,unisaacaza

Internet Source

scholarworks.montana.edu

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